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Projects to stimulate appreciation of literature in secondary schools

Emily B. Jacob McCain
University of the Pacific

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PROJECTS
TO
STIMULATE APPRECIATION OF LITERATURE
IN
SECONDARY SCHOOLS

By
Emily B Jacob McCain

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INTRODUCTION

In the best books, great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for books! They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all who will faithfully use them the society, the spiritual presence, of the best and greatest of our race. No matter how poor I am—not matter though the prosperous of my own time will not enter my obscure dwelling—if the sacred writers will enter and take up their abode under my roof, if Milton will cross my threshold to sing to me of Paradise, and Shakespeare to open to me the workings of the human heart, and Franklin to enrich me with his practical wisdom—I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live.

—Wm. Ellery Channing¹

Leisure time is becoming an increasingly greater problem in this age of ours when machinery exacts fewer and fewer hours for the production of life's commodities. The worthy use of leisure always has been an admirable accomplishment. Now it is a pressing necessity if our civilization is to continue to progress. Idle hands and minds soon find occupation, and too often these spare-time pursuits, when chosen at random, lead far from laudable ideals and ambitions.

Youth, the impressionable, readily tends to form habits which, if continued, become ironclad in their durability. Therefore, it is imperative that modern education shall instill youth with habits and ideals which will widen its horizon and yet be a bulwark against undesirable situations and experiences that may arise in later life.

¹T. D. Talmadge, Beautiful Thoughts by the Best Authors, 175.

Literature has much to offer youth, but past education has failed to imbue great numbers with a life-long love of this treasure. The old analytical method of study has hindered enjoyment and thus has missed the opportunity of giving to many students the advantages which a love of good reading should, namely: extending the horizon of their thought and observation; widening the range of their participation in the affairs of men; elevating their thought; enabling them to see with the eyes of those who have seen most clearly and to feel with the hearts of those who have felt most deeply; awakening their interests; developing their character and standards of conduct; and teaching them to live vicariously.¹ These are the things that people should be doing with their leisure time.

Progressive educators have realized the crying need for schooling that will carry over into purposeful living in later life. After much experimentation and serious study, the conclusion has been made that the individual differences and interests of the students have often defeated successful teaching of literature by the old method. The use of projects is one of the most valuable ways of according careful consideration and attention to these individual differences and interests in the teaching of literature.

This study of the project in secondary literature courses has been made through visits to schools, interviews with teachers and students, questionnaires, examinations, magazines, and books.

¹Derived from Dora V. Smith, Instruction in English, National Survey of Secondary Education, Monograph No. 20, p. 43.

It is the object of this thesis to discuss the nature of the project, its uses, and various forms as these are advantageous in the teaching of literature in the secondary schools.

CHAPTER I

THE NATURE OF THE PROJECT

The provision for the natural setting of the teaching situation is the distinct contribution of the project method.—Doctor John Alford Stevenson.¹

Doing work merely for mental discipline is no longer considered sound educational theory. Educators now agree that the feeling of pleasure and enthusiasm is very essential if lasting benefit is to be derived by the students; for without interest and pleasure, the student will not enter into the work with the spirit of whole-hearted cooperation that will make him receptive to the teaching process. Miss Burch, of Mills College, even goes so far as to say that "unless work gives pleasure there can be no hope of influencing the reader for good."² True projects, moreover, do tend to give pleasure because they supply the student with an organized method and movement toward the fulfillment of a desire for pertinent knowledge and achievement. One "learns to do by doing." Thus, these experiences with an enjoyable method of study "further the continuous growing of boys and girls"³ and enrich personality through actual contact with problems of importance to them. This "self-education through activities—the best conception of the project

¹ John Alford Stevenson, A Project Method of Teaching, 43.

² M. C. Burch, Genetic Psychology Monographs, "Determination of a Content of the Course in Literature of a Suitable Difficulty for Junior and Senior High School Students," Vol. IV, No. 2 and 3, August and September, 1928, p. 1259.

³ E. Collings, An Experiment with a Project Curriculum, VII, 317.

method--is the most significant summing-up of modern education."¹

Naturally, an educational field of this magnitude has called forth many statements and definitions, and, as in other fields, there is no universal agreement as to exactly what a project properly includes and excludes. There is a narrow connotation of the term and there are more liberal connotations. The combination of several descriptions of the project, however, gives a well rounded conception of its nature. John Dewey struck the basic note out of which the project method has grown when, more than thirty years ago, he began his long famous experiment in education at the University of Chicago. Then later in his published writings, he rung the changes on his fundamental doctrine that education is life or living. With this conception for motivation, his followers have developed "the project method" by which education is clearly identified with life and living. Shortly after 1900, the term began to appear in print with a definitely limited meaning. At this time, it was thought essential that a project result in some concrete object, such as the building of a bookcase or the production of a crop of corn; and it was not until 1916 that the meaning of the term was enlarged to cover more varied fields of activity. Kilpatrick is the leader of

¹ J. L. Stockton, Project Method in Education, 160.

the movement making the project refer to a principle as well as a technique. Nelson L. Bossing, in agreement with advocates for the more limited meaning, feels that the wider reference tends to cloud educational definitions, to make the project less distinctive and harder to define and to explain. He defines the term as follows:

The project is a significant, practical unit of activity of a problematic nature, planned and carried to completion by the student in a natural manner and involving the use of physical materials to complete the unit of experience.¹

W. W. Charters modifies this definition by saying that "the project is considered to be an act carried to completion in its natural setting and involving the solution of a relatively complex problem."² Dr. Stevenson and J. F. Hasic add that "without the natural setting there is no project,"³ and that "the project method is first of all a method of living,"⁴ "a complete unit of purposeful experience."⁵ Meanwhile, the definition that most readily and accurately applies to the project method in relation to literature was submitted by J. A. Randall as far back as 1910, when he said that a project is

A problem, the solution of which results in the production of some object, or knowledge of such value to the worker as to make the labor involved seem to him worth while.⁶

¹ N. L. Bossing, Progressive Teaching in Secondary Schools, 485.

² W. W. Charters, The Journal of Home Economics, "Home Economics Teaching," March 1916, Vol. X, p. 114.

³ J. A. Stevenson, A Project Method of Teaching, 90.

⁴ J. F. Hasic, Brief Guide to the Project Method, 3.

⁵ J. A. Stevenson, A Project Method of Teaching, 85.

⁶ J. A. Randall, Project Teaching, Proceedings of N. E. A., 1915, p. 1010.

Dr. Stevenson further states that in the project method it is to be noted that:

- (a) There is implied an act carried to completion as over against the passive absorption of information.
- (b) There is insistence upon the problematic situation demanding reasoning greater than merely the memorizing of information.
- (c) By emphasizing the problematic aspect, the priority of the problem over the statement of principles is clearly implied.
- (d) The natural setting is explicitly stated.¹

Moreover, Mendel E. Branom finds that "the project is concerned with four closely related parts:

- (a) The macrocosm, or general world of knowledge
- (b) The personal world of the child
- (c) The movement of the child from his own world further into the larger world
- (d) The personal world of the child after he has met the new situation.²

J. F. Hasic throws added light on the method by outlining the stages of the project as:

- (a) A situation calling for adjustment
- (b) The defining of a purpose to adjust it
- (c) Casting about for solutions and the formulating of plans
- (d) Carrying out the plans, with such modifications from time to time as seems best in view of the end
- (e) Judgment of the degree of success or failure attending the enterprise
- (f) The accompanying feelings of satisfaction or dissatisfaction, with the resulting attitude as to the future.³

¹ John Alford Stevenson, A Project Method of Teaching, 44.

² Mendel E. Branom, The Project Method in Education, I, 18.

³ J. F. Hasic, Brief Guide to the Project Method, 29.

Types of projects and their techniques, moreover, are lucidly explained by W. H. Kilpatrick:

- Type I,, where the purpose is to embody some idea or plan in external form, as building a boat, writing a letter, presenting a play.
- Type II, where the purpose is to enjoy some experience wherein the person is a spectator rather than an actor, as listening to a story, hearing a symphony, appreciating a picture.
- Type III, where the purpose is to straighten out some intellectual difficulty, to solve some problem, as to find out whether or not dew falls, to ascertain how New York outgrew Philadelphia.
- Type IV, where the purpose is to obtain some item or degree of skill or knowledge, as learning to write grade 14 on the Thorndike scale, learning the irregular verbs in French.¹

He further states that the essential principle of any project is that the pupils should know what they are to learn, how they must attack the problem, and how far they have progressed.

Thus, possible applications of the project idea facilitate:

- (a) The improved assignment and more effective direction of study
- (b) Motivation of all types of learning, including drill
- (c) Project units identified more or less completely with particular subjects, though often employing other subject as means
- (d) More inclusive undertakings, carried on without special regard to any one subject and often designated as extra-curricular²

¹ W. H. Kilpatrick, The Project Method, The Use of the Purposeful Act in the Educative Process, 57.

² Ibid, 75.

The teacher, he continues, "varies as leader, chairman, chief interlocutor, coach, umpire, taskmaster, authority, judge, adviser, sympathetic listener, chief performer, examiner, guide, or friend as occasion may require."¹ Thus the teacher who applies the project method certainly must have adaptability. In turn, however, the students are given schooling vitally related to life and to their own individual natures. This aim is not new, but it is more readily accessible through the project method. In fact, "the peculiar service which the concept of project method may render is in synthesizing and uniting many of the good ideas about teaching which are current in our day."²

More definitely enumerated, the values of the project are that it is a means of effecting the following advantageous results in the process of education:

1. Provides definite tangible motivation for learning
2. Trains the student in initiative and responsibility
3. Offers unusual opportunity for training in practical problem solving in life situation
4. Develops in the child a spirit of cooperation
5. Trains in perseverance
6. Serves to develop alertness, open-mindedness, and a tolerance for the opinions of others
7. Develops the power of judgment
8. Encourages the student in creative activity³

¹ W. H. Kilpatrick, The Project Method, The Use of the Purposeful Act in the Educative Process, 28.

² J. F. Hasic, Brief Guide to the Project Method, 19.

³ N. L. Bossing, Progressive Teaching in Secondary Schools, 520.

CHAPTER II

THE USE OF THE PROJECT IN ACHIEVING THE AIMS OF THE TEACHING OF
LITERATURE

To fall in love with a good book is one of the greatest events that can befall us. It is to have a new influence pouring itself into our life, a new teacher to inspire and refine us, a new friend to be by our side always, who, when life grows narrow and weary, will take us into his wider and calmer and higher world.—Henry Drummond¹

One of the highest aims of the teaching of literature is to increase enjoyment and appreciation for the worthwhile. Projects tend to sensitize the student, to open the heart to react to the moods of a piece of literature; for, by means of the project, the student is given a choice of activities and methods in which his interests lie. This does not mean that the student is to be left without guidance, or that, for instance, a boy who likes to build dog houses is encouraged to make another dog house every time he finds a dog mentioned in literature. It does, however, capitalize on the interests of the student, and through these interests the great values of literature are impressed upon the consciousness of the student.

Since the appreciation of fine literature is innate in no one, the teacher should not expect each student immediately to enjoy all the great literary productions. Real education is growth and development. If the student already has a liking for the best, his education in literature has been successful. If he

¹ H. Drummond, "The Friendship of Books", Masterpieces of the World's Literature, Vol. VII, p. 3832.

does not have the desire for the finest literature, there is an opportunity for real instruction. The teacher should carefully analyze the student's present tastes for literature, and by interesting him in literature of an increasingly better quality, gradually help him attain an appetite for the very worthwhile. This leading toward the best often must take a rather circuitous route, due to the many obscure blockings that may be preventing the student from developing appreciation. An inadequate vocabulary is one of the more frequent obstacles. The student, perhaps, is not conscious of this source of trouble, and does not understand why literature means so little to him. His first project, then, should have to do with vocabulary enrichment. A wider knowledge of word-meanings would soon enable him to think, to see, and to feel with the author. During this period of learning, moreover, the student should be given reading material within his comprehension in order that he can feel that he is successfully mastering his difficulties, and is encouraged to continue his worthwhile efforts. Henry Drummond holds a good attitude toward the struggler:

Do not be distressed if you do not like time-honored books, or classical works, or recommended books. Choose for yourself; trust yourself; plant yourself on your own instincts; that which is natural for us, that which nourishes us and gives us appetite, is that which is right for us. We have all different minds, and we are all at different stages of growth. Some other day we may find food in the recommended book, though we should possibly starve on it today. The mind develops and changes, and the favorites of this year, also, may one day cease to interest us. Nothing better, indeed, can happen to us than to lose interest in a book we have often read; for it means that it has done its work upon us, and brought us up

to its level, and taught us all it had to teach.¹

Once the student has gained a pleasant taste for literature, it is essential that standards for discrimination be cultivated in order that priceless time may not be wasted on the less desirable. Life is so short that no person can possibly read everything written. Therefore, all time spent on inferior works is irretrievably taken from the reading of something which would push back the horizon by which the reader is bound and thus stimulate growth. The "Free Reading" project (described in Chapter III) is one of the most successful means of establishing a critical attitude toward books. Thought gradually developing his taste for good books by showing their rich treasures over and against the meager offerings of inferior books, this project truly takes the reader from where he is, and encourages him to advance to where he rightly should be. It teaches him to realize with Arthur Schopenhauer that:

It is in literature as in life: wherever you turn you stumble at once upon the incorrigible mob of humanity, swarming in all directions, crowding and soiling everything like flies in summer. Hence the number, which no man can count, of bad books; those rank weeds of literature, which draw nourishment from the corn and choke it. The time, money, and attention of the public, which rightfully belong to good books and their noble aims, they take for themselves: they are written for the purpose of making money or procuring places. So they are not only useless: they do positive mischief.... Bad books are intellectual poison: they destroy the mind. Because people always read what is new instead of the best of all ages,

¹ H. Brunson, "The Friendship of Books", Masterpieces of the World's Literature, Vol. VII, p. 3332.

writers remain in the narrow circle of the ideas which happen to prevail in their time; and so the period sinks deeper and deeper into its own mire.

There are at all times two literatures in progress, running side by side, but little known to each other: the one real, the other only apparent. The former grows into permanent literature; it is pursued by those who live for science or poetry; its course is sober and quiet, but extremely slow, and it produces in Europe scarcely a dozen works in a century; those, however, are permanent. The other kind is pursued by people who live on science or poetry: it goes at a gallop, with much noise and shouting of partisans; and every twelve-month puts a thousand works on the market. But after a few years one asks, Where are they? Where is the glory which came so soon and made so much clamor? This kind may be called fleeting, and the other permanent literature.¹

Perhaps Schopenhauer is a little radical, but he does point out important differences in the relative values of books. Widely divergent types of books suit different moods and fancies. At one time, something light may be desired for relaxation; at another, more moving pieces of literature may be desired.

Whether it be biography introducing us to some humble life made great by duty done; of history, opening vistas into the movements and destinies of nations that have passed away; or poetry, making music of all the common things around us, and filling the fields and the skies and the work of the city and the cottage with eternal meanings,—whether it be these, or story-books, or religious books, or science, no one can become the friend of even one good book without being made wiser and better. Do not think I am going to recommend any such book to you. The beauty of a friend is that we discover him.²

¹ Arthur Schopenhauer, "On Books and Reading", Masterpieces of the World's Literature, Vol. XVIII, p. 9810-9812.

² H. Drummond, "The Friendship of Books", Masterpieces of the World's Literature, Vol. VII, p. 3832.

moreover, the "Free Reading" method gives the widest opportunity of finding these books with the kindred spirits of real friends, for in this method the reader has ample opportunity to browse and choose.

To study literature from a natural setting is another aim in its teaching. This is the triumphant field of the project, which endeavors to make literature live for the student through tying it in with his meaningful life. The more closely reading affects, and becomes a part of, the life of a person, the more necessary it is that the reading be worthwhile, because each one is bounded by the life he lives and the thoughts he thinks. It is imperative, therefore, that his vicarious living be of a kind that stimulates healthy growth and thought rather than mental stagnation. Projects tend to point out the significant qualities of the literature. By means of the project, one is made more keenly aware of colors, descriptions, word pictures, brilliant sayings, characterizations, and style. Thus the project accomplishes the goals of the old analytical method without stirring and aggravating the dullness and the irksomeness that that method too often produced. The secret of the project, of course, is its adaptability, its recognition of and provision for individual differences and tastes, and its outlet for the expression of the student's interests. Therefore, if the projects are individual ones, there always should be a wide range from which to choose; or else the group project should be

comprehensive and versatile enough to engage the interest, in some part at least, of every individual. Each then can do the part interesting to him, and probably will be led to an enthusiastic attitude toward the whole. As soon as his interest is aroused and he feels the work to be worth while, the solving of his own questions and problems will give a purpose to the whole project.

Another great service of the project is the coordinating of the various branches of work in English with each other and with other subjects. Group projects, particularly, aid in developing cooperation among students and with the teacher. Projects also tend to make high ideals and standards of good conduct stand out more vividly, for this method of study emphasizes the natural setting and the personal element, and it encourages the students to contrast what they read with what they know and to realize the effects of various modes of behavior and thought habits of life.

Moreover, as descriptions of some of the typical projects in Chapter III indicate, a single broad project may combine English with several other subjects. This synthesis of the various branches of learning gives the schoolroom a more natural setting, and makes it more comparable to life, for life is an integrated whole that does not stop and start spasmodically without any correlation between parts. Thus the more bonds of association that can be made

between the subjects in the school, the more important and worthwhile each subject becomes, and this vitalized teaching is pleasantly received and used as a means of genuine development by the student.

CHAPTER III
TYPICAL PROJECTS

There should always be a variety of suggestions ready for the students to consider when they are choosing a project. The teacher must be on the alert to analyze the projects and to see that the chosen ones will bring growth to the students who are to work on them. It is most satisfactory if the students set their own projects, but the teacher must be ready to steer them on the true course if they falter in their selection of the most suitable for them. The clever teacher probably can guide the trend of the decision of the student without giving the impression of any active regulation of activities. The will and urge to do, on the part of the students, spells the success of the project.

In a special freshman English class of the Exeter Union High School, is found an excellent example of fitting the project to the needs of the student. There is in this class a comparatively large number of foreign students who have many adjustments to make and need aid in making them. This teacher welcomes sincere questions in her classes. Early in the year, a student asked what one should say when introducing people to each other. The rest of the class showed such evident interest that a few moments were taken to make actual introductions in class. Then the question of introducing a speaker arose and was discussed.

Each member of the class chose some prominent person and wrote out an introduction to be given for him at a public gathering. This required a search for information about people of interest, and it gave the students a natural setting for their weekly theme. Then each student read his theme to the class and received constructive criticism. This group discussion greatly aided the students in being critical of their compositions and careful to avoid mistakes which seemed more glaring when read to the class.

Soon a student asked how to seat a lady at the table. This procedure evoked interest, and a table and two chairs were used for actually practicing arriving at and leaving the table. Next the question of the correct use of the silver was raised. A merchant generously made the class a loan of a set of silver so that knowledge of the use of each piece of silver could be learned as well as the generally accepted way of setting the table. Duties and courtesies to guests and to the host and hostess also entered the discussion, and then the problem of invitations arose. This called forth formal and informal invitations, acceptances, and refusals which furnished assignments for further compositions. Thus, by this method, the students learned elements of behavior and of English with joy and enthusiasm, whereas before, their studies had been to a large extent so neglected and meaningless to them that they had become almost a problem class.

Another example of a carefully motivated project comes from a college preparatory division of the fourth year English classes

of the Exeter Union High School. The teacher found that fifteen of her eighteen students were musically inclined. She mentioned one day that most of the famous poems which the class had been studying had been set to music. Within the next two weeks, without any further stimulus on her part, members of the class brought poem after poem with its musical accompaniment. Then one day it was suggested that these should be arranged and presented as a musical program. Accordingly, the students chose some of the songs for individual performances and others to be sung in unison. After a little home practice, the class met in the auditorium and had its program. Every member had a part. The people who neither sang nor played an instrument acted as announcers and managers. The program so delighted the class that the suggestion was made that it be given for their parents. The teacher here saw an opportunity for practicing the social procedures of introduction, conversation, serving, and entertaining which college freshmen should be able to do easily and gracefully. Accordingly, she acquiesced in the plan and allowed the class to begin discussing the necessary preparations. The boys immediately advocated substantial refreshments. Since the time for the program was just after lunch, however, a menu of punch and cookies, furnished by the boys of the class, was finally arranged. The punch was to be served in glasses, originally cheese containers, a sufficient number of which were secured from family homes. It was also decided to have flowers for

each parent. These were to be furnished by the girls, who were to arrange them in suitable corsages and boutonnières. Then invitations were written and sent to the parents concerned.

In order to secure ample time for the program, the class was allowed to combine the home-room period preceding the English class with the regular class period. On the appointed day, the teacher acted as hostess. Each student came in with his parents, introduced them to the teacher, escorted them to the table from which he selected flowers for them, took them over to the refreshment stand where he served them cookies and punch, and then in true reception style, introduced them to his classmates, who, in turn, presented their parents. After half an hour of refreshments and conversation, everyone was seated and the program was presented.¹ The whole experiment was so thoroughly enjoyed that the class wants to repeat it, and to do other undertakings of a similar instructive nature.

Vocabulary Enrichment

Since the lack of an adequate working vocabulary is so often the cause of failure to enjoy literature, the students should be made aware of the advantages of a wide range of words at their command. In one freshman class each student was asked to list each root verb he used during the day's conversation. No student

¹ A copy of the program is shown in Appendix A.

had a list of over thirty, and many had far fewer than this number. Then the teacher performed various acts and asked each student to write down the verb that most accurately described the action. These were listed on the board and discussed. Each student was encouraged to search for an accurate verb to voice his thought. Soon the compositions showed that the students were rapidly enlarging their aggregate of words, particularly verbs and adjectives. They were encouraged to use the dictionary for the meaning of all words of which they were not sure, and were also motivated to see the advantage and to grasp the opportunity of further increasing their speaking vocabularies by using in conversation each day a word that was new to them.

Another feature which would have aided in sustaining the interest in word enrichment, I believe, would have been the display and review of the book, Picturesque Word Origins¹, which gives the derivations, often with full page illustrations, of many of our widely used words. The pictures tend to impress the meaning of the words upon the reader, and the origins make a lasting place for the word in the reader's memory and vocabulary. This book should make vocabulary gathering an enthusiastic adventure.

Learning the Use of the Library

Failure to use the library sharply limits the student's sources of knowledge; yet many students have entered college without knowing

¹ G. and C. Merriam Company, Springfield, Massachusetts.

that a Reader's Guide even existed. One can only guess the number of hours these students must have lost in searching about without method or direction. Many schools now invite librarians to come to the English classes occasionally and discuss pertinent points of value to the student in connection with the library. Where it is at all possible, an actual visit to the library by the class seems worthwhile. On such a visit, the general arrangement of the books is explained, the catalogs and indices demonstrated, reference materials explored, and a general familiarity with the library acquired. If the Dewey Decimal System, or other system e.g. Library of Congress, is in use, its main divisions may be learned, for these will aid greatly in guiding the students to the selection of books which they desire. Indeed, this intimate acquaintance with the library will do more to foster an interest in literature than almost any other outside influence. It also is one of the best coordinating factors between literature and other subjects. Lack of contact with the library must needs be a thwarting impediment, which no student should be allowed to undergo.

Variations of the Book Report

The most prevalent type of book report in the secondary schools is the summary of the book, with a comment or two about the author, and the student's personal reaction to the book. This, perhaps, is one of the most useful way of making a report. After

several years of this one method, however, students are more interested in some new manner of giving a report, and enjoy variations much more than the usual form.

An interesting method is used in the sixth grade of the Victor Grammar School of San Joaquin County. Each Friday, time is allotted for book reports. A chairman is appointed, who calls the meeting to order and asks for reports. A member of the class who has completed reading a book stands, addresses the chair, is recognized, and given the floor. He then announces that he has a report to make, for example, on Captains Courageous, written by Rudyard Kipling. He proceeds to narrate one interesting incident, to compare it to one or two other books that he has read, and to give his personal reaction. The chairman then asks the group if the report is acceptable. If there are questions, they are brought up at this time. Then someone in the group moves that the report be accepted, this is seconded, and voted upon. After all reports are given, the meeting is duly adjourned until the next Friday, at the same hour.

At first, a number of the students were rather awestruck by the formality of the situation. Soon, however, they became accustomed to it and now show skill in using good parliamentary procedure. Thus, the students are given practice in oral presentation in an audience situation, participation in parliamentary procedure, and some idea, including recommendations from their fellow

students, of a large number of books suitable to their age level.

Another useful method of oral presentation of the book report is the Bookstore Method. Students bring their books, often in attractive book jackets which they have made, and arrange them on a desk or table much as they might be displayed in a modern bookshop. Then one person at a time becomes proprietor of the shop and tries to "sell" his book to the rest of the class. This project, enthusiastically carried out in a number of schools, is very successful in stimulating a further desire to read.

The Book Shelf Project is another form of the book report. This project may be done in a number of ways. One is that each student is given wall space large enough for a row of miniature jackets of the books on which he is to report. As he finishes reading each book, he writes an annotation which he places inside the showy little jacket made to typify the book. He then pastes this on his strip of paper on the wall, and so watches the number of his literary adventures increase.

The Stockton High School is making a reading list from student annotations for each of the four years of high school. This annotation is only a part of the written report, but the effort spent in condensing and saying precisely what is meant, is excellent training in organization and expression.

Another group project which could, I believe, be worked out to advantage might be called the Outside Reading Log Book. For the book, a rather large scrap book of writing paper might be used.

Two or three pages should be left in the front for the growing table of contents. Then two adjoining pages should be devoted to each book read by a member of the class. The first part of the project might be achieved by dividing the various books and their authors into as many groups as there were members of the class. Then each member should choose the list he preferred and look up a line or two of criticism about each book on his list and an item or two about each author. Then, if practicable, the name of the author, with a comment concerning him, should be typed on the left hand page, and the title of the book with its authoritative criticism, typed on the page facing that of the author. If typing were not feasible, printing or hand-writing would suffice. Then, underneath the remarks of the more or less authoritative comments, each student who read the book should enter his personal reaction to the book, with a suggestion perhaps as to the type of person to whom the book would have the most appeal. On the author's page, also, pictures and interesting bits of information relative to him should be added by the class. If they wished, the students could sign their names to their contributions, further making the personal reactions of value to the rest of the class through the medium of similar and different personalities. This individual touch might also add the incentive of friendly competition and rivalry which is helpful within certain limits. A project so developed would give each student, not only standard criticisms

of the books on his reading list, but also the opinions of his fellow readers. Moreover, this book should make an interesting display for Patron's Day, Open House, or other days when the school invites those interested to come and inspect the results of the school work.

One student said that in his class a book of authors was made by having each student, once a month, select a different author and write a rather lengthy paper which required considerable research. All the papers were then fastened together and displayed as a class project. These papers replaced the regular book report. The author considered, however, was not in every case the one who had written the book which the student had just read. To cover the material of the particular book, the teacher gave a very brief set of questions to the students and collected the answers. Then the remainder of the time was spent on individual problems within the project.

Many fascinating character studies have furnished mediums for reports. These may take the form of critical essays on a particular character, comparisons of two or more persons within a single book or in different books, supposed diaries or letters written by the people in the book, or illustrated booklets made by making a scrapbook of pictures which portray the idea enacted by the character in the book. This is particularly feasible at the present time, for the revival of old fashions which is in progress today makes the costume problem far less difficult than one might ordinarily face. Modern magazines are so copiously

illustrated that back numbers will afford the searcher with almost everything he can desire. Once the person has chosen the dramatic and crucial events in his subject's life, pictures to depict the idea are comparatively plentiful. Aptly chosen quotations and expressive pictures will make a book that will be a source of lasting pride.

The class of Free Reading in tenth grade literature in the Eliot Junior High School, Pasadena, California, is doing interesting work. This class forms a really extensive reading laboratory. The student's report on each book read is a card bearing the following points:¹

BOOK REPORT

Your name Author

Title Type

Pages read

Check one of the following for this book:

- Unreadable (didn't finish)
- Too childish
- Bore some
- Uninteresting (read with effort)
- Fair (I like other books better)
- Entertaining (but that is all)
- Fascinating (I couldn't leave it alone)
- Inspiring (it made me more thoughtful, generous, or kind)

Your comment on the book

The students also keep notebooks of periodical reading, which are turned in at the end of the semester. Open forum is the method of

¹ C. H. Hancock, A Program of Free Reading in Tenth Grade Literature, 35.

discussion most frequently used in this class. Any member who wishes to review or comment on a book for the class is encouraged to do so, and most of the students take advantage of this opportunity. One project this group has worked out for their own benefit is a Literary Escalator. This has proved of great merit in helping the students to evaluate books and authors when making their choices for reading. Each student enumerates the authors that he likes. Then data concerning the status of each author is compiled by examining his works as follows:

STANDARDS BY WHICH A NOVEL MAY BE JUDGED

1. Are the characters true to life?
2. Are the events probable?
3. Does the book widen your experience of real life, develop your mind, or enlarge your sympathies?
4. Does the book have sincerity and vitality?
5. Are there worth while ideals and attitudes portrayed in the story?
6. Is there something of truth or beauty worth remembering?¹

After the author's books has undergone this analysis, his name is placed on the Literary Escalator according to his rating. In Appendix B is a copy of the Escalator this tenth grade compiled.

SPECIFIC RESULTS OF THE PROGRAM

1. With the group used in this investigation free reading was a successful method of obtaining growth in reading achievement, for 95 per cent of the class made normal or more than normal gains in reading comprehension, while no one retrogressed.
2. Free reading resulted in the greatest gain for the fourth quartile according to I.Q. The first quartile according to I.Q. made the least gain.

¹ C. H. Haddock, A Program of Free Reading in Tenth Grade Literature, 61.

3. Recreational reading was a successful means of achieving the aim of literature teaching: namely, the enjoyment of good reading. Eighty per cent of the class liked to read better at the end of the semester than they had at the beginning, and 100 per cent of both pupils and parents felt that enjoyment in reading was one of the outcomes of the course. Pupils' oral and written comments also showed that they enjoyed their work. A carry over of this enjoyment was the fact that 96 per cent of the class intended to read during the summer vacation.
4. Free reading resulted in an unusually large quantity of reading done, for the average number of books read was twenty-nine. This is highly gratifying when it is remembered that ordinarily pupils would read about twelve books during a semester's time.
5. The quality of reading done during the semester justifies the free reading procedure. Sixty-one per cent of the books read were either good or superior while only 14 per cent were really injurious to literary taste.
6. Free reading developed in a majority of the pupils the ability to choose and judge books wisely. As a result of this much less guidance was needed at the end of the semester than at the beginning.
7. The use of a case study sheet for each individual aided the teacher in offering intelligent guidance to pupils when they needed it.¹

Notebooks

Notebooks have so many distinct uses and meanings that it is hard to choose a few types that will characterize this wide field of activity. The one type of notebook prevailing most extensively among the students interviewed was concerning classic myths and the study of mythology. Making an "Allusion Book" seems almost universal among classic myth classes. Collections of pictures and words connected with modern life but arising from names of the gods or goddesses, such as "Mazda" lamps, "Thor" washing machines, vulcanization, and "Atlas", are samples of mythological allusions used in

¹ C. H. Haddock, A Program of Free Reading in Tenth Grade Literature, 138.

modern life. The very frequency with which these books occur attests to their popularity.

Another popular form of notebook is the collection of quotations, slogans, and mottoes. References in literature to animals, birds, trees, landscapes make fascinating collections for those interested. Many students claim that their enthusiasm for literature was first aroused by enjoying small bits of literary productions and then later learning to appreciate the whole which furnished the individually delightful parts. Teaching the students to search for beauty, color, truth, and the other treasures that literature holds out to them, will sensitize the students, and increase their appreciation for the really fine in literature and in life.

Gathering collateral material in connection with class literature study also makes a very worthwhile notebook. Engaging details about each author lend meaning and color to his productions. From this knowledge, an interesting study of how the author reveals himself in his works can be developed. An understanding of customs and traditions of the times also adds much to the meaning of literature. Songs, ballads, dances, particularly, lend reality and conviction to the impression the author wishes to create. Indeed, any bit of information that tends to bring well-rounded, living, active images from the literature is a genuine acquisition of importance, for it helps give the picture that the author was seeing when he wrote.

Notebooks of synopses of the more intricate pieces of literature often prove to be of remarkable use in reviewing and fixing

main points. On these "literary frameworks", all the adornments can be placed by the memory. The first impetus toward recollection is the useful service which synopses render. Sometimes these short summaries can be charted with clarity. Topics in the chart study of a play, for instance, might include acts, scenes, characters, memorable lines, outstanding traits of character. This analysis might prove irksome to many students; if so, it should not be forced upon them. To the students who enjoy this type of work, however, the opportunity should be extended.

Especially informative and delightful notebooks have been produced by students interested in creative writing. Suggestions for stories have been collected. The "tricks" of the story writer have been searched out and compiled. One student reported that his class had made a survey of five hundred books in order to discover plots and methods used by good authors to develop their stories. Each student had a summary of the investigations in notebook form, and this proved an invaluable aid in writing. Such a notebook, and a collection of excerpts from famous masterpieces, as models of types of literature, would constitute effective desk helps to the ambitious.

Anthologies

Anthologies, collections of "choice literary extracts"¹ are favorite projects with numerous teachers. One type already mentioned

¹ Funk and Wagnalls, Dictionary.

is the anthology made from great literature to exemplify the various types of writing. This collection is a boon to the student who participates in creative writing.

Many booklets, indeed, are composed of the best student writing of the year. Lodi High School has printed some interesting collections of plays written by the Lodi students. Stockton High School also puts out a literary leaflet, called "Buds of Blue", which contains the best from the student themes and other compositions of both prose and poetry.

There are almost innumerable variations of project work in anthologies, but poetry collection is one of the most common forms. Perhaps selections from one poet will be segregated; or outstanding lines from several poets of a particular period will be chosen; or miscellaneous bits appealing to the imagination of the compiler. An interesting project in the study of recent poetry was described, in 1922, by J. L. Stevenson.

The project of collecting poems of the Great War originated in a desire to have informal recitations, to cultivate home reading, to stimulate a love for poetry, and to form a connecting link between the school and the home. The class heard each poem and judged it by the following questions: "Has it enduring thought?" and "Is it well expressed?" In order to carry on this sifting process, the class was divided into groups, each group with a leader, for the purpose of reading, comparing, and discussing the poems. Each poem which went into the final collection was voted on by the class.

We found in this work abundant opportunity to discuss such topics as the brotherhood of man as exemplified in the war, and as a strong factor in modern civic and industrial life; the worth of true manhood in every walk of life; sacrifices for country; honor of flag; citizenship; woman suffrage; and other related types.

This final collection of poems was printed as a booklet and these books have gone into the homes and have been read by the children's families.

Following this work of selection and the printing of the material, the pupils spent a few months in reading some of the world's standard poetry selections from Whitman, the Cary's, Wordsworth, and Longfellow. The results showed that this project developed in them a love and an appreciation for the standard selections.¹

Still another interesting anthology experiment is the gathering and arranging of mottoes, maxims, slogans, or other compactly expressed thoughts into a calendar of sayings. These quotations may all relate to one subject, such as one student's calendar which had reference only to sports; or the references may be general. Collections of this type are often made up in the form of Birthday books in which all one's friends' birth dates can be recorded. There are among the many others on the market a Longfellow Birthday Book and a Friendship Birthday Book.

Project Work in Composition

If new and interesting topics are continually to be handled, the weekly periodical theme taxes the ingenuity of both teacher and student, and therefore, theme-writing frequently lapses into a vein where little imagination and originality are exercised. Composition can be combined with literature in a gratifying manner. Some very informative and enjoyable sets of themes have been developed from looking into the possibilities for literary excursions into the surrounding country. Almost every locality has been the abode of some author or the setting of a literary production. Plans for a proposed pilgrimage could be incorporated into a very readable and instructive theme.

¹ J. L. Stevenson, The Project Method of Teaching, 204.

A picturization of well known literary characters in other settings make amusing and thought-provoking studies. E. H. Webster and Dora V. Smith give some interesting suggestions for themes of this type:

Robin Hood and Friar Tuck Attend a Modern Baseball Game
 Shakespeare Attends a Modern Theatre
 King Richard Rides Down Broadway
 Red Chief Enters High School
 Ichabod Crane Visits a Modern Junior High School¹

Such a list, of course, might be extended and varied indefinitely. For instance, characters of different periods are brought together and their reactions noted; historical personages are placed beside literary characters and studied; supposed letters from character to character are written. There certainly is a wide opportunity for the play of the imagination, and also motivation to acquire a more thorough knowledge of historical settings so that the characters will be true and convincing in their new situations.

Boys, particularly, warm up to excitement and action. The suggestion that a piece of literature be retold in a student's own words, under another title enlists enthusiasm. E. H. Webster and Dora V. Smith list possible pieces of literature whose stories might be retold under the title, "The Exciting Ride":²

J. E. Bowen: The Man Who Rode to Conemaugh
 Browning: How They Brought the Good News From Ghent to Aix
 Browning: Incident of the French Camp
 Burns: Tam O'Shanter
 Cowper: John Gilpin's Ride
 Goethe: The Erl King
 John Hay: Miles Keogh's Horse

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 191.

² Ibid, 189.

Holmes: The Deacon's Masterpiece
 Holmes: How the Old Horse Won the Bet
 Kipling: The Ballad of East and West
 G. P. Lathrop: Keenan's Charge
 Longfellow: Paul Revere's Ride
 Caroline Norton: The Kind of Denmark's Ride
 Noyes: The Highwayman
 Adelaide Proctor: The Maid of Bregenz
 T. B. Read: Sheridan's Ride
 Scott: Lochinvar
 Tennyson: The Charge of the Light Brigade
 Whittier: Skipper Ireson's Bride
 C. F. Woolson: Kentucky Belle

A fascinating method of making a piece of literature more vivid, is the group project of working out a newspaper based upon a piece of literature.

Another composition project which stimulates an appreciation of the varied elements of a novel is the production of a modern newspaper based upon the events and the plot. In connection with the study of Ivanhoe, for instance, the class finds much pleasure in producing a newspaper appearing, supposedly, the day after the attack and capture of Torquilstone. News items in abundance suggest themselves:

The Capture of Cedric and His Party
 The Attack and Burning of the Castle by Robin Hood's Men
 The Historic Importance of the Castle Just Demolished
 The Death of the Noted Norman--Front de Boeuf
 The Revenge of Ulrica
 The Mysterious Disappearance of the Men of the Forest
 The Black Knight Again Arouses Suspicion
 Speculations as to the Attitude of Prince John
 Clever Jester Saves His Master
 The Rescue of the Jew by Friar Tuck
 The Seizure and Sudden Disappearance of Rebecca
 The Death of Athelstane and Preparations for His
 Funeral Rites

The sports page will include such stories as the tournament, the archery contest, the awarding of the crown by the Queen of Love and Beauty, the banquet in honor of the victor, and the mysterious disappearance of the winner of the tournament.

Lost and Found notices will report articles lost at the Tournament or in the forest. A reward will be offered for the capture of Robin Hood, as the sheriff of Nottingham has just learned of the bold outlaw's latest escapade at the Norman castle. The jokes,

naturally, will reflect the feud between the Normans and the Saxons, while the For Sale columns will advertise the latest spoils of the Holy Land and the belongings of Saxons plundered by the Norman Lords.¹

Add social columns, fashion features, Ten, Twenty-five, and Fifty Years Ago Today articles, and foreign news, and there is certainly enough diversity to enable every student to find some story that he will especially enjoy writing.

In connection with a survey course in literature, a very interesting series of themes could be written describing typical homes of the different periods studied. The daily routine with references to the "modern conveniences" of each period would afford good comparisons; typical amusements of each period should also form entertaining material for written work. An imagined trip to Blackfriars Theatre, for example, could be well depicted in a composition. Then there are the subjects of historical background, the customs, and traditions of the different ages, the study of individual characters, and of the authors.

Despite the modern tendency to require short papers rather than longer papers in high school, most of the freshmen and sophomore college students interviewed declared that there was a need for longer papers in high school to prepare the student for the term papers in college. Statements similar to the following one were frequent:

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 192.

I did a number of special term papers which were in some cases substituted for regular class attendance and exercises. Among these was a paper on Ludwig Lewisohn, another on Main Street and Babbitt, and a third on the Modern Naturalistic Novel. I feel that I derived more benefit from these special concentrated efforts than I should have from the regular work.¹

One opportunity for writing longer papers is the Woman's Christian Temperance Union prize contest, for which the student submits a paper of a prescribed length and on a subject selected by the W. C. T. U. These papers, which require research and continued effort, give the students practice in going to the various sources and using the various indexes. Probably few of them write a great literary production, but the practice aids in knowledge of source materials for library information.

Illustrated Booklets and Scrapbooks

The illustrated booklet based upon the study of a piece of literature is one of the most adaptable of projects. Such a booklet is described by E. H. Webster and Dora V. Smith, as follows:

Another project helpful in summing up the study of a long piece of literature is the writing of an illustrated booklet. The pupils, working either in groups or as individuals, make a further study of whatever topics have most interested them in the course of their reading. They gather information, draw or collect illustrative material, and produce a written discussion of the subject as their contribution of the class booklet.

Illustrated Booklet on The Merchant of Venice

Background Material

¹ From an interview with a freshman, College of the Pacific.

- A Visit to Stratford
- Picturesque Warwickshire
 - Kenilworth Castle
 - Warwick Castle
 - Guy's Cliff
- Early Dramatic Influences in Shakespeare's Surroundings
 - Coventry
 - Kenilworth Celebrations in Honor of Elizabeth's visit in 1575
 - Progresses and Plays of Elizabeth
- At School in Shakespeare's Day
- Games and Holiday Celebrations of Shakespeare's Day
- Shakespeare at Our Theatre (or We at His)
- Venice Illustrated
 - Venice, the Bride of the Adriatic--The Story of the Ceremony
- Venice, the Commercial Center of the Middle Ages
- The Autobiography of a Piece of Silk (of a Bottle of Perfume)

The Play

- The Three Stories--How They Are Woven Into One
- The Most Interesting Character--The One Who Most Interests Me (The pupil may choose Portia, Shylock, Bassanio, Gratiano, the Prince of Arragon, or the Prince of Morocco.)
- Settings for Important Scenes
- Costume Suggestions for the Play
- Dramatic Moments in the Story
- Launcelot Gobbo's Importance in the Play
- A Criticism or Justification of Jessica
- Shylock's Trial--Was His Punishment Just? Was His Trial Legal?
- Sothern's and Warfield's Interpretations of Shylock--With Whom do You Agree?
 - Sothern interprets Shylock in the traditional manner. Warfield believes him worthy of pity and sympathy. He gathers from the play the taunting reports of his agony on discovering the disappearance of his daughter, as told by others, and adds a scene in which the audience sees Shylock come home alone and without friends, and make for himself the terrible discovery. Thus the actor arouses the sympathy for the "mistreated old man".
- The Casket Scene as a Test of Character--Comparison of the Three Lovers
- Lines from the Play Worth Memorizing

Additional Scenes or Narratives

- The Preparation of Morocco or Arragon for Their Visit to Portia
- What became of Morocco and Arragon? Were They Ever Absolved from Their Vow Never to Marry?
- An Imaginative Meeting between Them in Later Life, or Between Them and Portia
- What became of Shylock?
- A Later Scene in the life of Gratiano and Nerissa
- Does Antonio Ever Marry?

Related Activity

Stories from Other Shakespearean Plays We Can Recommend for Reading¹

From the foregoing description of an illustrated booklet project, its possibilities are evident. Therefore, only the new factors will be considered in the remaining discussion of the other projects concerning illustrated booklets.

An interesting comparison with the booklet just described, would be the "Modern Merchant of Venice" booklet, made by a group of students of Lodi High School. In this project a slight variation of Shakespeare's plot was placed in a modern Venetian setting. Likewise, a modern "Taming of the Shrew" would afford real entertainment. As an appendix to these booklets, or as a separate project, a diverting and instructive study could be made by illustrating and contrasting the etiquette of Shakespeare's time with that of today. With this etiquette book, there might also be included a fashion book of a similar nature.

"Guide Books" through a country of literary interest constitute another possibility. A "Literary Tour of the United States" offers various ideas. The homes of famous authors could be considered. The settings of different pieces of literature, Rip Van Winkle, Madame Delphine, and Death Comes for the Archbishop, for example, afford a large sweep of territory. Another interesting "Guide Book", which would find a fitting place in the study of Great Stone Face,

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 193.

would be collection of data about the famous stone faces of the world. This booklet, as well as many of the preceding ones, would give much "oblique" training in geography.

Scrapbooks containing clippings and pictures of literary interest also furnish enthusiasm for literature study. Several attractive scrapbooks of reviews and scenes from moving picture adaptations of books, have been compiled by Stockton High School students.

Poetry booklets, also, lend themselves to individual treatment. One project of this kind was composed of poems copied on paper of the predominating color reflected by the poem. The choices were of such a wide variety that the book almost resembled a color catalogue. This cheery little volume would be a boon companion for any rainy day.

Drama and Dramatization

The presentation of plays has always been a common practice. Almost every secondary school does some play production throughout the year. This actual contact with the practical side of the play instills in the student an appreciation of the work expended in writing and staging a play. Seeing the play in all its aspects impresses fundamental standards of measurement upon the student and enables him to criticize and evaluate other plays with far greater accuracy.

Besides the acting of entire plays, much interesting work has been done with bits from various plays. The Shakespearean Contests

which are held annually at many schools are one example of this type of activity. Students wishing to enter these contests memorize a selection from Shakespeare and present it before a committee. Then the best interpretations are voted upon and the successful contestants compete with those chosen from other schools.

Really remarkable projects have been developed in the field of dramatization. In 1904, the Odyssey was dramatized and presented by the senior class of Redlands Union High School to commemorate the formal opening of the new auditorium of the school. The following scenes were presented:

- I. Ithaca, Assembly Hall: Telemachus, grown to manhood during his father's absence, resolves to brook the insolence and riotous extravagance of his mother's suitors no longer. Demanding a ship and crew, he announces his determination to set sail for the mainland in search of news of his father.
- II. Lacedaemon: Telemachus and Peleistratus, in search of news of Odysseus, arrive at the palace of Menelaus while a wedding feast is in progress. After Menelaus has told them what he knows, gifts are presented to Telemachus. As they depart, an eagle is seen flying overhead with a goose in his claws. Helen interprets the omen.
- III. Phaeacia, Court of King Alcinous: Odysseus has been hindered by the wrath of Poseidon from returning to Ithaca from Troy. After ten years Zeus intervenes in his behalf and he is permitted to start home on a raft. A storm arises, destroys the raft and almost drowns Odysseus. He is finally washed onto the rocky coast of Phaeacia, where he appeals to King Alcinous for aid to reach his wife, Penelope. After entertaining him and hearing the story of his wanderings, the Phaeacians man a ship and take him to Ithaca.
- IV. Ithaca: Odysseus comes to the hut of the swineherd Eumaeus. He learns the condition of things at home--how the suitors of Penelope waste his substance. Telemachus arrives from Sparta, and through the advice of the goddess Athene, a recognition is effected between father and son, who plan together the death of the suitors.

- V. Ithaca: Disguised as a beggar, Odysseus, accompanied by Eumaeus, comes to the hall of Ithaca, where the suitors are making merry. Not recognizing the enemy, the suitors taunt and jeer him. Finally, Penelope, entering, rebukes Telemachus for permitting a stranger to be so treated. She then asks the supposed stranger tidings of her husband. Odysseus assures her that he is upon the way and will soon land in Ithaca. Unrecognizing, she does not believe him, and hopeless, tells of her decision to end the contest for her hand by the trial of the bow.
- VI. Ithaca, The Trial of the Bow: The swineherd and the heatherd converse. Odysseus enters and discloses to them his identity, enlisting them on his side in the coming conflict. They go out to perform his bidding. Telemachus and Theoclymeus enter, followed by the suitors. They banter the seeming beggar (Odysseus), and one hurls an oxhoof at him. A sense of impending ill descends upon the hall, still the suitors persist in their revelry. Penelope enters bearing the mighty bow and delivers it into the hands of the suitors. It comes into the hands of Odysseus. He drops his disguise and rains arrows upon the panic stricken throng.
- VII. Ithaca, The Reunion: Odysseus makes himself known to his aged sire. The nurse Eurycleia tells Penelope of Odysseus' coming, but she is slow to believe it until repeated proofs convince her. The scene closes upon a family reunited after twenty years of separation.¹

The programs for this production were in the form of scrolls, with the synopses of the scenes, the dramatic personae, and a group picture of the cast. The presentation included singing, tableau work, and regular acting. Newspaper files attest its success.

"A Council of the Gods" is another project that has been enthusiastically arranged. Several mythology classes have used this method of celebrating the course. Each student chooses the god he wishes to represent and then furnished the costume which his fancy dictates. The ceremony of the council can be very effective, and the review

¹ From a program of "Scenes from the Odyssey", dramatized by Redlands Union High School in 1904.

of the myths which this dramatization affords is more vivid and lasting than any amount of book-reading.

Many books have been successfully dramatized. Ivanhoe and Treasure Island are two that are frequently mentioned. A class of high school freshmen at Davis presented Treasure Island last year. This was rather an extensive project. Members of the class searched through the book for the dramatic situations. These were listed and brought to the class for discussion. All that were not vital to the thread of the story were omitted. Then the remaining highlights were distributed among the members of the class, and the writing began. Committees received these individual bits of dramatization, polished and arranged them in their proper sequence with transitional material. Then the whole production was read to the class and further cuttings and revisions were made. The final form consisted of about twenty scenes. A part was assigned to each student in the class; the lines were memorized; and the play, given before the friends and families of the students, made a happy impression.

J. A. Stevenson relates a profitable project in dramatization and reading.¹ He relates that in a certain school which he does not name, the pupils asked their teacher if they could give a Thanksgiving entertainment. They were told that if they would write their own play and submit it, the request would be granted. One member of the

¹ J. A. Stevenson, The Project Method of Teaching, 200.

class remembered that there was a story of the first Thanksgiving in a supplementary reader. This was assigned as the reading lesson for the next day. Other outside reading, also, was encouraged; and materials such as books, magazines, and various illustrations were discussed so that interest in further research at home and in the library was stimulated. The different stories and other contributions were assembled for the class the next day, and work on the play was started. The different acts or scenes were decided upon; the prominent characters were chosen; and then the actual composition work began. The choosing of costumes led to more extensive reading and study of pictures. The pilgrim hats were made in the construction period. Visits to the forestry supervisor resulted in the obtaining of permission to cut down some small pine trees for the stage settings. Thanksgiving songs were studied in the music period. The play was memorized in the language study period and practiced in the reading period. By means of invitations written and sent out by the pupils, the parents were asked to be present at the entertainment.

This project cut across the subjects of reading, language, and construction work. The motive to carry out this project rose with the members of the class. It was carried to completion in its natural setting. The play was originated and was given for reasons not essentially different from those which would have prompted the giving of a similar play outside the school. Many minor problems arose as the project progressed which were solved by the members of the class.¹

¹ J. A. Stevenson, The Project Method of Teaching, 202.

Indeed, many drama clubs and writer groups have their origins in just such stimulating projects. Stage craft organizations also spring from school work. Numerous stage sets are made each year by secondary school students. Shakespearean stages are popular projects, as are sets for Silas Marner, Ivanhoe, Lady of the Lake, and many others. Moreover, collections of illustrations of rooms adaptable for stage settings would make interesting hobbies. Also, actual models of stages and of characters frequently arouse enthusiasm, and prove a lasting reminder of school days. One boy from Ukiah High School, for instance, has an image of Ivanhoe which he carved out of oak; and a girl from Oroville High School has a doll which, in connection with the study of The Tale of Two Cities, she dressed to represent Marie Antoinette. The carving of soap models, also, is a fascinating adventure. Then, of course, animated models are even more exciting, and puppet shows are always in vogue. This form of dramatic art leads to the investigation of the songs, games, costumes, and customs of the particular period and country in which the action is to occur.

Pantomime is still another form of dramatization that is extremely effective when well done. Primary children, who are all familiar with the story of The Tar Baby or Little Red Riding Hood, often portray these stories in pantomime with surprising ease. This form of dramatics could be used to advantage in the secondary school more frequently than now is the custom; for when it is done, it usually meets with approval and cooperation. A few years ago,

the Latin classes of the Exeter Union High School gave a program in which they pantomimically performed The Egyptian Cat with such success that the entertainment was repeated by request.

"Book Parties", too, offer chances for ingenuous dramatization.

Book parties at which famous characters from literature meet and exchange experiences are particularly successful with the younger boys and girls. They have the merit of going beyond mere reproduction, and of forcing the pupils to visualize the characters in order to make them react naturally to the new situation. Suggested meetings might be such as the following:

Tom Sawyer and Penrod
 King Richard and Don Quixote
 Sancho Panza and Richard's Squire
 David Copperfield and Oliver Twist
 Robin Hood and Roderick Dhu
 Ellen Douglas and Maid Marion
 Priscilla and Evangeline
 Rip Van Winkle and Ichabod Crane
 Achilles and Robert the Bruce
 Wee Willie Winkle, Sonny, and Red Chief
 Horatious and William Wallace
 Titania and Alice in Wonderland
 Gallagher and Little Lord Fauntleroy
 Tiny Tim and Mr. Micawber¹

Then there is the radio, and all the specimens of dramatic art that it gives to the public. In this almost unlimited field, one can hear famous literary productions interpreted by the best readers, plays by brilliant casts, trained singers; in fact, here, perhaps, is offered the greatest opportunity for projects dealing with the appreciative study of characterization, dramatic dialogue, reading, and singing.

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 191.

Clubs

One of the most readily organized clubs, due to the extreme accessibility of the radio, is the radio club. This club has many forms and purposes, and is found rather extensively among secondary school students.

Related to this activity, is the "Radio Reading Club" which is particularly enjoyed by junior High School people. This is a means of stimulating oral composition by the project method. The group concerned with the project chooses call letters of supposed radio broadcasting stations to represent certain types of reading material. For example, ADV might represent adventure stories, SEA sea stories, HST history. Then each student has his turn to announce the station, and to give the short talk on literature which he has chosen, while the rest of the class becomes the audience, and writes notes of constructive criticism, fan letters, so to speak, to each speaker. Other variations of the Radio Reading Club are picture or story-telling programs with music; studies of the fairy tales of different lands; and "Magic Carpet" programs in which the person "broadcasting" gives details of rooms and other settings derived from his reading as though he were present at the place described.

Julia Bray describes another form of the reading club:

The Travel Club

This club may take the form of a trip over the United States or a World Wide Tour. Lists of books are printed on long strips of paper

to represent tickets. The books are in groups; each group represents a stop over. The stories tell about or have their setting in the state or country visited. Sometimes there is a list of books for each grade, but more often the grades are grouped together.... The tickets are made of bright colored paper with a different color for each grade. When a book is reported on, the ticket is punched opposite the book....Some librarians use attractive little passports for the World Tours.¹

A still more inviting plan, I believe, would be the incorporation of the idea of exploring with the travel club. Under such a project, the club could have a large map of the world, or the members could begin merely with a large sheet of paper and as they read books, the location of the setting of the book read could be sketched on to the paper. If, for instance, the first book read happened to be Kim, Asia would be placed on the map with special details for India. If Green Hell were the next read, South America, with special reference to the Gran Chaco, would then be added. Thus, valuable lessons in geography could be gleaned in this pleasant manner. The game could be further extended by having each member choose a ribbon or thread of a different color and extend it from point to point on the map as he "explored" each new place. A tag, bearing the name of the author of the book, might also be placed at the location of each setting. Thus, study and instruction might be readily combined with amusement and diversion in this worthwhile club.

¹ Julia Bray, Directing the Summer Reading of Boys and Girls in Elementary and Junior High School, 36.

There are many other devices used by reading clubs or in the class room to stimulate friendly competition and interest in reading. Among these are gay little bookmarks containing space for the name of each book as it is read; "Book-Ladders", where the name of the book is placed, after it has been read, on the lowest vacant rung of the ladder; "Reading Olympics", where a certain number of points is given for each type of book and the first person to gain the specified number of points wins that race; and "Book Shelves", which already have been mentioned under the division of book annotations. The use of the "Treasure Hunt" or "The Desert Island project" also creates interesting material for thought and discussion. The idea of the "Treasure Hunt" is that a group is going to go far away from civilization and dig for treasure in the day time and read at night. Each person makes a list of the books which he would carry with him on such a trip. In "The Desert Island Project", each person supposes that he is to remain for a year on a desert island and he selects the five books that he would prefer before all others in a situation of this kind.

Displays and Exhibits

Fascinating lessons can be learned through displays and exhibits. The bulletin-board should be a prominent part of the equipment of every class room. On it, the teacher can keep an ever changing group of pictures, articles, and other subjects of interest to the classes. This will stimulate the class to be on

the alert for further contributions to the board. Then there are the attractive posters that many students delight in making for various purposes. This idea could be used to still greater advantage in supplementing class work with slogans fitting the literature studied, or advertising books which it is desirable to read.

Pictorial maps are also definite contributions to the teaching process. Many students in junior high school understand more clearly where Evangeline's travels took her, because they have traced these wanderings on a map. A pictorial map of The Spy would make a good project; and Treasure Island is a favorite theme. These books would also lend themselves well to relief mapping done in clay. Clay has so many possibilities that it should carry over from the primary to the secondary field much more definitely than it now does. Even the sand table, that primary delight, offers definite opportunities for illustrative work.

Books, or other literary productions giving vivid details about color, make interesting color charts. The Masque of the Red Death is an excellent example of a story of this type. The color scheme for each chamber of that remarkable house could be charted with great effectiveness. Projects of this kind open the students' eyes to color and to pictures in general.

Glass paneled cases, where fragile things can be seen but not handled, encourage students to display unusual editions of books, rare old newspapers, interesting and unusual illustrations, old laces or fabrics having some connection with the literature under discussion. (A piece of the plaid of Sir Walter Scott's clan would be interesting in connection with the study of The Lady of the Lake.)

Projects Connected With the Study of Biography

The field of biography is one that is daily becoming more prominent. The increasing interest has brought about several purposeful projects for this study. One class collected a list of living authors. Then each member chose one in whom he was especially interested and began hunting for material for a little biography. Several students wrote to the authors whom they selected and asked for additional data. Three or four received material that will form a life-long addition to their respective libraries. Each student presented an outline of his subject's life and achievements orally, and also told one or two striking incidents in detail. Each student likewise wrote up an account of the person whom he had selected, and interspersed his writing with as much illustrative material as he could obtain. Then all the biographies were bound in a single volume and displayed on Patron's Day, when the students took evident delight in showing the results of their combined efforts.

Another pleasing biography project is the "Who's Who" of the class. This type of project allows much elaboration and supplementation. For illustrative purposes, however, a simple one made by a seventh grade will be described. Each member of the class was allotted two adjoining pages. On the left hand page was placed a picture of the student, and any other pictures connected with his life. On the right hand page was his name and the names of his parents, his birthplace, interesting places he had been; a description of his physical appearance; the names of his favorite sport, study, authors, and books; and his aspirations for the future. The completed project was presented to the teacher at the end of the term.

A Story Telling Tournament is also a possibility in connection with biography and oral composition.

The class is divided into groups representing a square of the number of the class, or as near as the number will permit. That is, a class of sixteen would be divided into four groups, a class of thirty-six, six.

1. Each group selects the hero it likes best
2. Each member reads all the anecdotes marked by the teacher
3. Each group leader, who has read the whole of the biography, meets with the group to
 - (a). Tell briefly the complete story
 - (b). Select with them the best anecdote for their purpose
4. Every pupil has prepared the anecdote selected for his group with the help of definite questions such as the following:

The Composition

- What is my purpose? (In an anecdote the purpose is to bring out the point of the story.)
- Have I kept my purpose in mind as I have arranged my topics?

- Has every topic looked forward to the climax or point of the story?
- Is the climax interesting?
- Have I told it in language that will interest my listeners?
- Can I end my story with my climax, or do I need to round it off?
- Have I kept my audience in mind from beginning to end?

The Delivery

- Have I thought out my composition so that I have it clearly in mind?
- Have I studied it with the purpose of discovering what my audience will like?
- Have I mastered these parts so that I can "play them up" effectively?
- Have I tried to secure variety in the tones of my voice so that I can show what I feel and can make others feel it too?
- Am I speaking loud enough for my listeners to hear me easily?
- Do I change the tempo to the passage that I am trying to interpret?
- Am I standing in an easy dignified position? (This last question, of course, relates to the work before the class rather than to the work in the group.)

When the pupils are arranged in groups, the telling of the anecdotes begin. In each group, the listeners judge each performance to see how the story is measuring up to the class standard; to make constructive and helpful criticisms; and to choose the "star" performer. The telling goes on for about twenty minutes; followed by a spirited discussion as to the way in which the "star" might make his performance well-nigh perfect. The teacher "listens in", now here, now there, adding her word of helpful criticism. When the leaders are chosen, they are called to the front of the room, announced to the class, and introduced to a new shelf of biography, from which each is to prepare a new anecdote for the "star" performance which will take place three days later.

On the second day the children arrange themselves in the same groups as on the first day, except that the winners of the day before form a group in another part of the room and work over their new anecdotes. Each member of Group I now visits one of the other groups and tells the anecdote which was selected by his group. When all the members of Group I have finished, they re-form their groups, and then each member of Group II visits one of the other groups. This group visiting continues until every pupil has visited a group and told his anecdote there. As a rule, this part of the project requires about two lesson periods.

The following selections are suitable for such work:

Group I

"The Discovery of the Mystery of Language", in The Story of My Life, by Helen Keller, Chapter IV.

Group II

"The Visit of the Bear", in The Life and Letters of John Muir, by Frederick Bade, Vol. O, p. 185-186.

Group III

"How Brin Saved His Master's Life", in Adrift on an Icepan, by Wilfred T. Grenfell, p. 11-15.

Group IV

"A Visit from the Indians", in The Story of a Pioneer, by Anna Howard Shaw, p. 35-36.

Group V

"How Thomas Edison Became Deaf", in The Boys' Life of Edison, by W. H. Meadowcroft, p. 47-49.

Group VI

"A Strange Entrance Examination", in Up From Slavery, by Booker T. Washington, p. 51-53.

On the fourth and final day each leader reports to his group, tells his new anecdote, and receives suggestions. After this preparation, the teacher calls the class to order, and the leaders come to the front of the room, where they tell their anecdotes. The class, using for guidance the standards previously given, then selects the winner of the tournament.

This project dealing with anecdotes is merely a suggestion as to how the group method can be used in oral composition. The same principles of group instruction can be applied to story telling, the reading of narrative poetry, the study of background material in literature, and many other activities.

Advantages of the Group Method as Applied to Oral Composition

Several anecdotes are told orally. Every pupil has a chance to perform twice. There is special training and practice for the leaders. The children practice with guide questions and the practicing is oral. The pupils criticize with definite standards in mind. The activity ends with the work of a specially selected group of leaders; hence a high standard of attainment is left in the minds of the pupils. A spirit of cooperative competition is established because the "star" performers work to win the first place in the "star" performance as representatives of their respective groups, whose constructive criticism they have received before they engage in the final competition.¹

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 158-162.

Journalistic Work

Here is a large field of endeavor. The study of the essay can readily be supplemented by the reading and writing of editorials and feature stories. A school column modeled after that of Will Rogers would be very diverting if it were done with any degree of imagination. Work to be placed in the year book is another goal to achieve. Some very worthwhile "Translations" could be made of some of the literary masterpieces which are written in an involved and difficult style. That is, they could be retold in simple language, as Lamb retold the stories of Shakespeare. Marginal references similar to those printed with The Ancient Mariner are another possibility.

Contacts with Related Forms of Literature

Direct contacts are made, of course, in newspaper work where interviews are essential. Since personal appearances and impressions mean so much in later life, it is very valuable to have training along this line in school. These personal contacts can be given to advantage through studies of contemporary forms related to literature. The moving picture industry offers wide opportunities in this field.

There is another type of project in which the pupils, in addition to reading, need to make direct contacts through interviews, personal investigations, and visits of inspection. In the execution of such a project, group procedure becomes almost a necessity. Take, for instance, a study of the moving picture from an educational

standpoint. The class has been studying the Robin Hood ballads and has become thoroughly interested in the England of the thirteenth century. They persuade the school authorities to present the moving picture "Robin Hood". This picture so impresses them that they wish to make a comprehensive study of the moving picture. The teacher suggests practical methods of conducting the investigation. One group decides to study the making of a picture; another, the characteristics of a good story picture; another, the commercial aspects of the industry; another, the typical offerings of certain houses. Another group will wish to make a collection of advertising posters of high-class moving picture shows; and still another, a collection of posters to illustrate what kind of shows should be avoided.¹

The students might also find out what types of pictures are typical productions of the various movie concerns; and might make lists of the best pictures of the year so that they need not choose their entertainment unwisely and feel disappointed in the pictures which they see; but can select those which offer worthwhile diversion and experiences.

¹ E. H. Webster, D. V. Smith, Teaching English in the Junior High School, 163.

Summary

It has been the purpose of this chapter to discuss the various types of projects that are advantageous to the study of literature. The greatest merit of project work is the fact that it is so admirably adapted to the handling of individual differences. The plasticity and flexibility of this type of learning is so outstanding, in fact, that it is only with difficulty that the various examples of projects are grouped under definite headings, and even then, many projects would fit with almost as great accuracy under several other topics. Each project blends itself with the immediate situation which called it into being to such an extent that it is individualized almost beyond the possibility of stereotyped segregation.

All the branches of literature have been considered from many angles in these typical projects, which have offered a technique involving consideration, evaluation, and especially appreciation of the novel, short-story, essay, drama, poetry, biography and other non-fiction, and related forms of literature such as the motion picture. The meaningful naturalness of the project and its great value in coordinating the study of literature with other studies and with life have been stressed.

CHAPTER IV

SUMMARY OF INVESTIGATIONS AND FINDINGS

After a study has been made of all the available printed material on the subject of projects, contacts were gained through letters and personal interviews with students or teachers from many secondary schools in California¹, and from several outside this state.² Approximately half of these schools are actively

¹ Alameda High School, Alameda; Alhambra High School, Martinez; Anna Head (Private Girls' School), Berkeley; Aranjio Union High School, Suisun-Fairfield; Berkeley High School, Berkeley; Burlingame High School, Burlingame; Calaveras Union High School, San Andreas; Caruthers High School, Caruthers; Clear Lake Union High School, Clear Lake-Lakeport; David Labin High School, Sacramento; Davis High School, Davis; El Dorado County High School, Placerville; Eliot Junior High School, Pasadena, Exeter Union High School, Exeter; Grass Valley High School, Grass Valley; Healdsburg High School, Healdsburg; Lemoore High School, Lemoore; Lodi Union High School, Lodi; Los Gatos High School, Los Gatos; Loyalton High School, Loyalton; Madera High School, Madera; Marysville Union High School, Marysville; Merced High School, Merced; Monterey High School, Monterey; Nevada City High School, Nevada City; Newport High School, Newport; Oroville High School, Oroville; Patterson High School, Patterson; Petaluma High School, Petaluma; Placer High School, Auburn; Reedley Union High School, Reedley, Richmond High School, Richmond; Rio Vista High School, Rio Vista; Sacramento Senior High School, Sacramento; Saint Mary's High School, Stockton; San Mateo High School, San Mateo; Sequoia High School, Redwood City; Sonora High School, Sonora; South Pasadena High School, Pasadena; Stockton High School, Stockton; Technical High School, Oakland; Tulare Union High School, Tulare; Ukiah High School, Ukiah; University High School, Oakland; Vallejo High School, Vallejo; Victor Grammar School, Victor; Visalia Union High School, Visalia; Weed High School, Weed.

² Constantinople High School, Istanbul, Turkey; Kokomo High School, Kokomo, Indiana; Silverwood High School, Ellsworth, Kansas; Yerington High School, Yerington, Nevada.

engaged in project work. Many of the others use it to some extent, but it has no regular place in the teaching technique of the regular curriculum. Several teachers have stated that the principle of the project is attractive but that they have worked out a procedure that obtains gratifying results and therefore they have not felt the need for changing to the newer method. Two teachers have expressed impatience with this technique because, they say, it is artificial—mere busy-work. Their experiences must have been limited to some of the first of the experiments in this direction. Some of these earlier so-called projects were artificial and ineffective, and, if the whole field of the project were to be judged by these, undoubtedly many teachers would be turned away from the method. Like every new idea, the project technique has had to develop gradually. It has grown out of a genuine need, and it has developed by careful study and experimentation. Naturally some errors have been made, but these have continually been eliminated so as to make this procedure more and more beneficial to all concerned.

Results of Literature Tests Given to the Freshmen English Classes
at the College of the Pacific

In the fall of 1934, two literature tests compiled by Nancy Gilmore Coryell¹ were given, along with questions concerning projects, to one hundred thirteen freshmen students of the College of the Pacific.

¹ W. Vaughan, Articulation in English Between High School and College, 53.

(See Appendix C for sample tests and questions.) The results of these tests were decidedly in favor of projects, as were the answers to the accompanying questions. Forty-eight of these students stated that they had had no project work in previous school training. Eighteen others made no indication as to whether or not they had had projects, but from the wording of the questions asked the students (see Appendix C), it was presumed that the omission of any answer indicated that they had not. Four persons had had no project work but felt that it would have been helpful to them; twenty-seven students had had experience with projects and had found them very helpful; five had had projects but made no particular comments; eleven had had projects but doubted their worth in comparison with other possible procedures. Perhaps some of the last mentioned eleven, moreover, had been subjected to "Artificial projects", or had had no choice in project work, and had had to enter into a scheme without a natural setting, and thus, the effect of the true project had been killed. One or two of them indicate, besides, that they already have an appreciation for literature and do not want to detract from the time for their reading by working with devices to encourage further reading. These people have already gained the ends, through one means or another, which the project aims to aid in achieving. Therefore, to them, the project is a longer way around.

A chart of the results of the tests given at the College of the Pacific shows that the students who had had projects averaged higher

scores than those who had not. (See Appendix C for a copy of the tests.) A score of "1" was given for each correct answer. This gave part "A" and part "B" of each test a possible twenty points. The total number of correct answers determined the score on that test. In Test I, "A" represents the author matched with his quotation; "B" represents the selection matched with the quotation from which it was taken. In Test II, "A" represents the title of a work by each author; "B" represents the half century during which each author wrote.

On the sheet of individual scores, there are four columns of figures for each group taking the test. The four scores that are horizontal to each other in each group are the scores of one student. For example, under Projects (yes), a certain student made a score of 2 out of the possible 20 points of Test I, A; a score of 5 on Test I, B; of 9 on Test II, A; and of 4 on Test II, B.

The averages given in the Summary of Averages have been obtained for each group taking the test by dividing the total number of correct answers by the number of persons taking the test. For the sake of brevity in the charts of the test results, those persons who have had projects and are enthusiastic about them are listed as "Projects (yes)", or "P. (yes)"; those who have had projects, but have not stated their reactions, are listed as "Projects (?)", or "P. (?)"; those who have had projects but feel that they were of little benefit are listed as "Projects (no)", or "P. (no)"; those who stated that they have had no projects are listed as "no Projects", or "no P."; those who have not indicated any projects and, therefore, probably have had none, are

indicated as "No Indication", or "No (?)"; those who have had no projects, but feel that they would have been worthwhile, are indicated as "No (would help)", or "No (help)".

Projects (yes)

Test I		Test II	
A	B	A	B
2	5	9	4
3	7	5	3
5	11	6	1
7	11	13	1
1	3	6	4
3	6	4	3
8	10	9	5
4	6	6	2
3	3	0	0
15	16	4	3
11	12	11	6
4	7	4	5
15	18	13	7
4	8	15	1
2	3	6	0
7	9	14	0
9	9	7	3
4	8	8	0
6	6	12	0
1	1	12	1
6	6	8	4
3	2	4	2
3	4	7	0
8	10	10	9
5	7	3	5
4	6	5	8
7	3	8	2
150	201	218	30

Projects (?)

Test I		Test II	
A	B	A	B
2	3	5	0
7	7	7	5
10	4	10	3
10	9	10	2
5	7	12	1
54	30	42	11

None

Test I		Test II	
A	B	A	B
1	3	2	0
5	7	9	5
2	4	6	4
2	2	5	3
1	3	5	1
2	3	4	2
5	7	3	3
6	10	0	0
3	4	0	0
3	7	5	2
2	9	4	0
4	8	7	2
9	3	3	2
2	3	3	2
6	7	6	6
5	6	10	0
6	6	6	0
2	4	4	3
7	9	7	0
8	14	8	0
15	14	18	13
2	3	4	2
4	5	3	0
6	11	7	0
10	2	13	0
5	6	3	2
14	14	17	18
3	7	6	5
3	5	4	3
2	4	8	3
2	4	8	6
4	5	3	1
2	7	7	3
1	1	7	0
4	8	4	0
6	13	7	0
10	14	4	3
6	10	5	2
8	13	8	5
3	5	7	0
8	10	7	1
5	5	3	0
3	6	2	2
3	12	5	3
5	10	2	0
3	4	1	4
4	10	0	0
4	5	5	1
227	236	235	112

No Indication

Test I		Test II	
A	B	A	B
3	3	6	4
4	6	0	0
4	5	7	0
2	2	4	3
7	9	5	4
6	5	1	0
5	3	6	0
4	9	5	2
10	11	6	5
9	10	3	0
6	9	13	3
5	5	10	3
7	7	8	0
8	10	8	0
7	5	13	8
7	8	10	5
10	12	0	3
7	11	6	2
111	135	118	42

Projects (no)

Test I		Test II	
A	B	A	B
5	7	5	0
9	11	7	5
2	6	5	3
2	3	3	5
1	5	5	2
5	6	12	3
7	10	14	5
7	5	9	0
4	7	4	6
5	12	4	0
5	7	5	0
52	79	78	29

No (would help)

Test I		Test II	
A	B	A	B
4	8	7	0
3	2	10	5
4	7	3	0
3	14	5	3
19	31	30	8

Summary of Averages

	Test I		Test II		Number Taking Test
	A	B	A	B	
P. (Yes)	5.555	7.444	8.074	2.963	27
P. (?)	6.800	6.000	8.400	2.200	5
P. (No)	4.727	7.181	7.091	2.636	11
No P.	4.729	7.000	4.895	2.333	48
No (?)	6.166	7.500	6.555	2.333	18
No (Help)	7.750	7.750	7.500	2.000	4
No Projects	5.100	5.742	5.471	2.314	70
Projects	5.488	7.209	7.860	2.790	43

This college freshman class which took the literature tests is composed of graduates from more than fifty different high schools. The varied group that the class thus presents should make it a fair sample of high school graduates. Therefore, the fact that those persons who had had projects were able to make higher scores on the tests than those who had had no projects is significant. In matching the quotation with the author, out of a possible twenty, the group who had had no projects averaged 5.100, while the group who had had projects averaged 5.488. In matching the quotation with the selection from which it was quoted, those who had had no projects averaged a

score of 5.742, while those who had had projects averaged 7.209. Then when it came to naming one work of each of twenty authors, those who had had no project work averaged 5.471, while those who had had project work averaged 7.860. In giving the half century during which each of the authors wrote, those who had had no projects averaged 2.314, while those who had had projects averaged 2.790. Thus, in every instances, the group who had had projects was able to give correct answers with greater frequency than did the group which had had none.

In a study of the averages of subdivisions of the two groups, moreover, it is interesting to note that the people who had had projects but who had not felt any particular benefit from them were the lowest of any group in matching authors and quotations in Test I, A, but that they were surpassed only by the group who had had projects and had felt them of worth, in Test II, B, the section in which the person is to fill in the dates for the half century during which each author wrote. It is also of interest that the little group who had had no projects but who felt that they would have been an aid, were the highest of any group in their averages on Test I, A and B, but lowest of all groups in their average on Test II, B. Perhaps with the correlating value of projects to aid them, the people in this group would have made much higher scores in placing authors in their respective half centuries. These people probably feel that by having work which would correlate more closely English, history, and other fields of activity that their knowledge of dates

in connection with literature and people would be increased. Some of the students, indeed, have concisely stated their attitudes. The following quotations from students' answers, along with the individual scores made of each section of the two tests, tend to give some idea of the range of feeling toward projects.

From Those Who Had Had No Projects But Felt That They Would Be of Benefit

3-2-10-5 I believe that they would be of help, both to the teacher and to the students.

(The sets of numbers preceding each student quotation indicate the score which that student made on each test. Thus, in the foregoing case, the student, in Test I, A, correctly matched three of the authors with the quotation from their works; in Test I, B, he correctly matched two of the quotations with the selections from which they were taken; in Test II, A, he gave the correct titles for works of ten of the authors; and in Test II, B, he gave, in five instances, the correct half century during which the author wrote.)

8-14-5-3 I should think projects would help very much.

4-7-8-0 I think that if you were reading a Shakespearean play, or such, that a project would help you appreciate and understand it more thoroughly.

4-8-7-0 My fourth year English teacher had been to England and she often brought pictures to class of authors and their homes, etc. They helped somewhat in our appreciation and interest in the subject. Projects probably would have helped, too.

From Those Who Had Had Projects But Doubted Their Value

5-7-5-0 I had a project in Hamlet to build a stage. On each classic we read we had a contract to fulfill with credit given according to the amount of work done. We made books with pictures, descriptions, drawings, etc. I think the projects did help, but they kept the class from doing more reading which I think is more necessary than drawing pictures.

5-12-4-0 No, they are a bunch of extra work and expense with a lot of bother for nothing.

4-7-4-6 They do stimulate appreciation and understanding in literature. More interest is taken by the students. After the project is over, however, you forget what you did.

7-5-9-0 Only to some people.

7-10-14-5 I would rather use collateral reading as a method of stimulation of interest.

5-6-12-3 If a person has any interest at all in his work he should like to do it.

1-5-5-2 Yes, I have had projects in high school English--poetry notebooks and The Idylls of the King notebook. I don't think they stimulate any interest.

2-3-8-5 Yes, they stimulate admiration and help you in your understanding of the work a little.

2-6-5-3 We had projects such as making maps and looking up authors. They didn't make it any easier for me. I learned as much the other way.

9-11-7-5 In freshman English we had to make a notebook of the gods and goddesses. We had themes in senior English. No.

From People Who Are In Favor of the Project

8-10-9-5 I think that these projects do help me to appreciate literature more than before.

5-11-6-1 We made a map of England showing where the poets and writers of that country lived. It was interesting to see from which part of the country those people came. I liked it.

1-3-6-4 Yes, they stimulate appreciation and understanding but I went to three different high schools, and I never took fourth year English.

3-6-4-3 This indeed stimulated my interest in literature.

11-12-11-6 They helped to quite an extent.

15-18-13-7 Projects were used a great deal in my high school. I do think they help to maintain the interest and help to gain a better understanding of the various periods.

4-8-15-1 Yes, I believe they helped me a great deal.

2-3-6-0 They aid greatly--give spice to dryness.

4-8-8-0 In studying poetry in the second year, a scrapbook of clipped poems was made. In the fourth year, all required outside reading had to be written up. I believe the scrapbook stimulated interest and made a person observing of modern poems. The scheme used in the last year did not make one appreciative of the literature.

5-7-8-6 Yes. a book on Shakespeare's life, another on Shakespeare's Stages, a "Modern Merchant of Venice" book were projects that we had. I learned much more about Shakespeare, his surroundings, and Italy, through these projects.

Summary

Questionnaires, interviews, tests, and published data all tend to show that the project, used in its proper setting, has the very desirable effects of stimulating appreciation and understanding of literature in a great many cases where "unadorned" teaching, which does not make so many provisions for individual differences, is far less successful. In only a very few instances do students or teachers feel that projects are detrimental, and some of these are undoubtedly visualizing and denouncing a system of teaching which is not truly that of the modern project, but is some highly artificial teaching technique. Most of these people are referring to the use of a method that is not purposeful nor is it supplying a need. Without enough variety to allow each person to see his problem and to meet it, the prime function of the method is defeated. So many really fine accomplishments have been attained in this field, however, that this procedure is spreading rapidly to other schools through the medium of its pleased benefactors.

CHAPTER V
CONCLUSIONS

What begins as an experiment ends as an experience.¹
— Anonymous

Projects are a practicable means of stimulating an appreciation and understanding of worthwhile literature. By means of them, each person can approach literature from his favorite angle. He will thus be encouraged to do further reading which will give him a meaningful occupation for his leisure time.

The aims of the teaching of literature are achieved with greater frequency by means of the project method. Enjoyment and appreciation are increased through this natural approach; standards of discrimination can be developed in many interesting ways which impress themselves permanently upon the student; work in a natural setting, the actual solving of a real problem, is the true field of the project; and the coordination of the various branches of English with each other and with the other branches of secondary education makes this type of study the natural ally of both teacher and student.

The typical projects have enough breadth and range to admit of almost limitless variation to accommodate specific circumstances. This flexibility is the factor which makes the project method so

¹ C. H. Haddock, A Program of Free Reading in Tenth Grade Literature, 137.

helpful in the solution of the problem of individual differences. The capacity of each member of the class can be utilized to the fullest under this individualized teaching procedure. Thus, there is eliminated the old problem of whether the class should be held back to accommodate a few backward members, or whether the class should advance with normal progress, at the expense of the slower pupils. Under this plan, each student can have his course enriched by as much extra work as he is able to handle. Literature, taught in its natural setting, more closely resembles the life it glorifies.

Investigations and actual contacts with those who have used the project method show that it is a practical success, a working technique that produces the desired results. It is still in the formative stage, moreover, and the chance for pioneering is rich with possibilities. Enough satisfactory results already have accrued to show its feasibility. The extent of its future expansion can only be glimpsed.

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APPENDICES

APPENDIX A

Get Acquainted Hour
C. P. English II Class
in honor of
their parents

Tuesday, April 16, 1935

Reception 1:00—1:30
Program 1:30—2:30

Each selection will be played through once then everyone will sing one stanza and the chorus. Owing to the fact that many National Songs appear in our program, we will not stand while they are being played.

Introduction

Lorraine Duncan	
The Battle Cry of Freedom (Poetry of People)	269
Virginia Awbrey, Robert Smith, and Billy Richards	
The Canadian National Hymn	363
Virginia Awbrey, Florence McClain, and Charles McEvers	
The German National Hymn	xxx
Kathryn Hifner, Florence McClain, and Robert Ashurst	
The Harp that once through Tama's Hall	209
Winifred Richards, Stanley Rupert, and Charles McEvers	
Rule Britannia	88
Marguerite Watson, Harold Buckner	
The Girl I left Behind Me	207
Kathryn Hifner, Stanley Rupert, Charles McEvers	
The Wearing of the Green	198
Virginia Awbrey, Robert Smith, Charles McEvers	
Yankee Doodle	340
Virginia Awbrey	
Italian National Song	374
Janice Coffman	
John Anderson My Jo	173
Kathryn Hifner, Stanley Rupert, Dorothy Sahroian, Charles McEvers	
Killarney	221
Winifred Richards, Stanley Rupert, Charles McEvers	
A Life on the Ocean Wave	348
Winifred Richards, Charles McEvers, Stanley Rupert	
Marseillaise	359
Kathryn Hifner, Stanley Rupert, Florence McClain, Charles McEvers, Robert Ashurst	
Minstrel Boy	xxx
Marguerite Watson, Billy Richards, Robert Smith	
St. Patrick's Day	187
Janice Coffman, Billy Richards	

Ben Bolt	349
Winifred Richards, Stanley Rupert, Robert Ashurst	
The Campbells are Coming	164
Kathryn Rifner, Billy Richards, Robert Smith, Harold Buckner	
Drink to Me Only With Thine Eyes	133
Virginia Awbrey, Stanley Rupert, Robert Ashurst, Dorothy Sahroian	
Belgian National Hymn	357
Marguerite Watson, Billy Richards, Robert Smith	
We're Tenting Tonight	346
Virginia Awbrey, Charles McEvers, Robert Ashurst	
Sally in Our Alley	136
Virginia Awbrey, Robert Smith	
Over There	xxx
Winifred Richards	

Over There

1. Johnnie get your gun, get your gun, get your gun,
Take it on the run, on the run, on the run;
 Hear them calling you and me;
 Every son of Liberty
Hurry right away, no delay, go today,
Make your daddy glad, to have such a lad,
Tell your sweetheart not to pine,
To be proud her boy's in line.

Refrain

Over there, Over there
Send the word, send the word over there,
That the boys (Yanks) are coming, the boys (Yanks) are coming
The drums are rum-tumming everywhere
So prepare, say a prayer,
Send the word, send the word to beware
We'll be over, we're coming over
And we won't come back 'til it's over, over there.

- II. Johnnie get your gun, get your gun, get your gun,
Johnnie show the hun, you're a son-of-a-gun;
 Hoist the flag and let her fly,
 Like true heroes do or die;
Pack your little kit, show your grit, do your bit,
Soldiers to the ranks from the tows and the tanks,
Make your mother proud of you,
And to liberty be true

Auld Lang Syne 185
Winifred Richards, Stanley Rupert, Florence McClain
Charles McEvers, Robert Ashurst, Dorothy Sohroian

Committee Chairmen

Bouquets--Gene Myers, Kathron Hifner
Furniture--Jacqueline Collins
Punch--Boys
Cookies--Girls
Programs--Eileen Boquette
Selection of Music--Winifred Richards
Clean-up--Robert Smith

APPENDIX B

Literary Escalator

		<u>Superior Reading Level</u>
		' Cather
		' Clemens
		' Stevenson
		' Galsworthy
		' Dumas
		' Hugo
		' Wallace
		' Dickens
		' Scott
		' Walpole
	<u>Good Reading Level</u>	
	' Hawes	Conrad
	' Nordhoff	Thackeray
	' Van Dine	Melville
	' Bartlett	Wharton
	' Cooper	Hardy
	' Sabatini	J. Austen
	' B. S. Aldrich	Bronte
	' Pearl Buck	Deepling
	' Snedeker	G. Eliot
	' London	S. Lewis
	' De La Roche	
	' Ferber	
	' Douglas	
	' Ellsberg	
	' Milne	
	' Morrow	
	' Kipling	
	' Tarkington	
	' Masfield	
	' Doyle	
	' H. G. Wells	
	' Verne	
	' Barnes	
	' Morley	
	' Canfield	
	' Will James	
	' Wren	
	' O. Henry	
	' Wilder	
	<u>Interesting and Harmless</u>	
	' Wodehouse	
	' Norris	
	' Richmond	
	' Rinehart	
	' J. Lincoln	
	' J. Fox, Jr.	
	' Biggers	
	' P. B. Kyne	
	' Terhune	
	' Oppenheim	
	' S. E. White	
	' Alcott	
	' Pease	
<u>Injurious to Literary Taste</u>		
Z. Grey		
Curwood		
Lutz		
H. B. Wright		
J. S. Porter		
E. Porter		
M. Reed		
T. Bailey		
Mulford		
Raine		

¹ C. H. Haddock, A Program of Free Reading in Tenth Grade Literature, 83.

APPENDIX C

Tests in Literary Information

- I.
- A. Have you had projects in connection with your high school English?
1. If so, please list briefly the types of projects that these were.
 2. In your estimation, do these projects stimulate appreciation and understanding of literature?

Test I

In the parentheses before the quotations in List C write the number given the author of the quotation in List A. In the parentheses after List C write the number of the selection in List B from which the quotation was taken. For instance, the first quotation in List C is taken from Shakespeare's "As You Like It". The number 15 is placed in the parentheses before the quotation and 21 in the parentheses after the quotation.

Name of student

High School

Town

State

List A Authors	List C Quotations	List B Selections
1. Bryant	(15) "All the world's a stage"	(21) 1. Vision of Sir Launfal
2. Burns	() "Take thy beak from out of my heart, and take thy form from off my door."	() 2. Deserted Village
3. Byron	() "Come and trip it as ye go, On the light fantastic toe."	() 3. Elegy in a Country Church- yard
4. Coleridge	() "A Daniel come to judgment: Yea a Daniel."	() 4. Gettysburg Address

5. Goldsmith () "The best laid schemes () 5. Julius
of mice and men gang Caesar
aft agley."
6. Gray () "Archly the maiden () 6. L'Allegro
smiled, and with eyes
overrunning with
laughter,
Said in a tremulous
voice,
'Why don't you speak
for yourself, John?'"
7. Holmes () "Full many a flower is () 7. Merchant
born to blush unseen, of Venice
And waste its sweet-
ness on the desert air."
8. Kipling () "Who gives himself with () 8. Miles
his alms feeds three, Standish
Himself, his hunger-
ing neighbor, and me."
9. Lanier () "Lest we forget, lest () 9. O Captain!
we forget." My Captain!
10. Lincoln () "Water, water every- () 10. Ode to a
where Skylark
Nor any drop to drink."
11. Longfellow () "Approach they grave () 11. Prisoner
like one that wraps of Child-
the drapery of his ren
couch about him
And lies down to
pleasant dreams."
12. Lowell () "The world will little () 12. Rime of
note nor long remember the An-
what we say here." cient Mar-
iner
13. Milton () "Out of the hills of () 13. Snow
Habersham Bound
Down the valleys of
Hall."

14. Poe () "Alas for him who never sees
The stars shine through the cypress trees."
- () 14. Song of the Chatahooche
15. Shakespeare () "My hair is gray but not with years."
- () 15. Thanatopsis
16. Shelley () "The ship has weathered every wrack, the prize we sought is won."
- () 16. The Brook
17. Tennyson () "Build thee more stately mansions, O my soul"
- () 17. The Chambered Nautilus
18. Whitman () "The evil that men do lives after them, The good is oft interred with their bones."
- () 18. The Raven
19. Whitier () "Hail to thee, blithe spirit, Bird thou never wert."
- () 19. Recessional
- () "I come from haunts of coot and hern, I make a sudden sally."
- () 21. As You Like It

Test II¹

AUTHOR	A ONE WORK	B HALF CENTURY DURING WHICH AUTHOR WROTE
1. Mark Twain		
2. Spenser		
3. Scott		
4. George Eliot		
5. Franklin		
6. Goldsmith		
7. Shakespeare		
8. Tennyson		
9. Samuel Johnson		
10. Chaucer		
11. Macaulay		
12. Marlowe		
13. Pope		
14. Thomas Hardy		
15. Wordsworth		
16. Irving		
17. William Gilmore Simms		
18. Stevenson		
19. Swift		
20. Byron		

¹ W. Vaughan, Articulation in English Between High School and College, 53 ff.