

CONTENT ANALYSIS OF A TWELFTH GRADE
LITERATURE ANTHOLOGY

A THESIS

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CHAPTER I

INTRODUCTION

Statement of the problem.--This study made an intensive analysis of a selected twelfth-grade high school literature anthology with special emphasis upon features assumed to be of pre-eminent value by the editor and to have special appeal to high school students.

Purposes.--Through this descriptive analysis of the content of the twelfth-grade literature anthology, England in Literature, edited by Robert C. Pooley, published by Scott, Foresman and Company, the writer sought to fulfill the following objectives:

1. To describe the physical characteristics of the anthology, including format, legibility and special aesthetic appeals of certain external features.
2. To describe the content of the anthology in terms of organization, scope, and variety of subjects treated.
3. To analyze the various types of literature included in the anthology in terms of quality of selections, maturity of accompanying notes and study helps, and general levels of readability.
4. To describe possible effects of certain internal features upon the reader of senior (twelfth grade) high school age.
5. To make final recommendations and suggested procedures to teachers of literature which will help to make the reading done at the senior level in high school a more rewarding and aesthetic experience.

Rationale.--The reading of literature has always been a satisfaction to human beings. The satisfaction is one that does not wane with age; neither is one deprived of it by fortunes of circumstances. Therefore, the first goal in the teaching of literature is to help a new generation discover this source of human satisfaction for itself. The literature program tries from the time of infancy on through the sheer process of following a story, or responding to the rhythms and cadences of sensitive language, of experiencing visions, sensations, and sounds that are stimulated by the arrangement of words and ideas in literary form, to help the student see himself and his own feelings with heightened significance.¹

The problem of selecting the literature to be studied in the high school has become increasingly significant, in that secondary schools are not very selective and the character of their population is heterogeneous in capacities, interests and expectancies. Accordingly, the effort to adjust programs to the needs of youth has been intensified.² This problem is one which the teacher of English in the secondary school is attempting to answer through workable procedures.³ The teacher must answer such questions as which literature anthology will best serve the needs of the pupils, and whether concentrated attention should be given to the classics

¹Sequential Development of Reading Abilities, Proceedings of the Annual Conference on Reading Held at the University of Chicago, 1960, ed. Helen M. Robinson, Chairman (Chicago, 1960), p. 130.

²Fifty-second Yearbook of the National Society for the Study of Education, ed. Nelson B. Henry (Chicago, 1953), II, 6.

³Report of the Commission on Secondary School Curriculum of the Progressive Educational Association, Reader's Guide to Prose Fiction, ed. Elbert Lenrow (New York, 1940), p. 3.

or to contemporary works. Again, the answer comes from teachers of literature who agree that the ideal selection is not a matter of alternative choices, but rather one of finding in any period, or from any country, the literature that best conveys human and social values to a particular reader or class of readers. The present concern of teachers for "pupils as people" makes the student the hub of the literature program, rather than the literature itself. It is, therefore, the content of the literature, its values and purposes, that is more important than its literary form. Yet if students' experiences with literature are to be as diversified as life itself, all forms and types will find a place in the secondary school program. Each type will offer important values, if the reading problems inherent in it are not too great.¹

Literature textbooks today are carefully planned with the knowledge that classes differ, and that selections suitable for many classes may be less suitable for others. Textbook editors attempt to include a wide variety of material, enabling the teacher to select that which is most appropriate for his particular group. Most series include selected novels, short stories, dramas, biographies, essays and poems. With the decline of the historical survey, there has come a whole new set of objectives based on a sharper recognition of student needs. To be sure, literature in some schools is still being taught as though it were primarily ethics; but a growing number of staffs are approaching it as a self-sufficient and unique

¹Bernice E. Leary, "Meeting Specific Reading Problems in the Content Fields," Forty-seventh Yearbook of the National Society for the Study of Education, ed. Nelson B. Henry (Chicago, 1948), II, 111.

discipline.¹ The primary objective of this more recent approach is to have the student recognize literature as a focused experience and to enable him to participate in the pleasures and insights, personal and social, of that experience. These teachers want to get the students so interested in stories, novels, plays and poems that they will leave the course with the intent and habit of continuing their reading.

The role of content as a factor in satisfying or appealing to the reader has been analysed through a study of what it supposedly does to people or, in other words, what effects it may have upon them. One of the most widely accepted classifications of the effects of reading was made by Waples, Berelson and Bradshaw² in a study of adult readers whom they asked why they read certain types of publications. As a result of these responses the investigators labeled the effects of reading as "instrumental," "prestige," "reinforcement," "aesthetic," and "respite." The writers agreed that these effects overlap considerably, but they believed them to be distinguishable even to the point of one's being able to reverse the procedure and decide what type of effect is inherent in the material under consideration. In the review of related literature these effects are briefly summarized in terms of how they may aid writers in analyzing sets of series without going directly to groups of students for whom they were designed.

In addition to analysis of content, publishers, teachers, and

¹Curriculum of the National Council of Teachers of English, The English Language Arts, ed. Ruth Strang, Chairman (New York, 1953), p. 153.

²Douglas Waples et al., What Reading Does to People (Chicago, 1940), p. 12.

librarians realize that beautiful format and illustrations are among the most striking characteristics of modern books for young people. Bright colors or tender pastels, quaint old-fashioned pictures or arresting modern designs all clamor for attention. Even black and white drawings or pen and ink sketches have a drollery or charm that carries the older generation back to its own childhood. So potent is the spell of modern illustrators of juveniles that their pictures sometimes sell a poor book, while an unattractive format may consign a fine book to retirement on the shelves of bookstores and libraries. Publishers know well the effect of gay-looking books. Grocery stores and newsstands are selling literally thousands of books for children on the strength of their eye-catching colors. Some of these are worth buying, but many of them are trivial in content and pictorially worthless.¹

The selection of books of difficulty appropriate for the reader is a recurring problem of parents, teachers and librarians. The readability of the material or, in other words, the degree of comprehensibility, must constantly be matched to the reading ability of the child or adult for whom a book is apparently intended. This problem has been approached in numerous ways by both quantitative and subjective means, without, as yet, a complete and final solution. Much of what constitutes the essence of a good story, or those elements that produce highly readable factual material still elude the researcher; therefore, because the problem vitally affects all levels and types of education and communication, it is expected that continued interest and research will be conducted in an effort to define

¹May Hill Arbuthnot, Children and Books (Atlanta, 1957), p. 27.

and measure readability.¹

Despite these many and varied problems, literature at the senior high school level continues to help young people explore their own problems, frequently in the social setting of their own day, but related also to its background in the past and its implication for the future. Usually they explore the interdependence of peoples throughout the world. Generally, the publishers of the literature series used in the secondary schools try to satisfy the needs and interests of each student. These series are attractively designed, beautifully illustrated, interestingly written books which seem to stimulate the young adult reader. Literature series are written to inspire the student to enjoy reading and learning various types of literature. Provision for establishing skills is made in practice books designed to accompany readers as well as in exercises suggested in the Teacher's Guide.²

There are some common approaches used in the teaching of literature, but for many students who are preoccupied with their own personal problems literature is far removed from their interests. When the teacher decides that the class is to study certain literary selections during the semester, he must still decide how to arrange them and how to approach each of them. There are four widely used principles of arrangement: (1) In chronological order, (2) According to types of literature, (3) In units based on central themes, and (4) Around students' experience (sometimes overlaps number 3).³

¹George D. Spache, Good Reading For Poor Readers (Chicago, 1958), p. 21.

²Paul Witty, Reading In Modern Education (Boston, 1949), p. 4.

³J. N. Hook, The Teaching of High School English (Urbana, 1950), p. 119.

Arrangement by themes and around student experiences has been found most satisfactory in the seventh, eighth, ninth, and tenth grades. Fine distinctions among types usually make little impression on students in those grades; likewise, their sense of chronology is as a rule insufficiently developed to make a chronological organization meaningful. The year, 1880, to most fourteen-year-olds sounds no nearer in time than 1680, and not much nearer than 1492. The seventh-to-tenth graders can profitably study a number of selections about pets, holidays, pioneers, the sea, the mountains, Latin America, and so forth. On the other hand, they can read, with enjoyment and benefit, poems that emphasize rhythm, varied selections that add to their experience of city or country life, stories that give them vicarious experience, and so forth.

Arrangement by types of chronology is better suited to the eleventh and twelfth grades, although even in these years long-continued exposure to lyrics or essays should probably be avoided. The average sixteen-year-old, according to some psychologists, has reached or passed the average mental age of the whole population. If he will ever be able to learn about the types and the chronology of literature, and if these things are worth teaching, then the ages of sixteen and seventeen would seem to be the logical time to present them.¹

The English teacher has an important choice to make, which approach should be used? The teacher of literature can focus on the books, or he

¹J. N. Hook, The Teaching of High School English (Urbana, 1950), p. 122.

can focus on the students. The choice is as simple as that.¹

The writer concluded that the choice of approach should be made in the light of the objectives of the study, the characteristics of the literature, and the knowledge, ability, and interests of the class. She, therefore, discussed the certain kinds of stimuli which the content of the literature anthology exerts upon the twelfth grade reader. This analysis of content was made in an effort to identify possible effects upon the reader.

It is necessary for the teacher of literature to become familiar with the content of the publications provided for twelfth grade use. It was the intention of the writer to give a description and analysis of the content of a literature series used in the high school, and a detailed description of the twelfth-grade anthology.

Content analysis may be defined as a research technique for the objective, systematic, quantitative or qualitative description of the manifest content of communications.² For the purpose of this study the analysis was qualitative, and focused upon the description of the content itself, with reference being drawn in terms of the intent or effect. It is well to point out that much of the analysis was individual interpretation. The writer analyzed the literature included in the anthology by subject matter categories; that is, each type of literature included in the anthology was described in terms of quality, maturity and difficulty.

¹Elizabeth Berry, Guiding Students in The English Class (New York, 1957), p. 56.

²Bernard Berelson, Content Analysis in Communication Research (New York, 1957), p. 18.

Along with the analysis, a description of the possible effects upon the reader was given. It was intended that this analysis would provide a precise description of the content, and would give conclusions and interpretations which might possibly aid in the teaching of literature at the senior high school level.

Review of related literature.--Literature pertinent to this study was reviewed in accordance with the main facets of the analysis, and included (1) an explanation of content analysis as it relates to the effects of reading, (2) identification of the roles of various types of literature found in the basic high school texts, (3) common approaches in the teaching of literature and (4) some account of related studies.

It was noted that the area of content analysis is comparatively new and that more research is desired. The literature gives possible means of making analysis of content and points out that the studies made have been invaluable in understanding trends and reactions on the part of both the reader and the author. Finally, it states that in order for an analysis to be effective or useful it must be objective and systematic, and assumes that content analysis of manifest content is meaningful.

The literature suggests that an analysis would be valuable to a teacher in any field, in that, she would become more familiar with the books, magazines, newspapers or journals which are suggested to the students.

The research findings pertaining to effects indicated that two preliminary questions supply the frames of reference for any analysis of publications in terms of their effects upon people. The first is, "Who is the reader, and what does he do and want to get?" The second is, "What

and how does the publication contribute to his wants?" When the second is answered in terms of the first, the resulting description of content will show the part it plays in whatever effects are inferred or observed.¹

Hence, content analysis of this sort deliberately selects the characteristics of the publication with which it deals. The analysis may refer either to the intrapersonal or the interpersonal attitudes of the reader; that is, it may refer to the reader's feelings about himself or to his relationship with the various groups to which he belongs. The job of the analyst, then, is to anticipate the readers' concerns, in both psychological and social contexts, and next to devise categories which will identify the elements of content which relate to such concerns.

Possibly the most tangible effect of reading is its instrumental values. According to Waples and his associates, it occurs when a reader finds in print the information he wants and then uses it to accomplish a definite purpose. In an analysis of the possible instrumental values within a given piece of literature, the investigator raised such questions as: "What topics might make the student a more stimulating conversationalist?" "Are the authors of sufficient significance for students to feel confident when mentioning them in more formal discussions?" "To what extent might the contents of a given book be quoted for purposes of support, entertainment, cultural enlightenment, inspiration and the like?" "How life-like or realistic are the suggestions made in the teacher's manual?" These and other queries give some idea of the thinking that comprised the efforts to

¹Waples, op. cit., p. 64.

analyze possible instrumental values of content.

The second typical effect is the prestige effect (e.g., relief of inferiority feeling by reading that which increases self approval). The prestige effect is exemplified through responses made by the reader in which he identifies himself and his problems with people and problems he reads about. Near the top of any list of motives for individual and social behavior stands the desire for self respect. History is replete with instances to show the power of this motive. The writer was concerned with how well does the content help the reader to share with the character the joys and sorrows he faces in life. The writer wishes to cite the stories of school life in which the heroes enjoy prestige in sports, in practical jokes, in student brawls, and in student friendships which most school boys covet, the stories of courtship in which the heroine wins the affection of the town's most popular boy and hence the envy of her girl friends and the deference of the other boys; the stories of parenthood or of business adventure wherein the chief characters likewise find the prestige which the readers wish for themselves. The writer's task is to identify the works which draw the student into the story, so that he imagines himself in the hero's place, performing the exploits, and enjoying the prestige which invariably rewards the hero.

The third typical effect is a reinforcement of the readers' attitudes. This type covers the content which expresses the reader's own attitudes better than he could express them himself and in essence supports ideas and/or beliefs which the reader maintains to be ideal. The content from which such reinforcement effects can be inferred is often found in publications produced by interested parties to win the readers' allegiance.

A fourth typical effect has been called vicarious aesthetic experience. The reader of a literary masterpiece finds a variety of aesthetic satisfactions in the author's interpretation of people, places, events, or other familiar phenomena. The reader cannot obtain the same satisfaction directly. The categories by which the content may be analyzed to show what sorts of aesthetic satisfactions it affords are, in general, the categories employed by professional literary critics.

A fifth typical effect of reading is to distract the reader, to give him respite. The reader is able to escape into a realm of imagination, he is entertained and amused; he is given a vacation from his routine cares and responsibilities. The wide extent of such reading is readily apparent; few readers do not read partly for respite. The effect may result to some degree from the reading of any publication, from the comic strip through much light fiction to some recognized works of literary art. Many seek this effect to the exclusion of others.

Rosenblatt¹ discusses the role of various types of literature found in high school and college texts and stresses the fact that no matter how many potentially valuable facts and insights a literary work may embody, these facts will become actual values only as they are incorporated into the thinking and feeling of individual readers. It does not matter whether the work is a novel of adventure or a lyric poem -- it is the reader who brings to the printed page full life and meaning.

¹Louise M. Rosenblatt, "Enriching Values in Reading," Reading in an Age of Mass Communication, ed. William S. Gray (New York, 1949), p. 22.

Bond and Tinker¹ pointed out that unlike such courses as science, mathematics, and social studies, literature lacks a methodical regular sequence of content. Literary materials range from stories about men and women, as well as animals, and from historical novels on through poetry of various kinds to plays and essays. To a considerable degree, the primary concern of teaching literature has been the development of reading interests and tastes. These authors conclude that there are problems of selection and interpretation involved in the teaching of literary materials.

The teacher of literature faces the problem of deciding how to teach each type of literature and which approach will be the most beneficial to the students. Leary² suggests very clearly some of the problems involved in the teaching of each type. (1) Novel. Since the novel is a picture of life, real or imaginary, the reader needs to know the world in which that life is lived, its people, and their successes and failures. Understanding the characters of the novel by learning about them, observing their action, listening to their conversation and analyzing their motives are among the problems of characterization. Familiarity with setting and characters simplifies the problem of the plot. When the student becomes interested in the struggle of the hero against the villains, against the forces of nature, against society, or against his own desires and impulses, and when he sees their different ends, then he can begin to follow their conflicts until the desired goals are attained. But he must be trained to see relationships

¹Guy L. Bond and Miles A. Tinker, Reading Difficulties Their Diagnosis and Correction (New York, 1957), pp. 359-360.

²Bernice E. Leary, "Meeting Specific Reading Problems in Content Fields," Forty-seventh Yearbook of the National Society for the Study of Education (Chicago, 1948), Part II, p. 142.

and to keep events in proper sequence in order to handle a complicated plot successfully. As the student reads more he will begin to question the author's purpose, character, mood and theme. These are questions which the student must gradually be taught to answer for himself. (2)

Short Story. The short story presents a unique problem in that it represents a single experience, few characters and brief action. The student must be taught to be very attentive in order that he can discover the theme. The problem here is in helping the student decide the basic theme or idea the author is trying to convey. (3) Drama. The main problem in teaching the student to read and appreciate drama is the fact that the student must realize that he is his own producer, as it were, of the play he is reading, where he not only visualizes, but also "audiblizes." When he gets the feel of the dramatic technique, only then can he read drama successfully. (4) Biography. As the story of life, it has the unity and action of a narrative, and to this extent offers few new problems. As a work of history, it presents the historical events and circumstances in which the subject lived. Biographies are written in many forms, personal memoirs, letters and diaries. The main problem here is in teaching the various forms in which the biographies are written, and the next problem is helping the student decide the author's ultimate purpose in writing the biography. (5) Essay. The major problems in teaching the essay are many and varied. The problem may be one of form, content or presentation; the fact that essays are so varied means that the teacher has to decide how best to help the student interpret the author's meaning, mood and motive. (6) Poetry. In poetry more than in any other type of literature, reading

problems are generally recognized, if for no other reason than that they help to answer the question of why the average reader gets little pleasure from poetry. Problems of form and pattern, of imagery, rhythm and rhyme, emotion, word order, unusual words, figurative language, condensed style, and obscure themes, among others, are commonly pointed out as barriers to enjoyment. These problems assume a greater proportion in poetry than in prose because of the student's unfamiliarity with, or distaste for poetic form. It is the job of the teacher to help the student come to a better appreciation and enjoyment of poetry.

The following statement gives the consensus of most teachers of literature, librarians and publishers of literature books:

Literature, because it enlarges our awareness of what we are as human beings and refines our discrimination among values, is a force of tremendous potential for education. Literature can introduce the reader to wider and deeper perceptions and organizations of experience. Literature can lift that reader above the petty or narrow concerns that usually consume his time. No adolescent who has fully appreciated a novel by George Eliot or a poem by Robert Frost is left unchanged. To whatever extent the good life is dependent upon discrimination among the values in experience, literature can contribute to the liberal education our civilization seeks for as many human beings as possible.¹

A study of the literature surveyed relative to the common approaches in the teaching of literature suggests that the three most common approaches are (1) the study of literary types, (2) the historical survey and (3) the study of individual authors. The following statements suggest that each approach has its strengths and weaknesses.

¹Walter Loban et al., Teacher's Manual for Adventure in Appreciation (New York, 1958), p. 4.

²Hook, op. cit., pp. 119, 135 ff.

The study of literature by types, such as poetry, drama, essay, short story, or novel, is a rewarding subject of study in both high school and college just as similar selections are in the normal reading of adults for sheer enjoyment or appreciation without reference to social or ethical problems. High school readers take delight in the play as a form of entertainment and social influence or in the informal essay as a revelation of interesting personalities. Occasional study of literature by types has for older students the advantage of introducing the skills necessary for the understanding and appreciation of different kinds of reading and of giving various kinds of literary experiences. Such study has the advantage of showing that ideas and emotions may be communicated in many ways, each with possibilities of effectiveness for certain ends. Study by types also makes possible the use of easy and difficult novels, poems, or dramas within a single unit, thus caring for needs of individual readers. It permits, further, the using of similar materials from the literature of many nations. The dangers of focusing on type are that the emphasis may distract from the interaction of the student and the literature by raising nonessentials to heights at the expense of other values. Students may know the steps in the rising and falling action, the climax, the definition of the epic, lyric, novel, drama, essay, biography and poem, but may not have gone beyond the identification of the externals. Furthermore, types are relative terms, for types are fluid and often overlap. Herschel Brickell wrote that the novel and short story have no rules.¹

¹Herschel Brickell, "Book Reviewing," The Saturday Review of Literature, XXXII (April 23, 1949), p. 27, quoted in The English Language Arts (New York, 1952), p. 387.

Historical novels may or may not be based upon research.¹ Goodbye, Mr. Chips may be a novel or novelette. "Quality," by John Galsworthy, may be a short story or an essay.

Another common approach to the teaching of literature is the survey or chronological presentation of English or American literature, less frequently world literature, still less frequently the literature of the Americas. Occasionally the survey has been by theme or by an analysis of the spirit of the people. Students may well be conscious of time through time-line charts and diagrams, so that, for example, Sinclair Lewis will not seem to have the characteristics of a Colonial or Victorian author. Notice of time, by contributing a kind of context, may help in an understanding of phases of a book. A survey with emphasis on chronology and literary influences may result in uninterpreted, disconnected and meaningless facts.

It is possible for students to give the dates of authors and titles of a work or two, to have a knowledge of an excerpt in a so-called history of literature, and yet be unaware of the fact that they have read but a short portion of a long work, which may be characteristic of the author. A survey of literature may develop an elaborate setting for the appreciation of literature, but forget completely that love of reading, intelligent interpretation of the author's meaning, and personal reflection upon it are the real ends of teaching literature.

It may be that the more able students in the eleventh and twelfth grades will choose to study certain authors. It is valuable for them to have

¹Ester Forbes, "Historical Novels," The Saturday Review of Literature, XXXII (April 23, 1949), p. 7, quoted in The English Language Arts (New York, 1952), p. 387.

the insight into an author gained through acquaintance with his works, for example, identical elements in the writings of George Eliot, Joseph Conrad, Willa Cather, John Keats. Contrasts as well as likenesses between A Tale of Two Cities, David Copperfield or Great Expectations, or between The Scarlet Letter and The House of Seven Gables disclose a kind of pattern and give a key to the reader about the author. It is unfortunate to have merely a glimpse of an author; for example, a page or two of a novel by Hemingway, or one poem by Robert Frost in an anthology. Students may gain the false impression that many poets composed but one poem, that famous novels contained but one chapter. There is something to be said, therefore, for having individual students gain an idea of the scope of an author's writing and more than a glimpse of the author's world.

The physical as well as the literary characteristics of a book play an important part in attracting a reader's attention. A teacher of literature should be aware of the subtle influence of a book's physical characteristics. Format, typography, and physical dimensions will to some extent influence a student's like or dislike for a book.

The research findings pertaining to the legibility of printed material indicated that many factors were involved. These factors included the size of type, the length of the printed line, the leading, the paper, the ink used in the printing of the page, the kind and size of illustrations, the position of the illustrations on the printed page, the presence or absence of decorations on the page margin, the width of the margin, the size and type page in relation to the paper page on which it is printed.¹

¹Harold Seymore, Effective Reading Instruction (New York, 1951), p. 70.

If each area were to be broken down the following criteria would serve to represent what legible printed material would look like.

Numerous investigations have been made and the following conclusions represent the consensus of the investigators pertaining to the size of type desirous for good legibility. The sum of this information is that 14-point type is recommended for primary textbooks, although some publishers use larger sizes for this purpose; 12-point type is recommended for use in the intermediate grades; and 10-point type is recommended for use in books intended for use above the intermediate grades. These sizes of type seem to present readers having normal vision with the visual task which may be accomplished with ease and comfort, provided other aspects of page format and illumination are adequate.

The legibility of print is markedly affected by the character of type design as well as by type size. Type face that is easily read possesses these characteristics: (1) the letter is approximately uniform as to height and depth, (2) the vertical and the horizontal strokes are similar, with neither appreciably lighter than the other, (3) individual letters blend readily with adjacent letters in forming words, (4) there is reasonable substantial weight with regard to boldness. Legibility is increased when the type face is comparatively simple, particularly if the design is one that is familiar to the reader. The length of the lines on the printed page is another important factor in legibility.¹ Overly long lines tend to include inaccurate return sweep movements to the beginnings of subsequent

¹George Spache, Good Reading for Poor Readers (Chicago, 1958), p. 50.

lines of print. The consensus of researchers seems to point to the short lines, varying from 2.6 to about 3.4 inches in length. These lengths of line are shorter than those generally used in the printing of textbooks. A printed line of 4.0 to 4.5 inches in length is commonly used in the printing of textbooks. This length seems to be visually safe for prolonged reading.

The leading or space between printed lines becomes important because it aids in decreasing the distractions from adjacent lines as the reader fixates at a given point on a printed line. Research as yet has not provided definite criteria as to how much leading is essential between printed lines, but the general agreement is that type size should not be sacrificed for inter-spacing. Recommendations vary from 3-point ($1/24$ inch approximately) to $1/10$ inch leading, with the wider leading with smaller type size. Liberal leading with very small type sizes increases the legibility of the printed page.

Legibility also involves other factors. The legibility of printed material is increased when black ink is used on dull white or near white paper (preferably tinted ivory or cream). The paper should be heavy (thick) enough so that print is not visible through it. Colored paper and colored ink decrease legibility of printed material.

Margins should be reasonably uniform on successive pages, with the left-hand and the right-hand margins wider than the margin at the top of the page, and with the margin at the bottom of the page wider than the side margins. Decorations should be avoided in the margins, since they tend to distract the reader's attention from the printed text. The type page normally should occupy about one-half of the paper page on which the text is

printed, and it should be arranged carefully on the paper page in the manner that is described above. A pleasing format helps to arouse the reader's initial interest in a printed book, just as correct type size, length of line, leading, and other characteristics contribute to its legibility.

The most recent technique of estimating readability at present is the use of readability formulas. As Chall¹ points out, the use of readability formulas has sought to identify objectively factors inherent in the reading material that differentiate easy from hard material in order to find a reliable means of measuring these facts in terms of the reading difficulty of the material. Readability formulas do not reflect the difficulty of the material. Nor, obviously, can the formula predict the reader's interest in the content. But neither can any other method of estimating readability guess what the individual reader's reaction will be, except in very general terms. There is no substitute for the trial of various types of content with the prospective reader and first-hand observation of his apparent reaction. The format of the reading materials is not considered in common formulas chiefly because the influence of these factors is relatively slight and obscure.

The formulas indicate the average ability needed for adequate comprehension of a certain book. They do not prove that all readers of this level of ability will necessarily enjoy the book or be able to read it with profit or consider the book easy reading. The formulas are particularly

¹Jean S. Chall, "Readability," An Appraisal of Research And Application (Ohio State University, 1958), Research Monographs, No. 54.

valid at the adult level in that they indicate trends toward readership.¹ Readability formulas are intended to aid in the evaluation of reading materials and in the preparation of written material. There is no question of the fact that, applied intelligently, they have accomplished these aims. The formulas are not intended to supplant any use of judgment, experience or knowledge of reading interests and habits. Publishers and writers, particularly those producing books for young children, have rapidly adopted formulas for the evaluation and grading of their products. They are well aware of the assurance that a mathematical statement of readability conveys to the average teacher. A number of editors have used the formula approach as a guide in preparing new editions or rewriting old versions of all types of books in wide demand.²

Bernard Berelson's Content Analysis published in 1952, has been the standard codification of the field. When one reads through to the conclusion one cannot help being struck by a note of dubiousness about the entire enterprise of content-analysis research. The tone of the last two sentences illustrates the doubts which Berelson seems to have after reviewing the area of his professional commitment at the time: "Content analysis, as a method, has no magical qualities, you rarely get out of it more than you put in, and sometimes you get less. In the last analysis, there is no substitute for good ideas."³ The disillusionment expressed in that cautious

¹Spache, op. cit., p. 58.

²Ibid., p. 27.

³Berelson, op. cit., p. 150.

and sound conclusion is not unique. If one listed the persons who were publishing in the field of content analysis in the decade of the 1940's (Lasswell, Leites, Berelson, Lerner, Janis, and Pool), one would have difficulty in finding one of them still engaged in that kind of research. One could easily find among them persons who had quite consciously rejected the field as an unprofitable enterprise, while others had turned for the present to greener pastures.¹

However, the writer found that in the mid-1950's renewed interest in content analysis as a research method was evident. It seems at present that teachers, librarians and publishers are becoming aware of the importance of the content of publications. New techniques are being formulated in an effort to show the vast possibilities of content analysis as a method of research.

In a study by Harvey² the value of content analysis as a research method was clearly stated. This study involved a comparison of the contents of recent novels which sold well with those of similar novels which did not. This study was made in an effort to determine whether the presence of certain characteristics in combination offered any sound basis for predicting sales. In this study the author stated that the characteristics were isolated only if they were amenable to objective, quantitative description; to the extent that non-quantifiable factors make a best seller, the analysis was incomplete. The author suggested that any similar studies

¹Ithiel De Sola Pool, Trends in Content Analysis (Urbana, 1959), p. 1.

²John Frederick Harvey, "The Content Characteristics of Best-Selling Novels" (Unpublished Doctoral dissertation, Graduate Library School, University of Chicago, 1949), p. 68.

should be more concerned with a more careful examination of the interest of the reader.

At Atlanta University there have been a number of studies done using content analysis as a research technique and giving concern to the reader's interest. The following studies seemed to represent more of a qualitative analysis and for the purpose of this study were more beneficial.

Hamlin's¹ thesis was on the analysis of Negro news in five selected adult magazines noting the general characteristics and the treatment of the Negro topics. This study was designed to discover whether the news was favorable or unfavorable in its discussion of the Negro.

Another study involved an analysis of the effect of the editorial policy on political action.² This study was concerned with the policies of editorials and noted any significant effect, if any, they had on political action.

McLemore's analysis of articles on or related to sex³ was a qualitative analysis which was concerned with ideas and how they were treated in a selected number of magazines. The research involved an analysis of articles dealing with sex and a break-down of the ideas discussed in the articles.

¹Jacqueline Peoples Hamlin, "An Analysis of Negro News in Five Selected Adult Magazines" (Unpublished Master's thesis, Library service, Atlanta University, 1958).

²Helen Marie Cochran, "The Effect of the Editorial Policy on Political Action" (Unpublished Master's thesis, Library Service, Atlanta University, 1959).

³Andrew McLemore, "An Analysis of Articles on or related to sex, 1949-1958" (Unpublished Master's thesis, Library Service, Atlanta University, 1960).

A content analysis of serial publications in English Philology for a four-year liberal arts college library¹ involved a qualitative analysis of subjects treated in the magazines and also a check-list noting the inclusion or exclusion of certain major literary types.

An analysis of the contents of a selected number of high school fiction titles² was made in an effort to discover the interest stimulus in American history textbooks. This analysis was done primarily for history teachers in an effort to point out some of the interest stimuli which teachers might use in making the study of history more interesting to the student.

Churchwell's analysis³ of non-fiction books for young people was done in order to discover how the religions of the world were discussed and what information was given about them. Here the analysis dealt with the intent and scope of the ideas included.

Qualitative analyses are invaluable to persons interested in the reader's interest, motivation and reaction to what is read. The qualitative analyses which have been made required careful analysis of the editor's intent and an anticipation of how the material might be received

¹Jason Clifton Grant, "A Content Analysis of Serial Publications in English Philology for a Four-Year Liberal Arts College Library" (Unpublished Master's thesis, Library Service, Atlanta University, 1952).

²Edna Hall, "An Evaluation of the Contents of a Selected number of Supplementary High School Readers" (Unpublished Master's thesis, School of Library Service, Atlanta University, 1960).

³Yvonne Churchwell, "A Content Analysis of Non-Fiction Books for Young People Which Depict the Religions of the World" (Unpublished Master's thesis, School of Library Service, Atlanta University, 1958).

by the reader.

The literature cited in this chapter covered information about content analysis as it related to the effects of reading; the role of various types of literature found in the basic high school texts; some common approaches in the teaching of literature; and accounts of related studies.

The following statements summarize the findings:

Content analysis as a research technique is valuable in that it is a method of selecting certain characteristics of a publication and describing internal features which might affect the reader. In deciding the possible effects a publication might have upon the reader the analyst must anticipate the reader's concerns, in both psychological and social contexts, and then devise categories which will identify the elements of content which relate to such concerns.

Literature, as such, poetry, drama, essay, short story, biography, or novel, is a rewarding subject of study, but there are many problems involved in the teaching of each type. These problems must be resolved by the teacher who decides the specific approach and how it can best serve the student.

Three approaches to the teaching of literature were discussed and none was found to be superior to the other. The choice of approach should be made in the light of the objectives of the study, the characteristics of the literature, and the knowledge, ability, and interests of the class.

Content analysis as a research technique is relatively new and more research in this area is needed. Studies which have been made are invaluable in understanding trends and reactions on the part of both the reader and the author. Finally, in order for an analysis to be effective or

useful it must be objective and systematic, and assume that content analysis of manifest content is meaningful.

The writer, realizing the importance of a readability level, has included in the appendix the general readability of the anthology, England in Literature, as determined by the Dale-Chall Readability formula. This information may be useful to teachers of literature interested in knowing the general grade level of this anthology, in order to ascertain approaches and/or teaching procedures which may be best suited for their particular group.

In the following chapter, II, the writer was concerned primarily with the possible effects the material in the anthology might have on the reader. The effect, however, is dependent upon the reader's interpretation and interest. Responses to literature, of any nature, are in large the concern of the individual. These responses are based on the experiential background, as well as personalities, interests, attitudes and needs of the adolescent.

CHAPTER II

PRESENTATION AND INTERPRETATION OF DATA

This chapter describes in detail the content of the twelfth-grade literature anthology, England in Literature, which is published by Scott, Foresman and Company and is the last in a series of anthologies prepared for high school use. There are certain general features wherein all of the series are similar; they are similar in size, format, legibility, and text aids. They differ in quality of subject matter and maturity of selections. Prior to the student's use of the twelfth-grade anthology, he is supposed to have used three literature anthologies, one for grades nine, ten and eleven. Each of these is described briefly as a kind of background for the anthology which constitutes the major concern of this study.

Ninth-Grade Anthology

The anthology designed to be used at the ninth grade level is entitled Good Times Through Literature. It is beautifully designed with many vivid and attractive colors. The book covers five hundred and ninety-two pages. The pictures, in general, are realistic and require little imagination in interpreting their meaning. Some writers from the past as well as contemporary writers are used, and were chosen on the basis of what would interest young people. The objectives set forth by the editors state that it is designed to help the students relate literature to life. The selections are categorized according to theme, interest and ideas which might help young people better understand and appreciate life.

The first unit, "Thrills and Chills," is devoted to adventure stories

and exciting events. Unit two, "Twenty-four Hours a Day," contains selections which are concerned with everyday activities, and most of the students will be able to identify themselves with the characters portrayed in these stories. Unit Three, "Swimming Upstream," gives stories of real people, all of whom battled against physical disability, disease, ignorance, or prejudice to experience full and useful lives. These characters are presented through autobiography, biography, short story and poetry. Through these penetrating portrayals the student should find inspiration and renewed strength for coping with some of his problems. Unit Four, "Families Are Like That," contains selections which are centered around family relationships and make vivid to the adolescent some of the joys and sorrows, understandings and misunderstandings, triumphs and disappointments associated with home life. In acquainting themselves with the personalities presented in this unit, students will readily recognize many of the characteristics as belonging to members of their own families. Unit Five, "Laughing Matter," is composed of humorous selections. This unit is designed to broaden the average teen-ager's concept of humor. Unit Six, "Old Stories Forever Young," includes classic selections taken from Greece, Rome, Persia, Scandinavia, England and America. These stories were selected because of the lessons they teach. Unit Seven, "Neighbors Around the World," contains selections which tell about people living close in many communities all over the world. Dramatic articles, a story, a play and a poem reveal how neighbors met the challenge of being good neighbors. Unit Eight, "Outdoors Calling," is made up of stories of the out-of-doors and represents various aspects of nature. These stories are designed to show the relationship of God and his Creation. Unit Nine, "One Boy's Life," is an ex-

cerpt from the novel, David Copperfield, by Charles Dickens. The first fourteen chapters are given and represent a well-unified segment of the entire novel. Unit ten, "American Voices," includes songs, ballads, poems and prose selections which have strongly marked rhythm and tell in roughly chronological order the story of America.

Tenth-Grade Anthology

The anthology designed for tenth grade is entitled Exploring Life Through Literature. The book is attractive and pictures a traveler's knapsack, compass and maps on the cover. The anthology constitutes six hundred and fifty-five pages. The objectives as set forth by the editors are to help the student learn to read in depth, or to read to grasp the complete idea of what the author is saying. The units are organized around a closely knit group of literary expressions, each contributing to the development of the basic unit theme. The first unit, "Escape," is made up of four suspense-packed short stories which suggest escape from something or someone. The second unit, "Along My Way," deals with the perplexities and pressures of growing up. In each selection in this unit the adolescent will meet and possibly identify himself with the characters his own age and will be reassured to find the problems which perplex have been faced by other individuals. The third unit, "Chosen Roads," is composed of true, absorbing stories of real-life individuals told vividly through biographies. The fourth unit, "Julius Caesar," is devoted to the reproduction of the play in its entirety. This unit is designed to acquaint the student with Shakespeare. A short essay on Shakespeare the man, the Shakespearean theatre, and the theme of "Julius Caesar" precede the play. This back-

ground essay will no doubt help the student interpret and appreciate the play. The fifth unit, "Life with Others," contains selections designed to help students understand people better. The subjects range from family relationships to relationships between people of diverse nationality and race. All of these selections give the student an opportunity, through discussing the problems of widely different individuals, to gain a better understanding of and greater sympathy for others. The sixth unit, "Twice Told Tales from Many Lands," is composed of stories which have stood the test of time. These stories make up the literary heritage of all people. Two of the selections are taken from ancient Greece; one of them was first told in the Near East; several emerged from medieval Europe. Through their background in subject matter, or in the manner in which they are told, they have one thing in common, they are all considered good stories. These stories have been kept alive through countless generations. The seventh unit, "Out of This World," like the first unit, seeks to fulfill the adolescent's need for good escape literature. The difference in the two units is that Unit One deals with the world as it is and has been, while the theme in Unit Seven represents the nebulous world of imagination. The stories, poems and single play that comprise this unit all touch on the unexplainable and are woven with the strands of the mystical and the supernatural. The eighth unit is entitled, "Silas Marner." Just as the title implies this section contains the complete novel by George Eliot.

Eleventh-Grade Anthology

The eleventh-grade anthology is entitled The United States in Literature. Preceding the three major parts of the book is a "Modern Sampler."

This collection, made up of selections representing the works of outstanding twentieth-century authors, serves as an "introducer" to the course in American literature. It introduces the students to the area of literature that is most familiar and most appealing to them. The Sampler also acquaints the teacher, through the discussions stimulated by the selections, with the literary tastes and abilities of individual members of the class. The anthology is divided into three major parts which give various approaches to the study of American literature.

Part One, "The American Spirit in Literature," is organized thematically. Here, through writings of the past and the present, students survey such typically American themes as the physical valor and the moral fiber of the early settlers and the pioneers who later pushed westward; the ideals of freedom and liberty, of duties as well as rights, passed on by the founding fathers; the place of work and play, of love and faith, in their pursuit of happiness. These selections help the student to sense the spirit of the settlers and the "Westering" pioneers and to judge the influence of that spirit in molding the American character.

Part Two, "Great American Authors and Their Times," is organized chronologically. This survey differs materially from the usual "history" of American literature. Here the story of the six great periods of America's literary history is brought into focus through the detailed study of one representative writer of each period. In becoming acquainted with each of these authors, his distinct and interesting personality, his relationship to his contemporaries, and his influence on the course that American literature has taken, the student should gain an understanding of changing trends in American literature.

Part Three, "The Development of Literary Types," presents a study of five important types of literature. Emphasis is centered on the significant contributions made by outstanding writers in successive periods to the development of the short story, lyric poetry, humor, biography, and drama.

The preceding paragraphs give a general analysis of the content of the Scott, Foresman literature anthologies designed for grades nine, ten and eleven. In the remainder of this chapter the writer gives a detailed description of the content of the anthology used at the twelfth-grade level, England in Literature. She describes the physical characteristics of the text which include: format, legibility and special aesthetic appeals of external features and the content in terms of organization, scope and variety. The various types of literature are analyzed on the basis of quality, maturity of accompanying notes and study helps, and general level of readability.

Finally, the writer gives descriptions of possible effects of certain internal features upon the reader of high school age.

The analysis is qualitative. The following statements give a general plan of research procedure: (1) preliminary reading of communications material for the purposes of hypothesis formation and discovery of new relationships, (2) impressionistic procedure for making observations about content characteristics, and (3) "feasible" procedure for making content-descriptive observations, or "coding" judgments.

General Description of the Twelfth-Grade Anthology

At the twelfth-grade level the anthology designed for study is entitled

England in Literature.¹ The book covers seven hundred and fifty-two pages and is divided into ten chapters on the basis of chronology. There are historical and literary charts which cover ten pages, an index of types of literature which is one page, a general index of six pages and a section for the teacher; two pages of notes on organization, aids to good reading, and comments on the illustrations.

Illustrations in textbooks may not be necessary to comprehend the main ideas and details of a story, but current trends in their use have resulted in making books more appealing and attractive to the prospective reader; moreover, they are used to convey to the reader demonstrative ideas presented therein. The anthology, England in Literature, is very attractively illustrated and should appeal to the reader immediately. The cover design of the anthology is composed of hues of blue which aid in making it eye-catching and appealing to the prospective reader. The color photography which dominates the cover pictures a Viking's helmet, sword, scabbard, and mail which strike an imposing contrast to the calm sea in the background. The cover is designed to call to the students' minds the Scandinavian warriors of early England, and were they unfamiliar with these pictured remnants of the past, the impressive photograph would generate curiosity as to what it represents. In the sand, there is a banner which has been staked. The emblem is symbolic of victory in war. The banner should make the student aware of the struggle and colorful history which were and are a part of England's heritage. The picture on the back cover is a part of the photograph and shows the calm sea under a misty sky as seen from the beach.

¹Robert C. Pooley et al., England in Literature (Chicago, 1957).

The inside cover contains a literary map of England. This should help the student visualize the areas in which the written material was done. It is essential in studying any literary history of a country for a student to have as background some knowledge of the physical characteristics of that country. The literary map of England is an invaluable aid in helping the student visualize some of the physical characteristics of the country from which the literature is taken.

On pages 688 to 697 are literary charts which begin with representative English authors from the fourteenth to the twentieth century; the second chart shows the early influences on the development of the language from 1066 to 1344; the third chart gives the dates for Chaucer through Jonson, with a listing of rulers and literary events of the era which they represent; the fourth chart shows important authors from 1600 to 1700; the fifth chart deals with authors from the eighteenth-century critics of society; the sixth chart lists the romantic writers from 1750 to 1850; the seventh chart deals with the Victorian period from 1850 to 1901; the tenth and final chart deals with the Modern period from 1901 to 1950.

In the series a number of illustrators employing different techniques and points of view are used. Each one has been chosen for a special aptitude in interpreting a particular period of English literature, or for doing exceptional work in interpreting certain authors.¹ The original illustrations which are used throughout the anthology help to create an attractive book, and help the student understand the life and the literature with which he is becoming acquainted. There are eight pages of

¹Robert C. Pooley, et al., Guidebook For England In Literature (Chicago, 1957), p. VI.

illustrations, drawn against backgrounds of blue and green entitled "Seeing the British Isles," which show two typical high school students viewing literary highlights of the British scene. Most of them are labeled and the two that are not are clearly identified as the guards at Buckingham Palace and the royal procession. The next two pages suggest a historical link with America in a picture of a mural honoring the Mayflower and the Pilgrims. Also included are pictures of Shakespeare and the famous Eton school for boys. On pages four and five are pictured the beautiful Lake District, immortalized by Romantic poets, Wordsworth and Coleridge, and several Scottish scenes, featuring Robert Burns' cottage and Glamis Castle. Pages six and seven extend the area of interest to Ireland and Wales, the former associated with the Irish Renaissance Movement of modern times and the latter with Dylan Thomas. Sir Winston Churchill's country home in Kent and the drawing of a British jet fighter as it "streaks into the future" bring the student up to the present.

The other illustrations throughout the book are done in various styles of pen and ink sketches and as in the earlier illustrations are drawn against backgrounds of blue and green and occasionally backgrounds of faint hues of orange and yellow. These illustrations are more suggestive than realistic and require the student to use some imagination in interpreting their meaning. They have a stark, uncluttered powerful quality. Preceding each chapter is a complete page devoted to illustrations of persons, scenes and events which capture the mood of the particular age to be discussed in the chapter. The illustrations make bold use of space on pages which include poems, essays and other types of literature. These pictures are free and relaxed compositions and much of the detail has been omitted. The

illustrations which are contained in the anthology as a whole will familiarize the student with famous authors and give insight into the culture of various periods. They will also aid in the interpretation of selections. Through the study of the pictures the student will get a good idea of the Englishmen's houses, customs, and means of travel throughout the ages.

The print is 10-point type with 1-point of leading between each line. The paper, adequate in terms of thickness, weight, and legibility, is dull white with a glossy finish which is attractive and durable.

In terms of format the book is $24\frac{1}{2}$ cm. by 18 cm. in size. The written material is in one and two columns, measuring $7\frac{1}{10}$ cm. The margins are generous and do not give an over-crowded appearance. The page numbers are in the outer corners of the pages and the ample margins are balanced and the generous spacing facilitates reading. Although books are attractive to adolescents because of their color, binding and physical dimensions, illustrations tend to increase comprehension, and add interest and enjoyment to the reading process. There is evidence that readability is influenced by abnormal variations in length of line, size of type, inadequate leading and lengthy paragraphs. The anthology analyzed conforms to the rules which have been established for typography.

The anthology is a chronological survey, showing the progressive development of English literature. The book does not rely altogether on the writers of the past, but also cites the works of modern authors. Therefore, in a strict sense the literature is a mixture of modern and classical works.

Each of the chapters is preceded by essays and explanatory notes to aid the student in understanding and enjoying the selections which have been included within the chapter. These essays depict the social, politi-

cal, and cultural background of the era covered by each chapter. Lively, interesting, biographical sketches of individual authors or a group of authors provide an introduction to the writers who contributed most to the literary development associated with that era. Explanatory notes and/or background notes precede each of the respective selections.

Following the selections are questions which are designed to stimulate the student's thinking about the author and his work. The questions are not designed solely for written recall, but rather to test the student's ability to think comprehensively.

If a student is interested in enlarging his knowledge about any particular era to which the chapter is devoted he may refer to the bibliography which is annexed to the end of each chapter.

There are exercises suggested which cover all the language arts activities, listening to stories and records, writing essays and making reports. Provision is made for both individual and group activities. Vocabulary exercises are also provided which help to develop such skills as deriving word meaning from context, appreciating the connotations of words, increasing the vocabulary through the study of Latin root words, and noting the author's skill in choosing the exact word.

At the end of the book are three sections designed to help the student better understand the words used in the anthology. The first is a glossary which includes every feature of a standard dictionary, with the possible exception of word origins which may be included in some of the more detailed and inclusive dictionaries. The second is an index of literary terms which defines terms which are not fully defined or clarified in the text. The third is a general index of titles and authors. This index includes names

of authors discussed but not represented by a selection in the anthology and some selections not included in the text.

The works in the anthology are arranged chronologically and the selections included are most representative of the various periods. For the purpose of the study the discussion of the content was through analysis of the material according to type and not according to chronology.

In Table 1 pages 41 and 42 authors representing the various periods are listed with type and number of selections included. The periods range from the Anglo-Saxon period (449-1066) to the Modern period (1935-1953). Inclusive are the Age of Chaucer, the Elizabethan age, the Restoration age, the Age of Pope, and the Romantic, Victorian and some Modern periods.

The data reveal that of the types of literature included poetry was the most prevalent in Elizabethan, Restoration, Romantic, Victorian and Modern periods. The next type appearing throughout most of the periods was the novel. The short story does not appear until the Modern period in nineteenth and twentieth century. Drama, however, according to the data, had its inception during the Elizabethan period and continued to modern times. The twelve types of selections listed were: epic, poetry, novel, essay, drama, diary, allegory, biblical, satire, letter, biography and short story.

The author used to represent the Anglo-Saxon period is a modern translator and writer, Charles W. Kennedy. The Age of Chaucer is represented by translations of Chaucer's Canterbury Tales, and novel excerpts by a modern author, Marchette Chute.

In the Elizabethan period Byrne, Goudge, Dekker, Lyly, Campion, Shakespeare, Jonson, Sidney and Spenser are represented. Bentley, Pepys, Herriek,

Lovelace, Suckling, Milton, and Bunyan represent the "Restoration Period." The authors representing the Age of Pope were as follows: Steele, Addison, Macaulay, Swift, Goldsmith, Defoe, Dryden, Boswell, and Chesterfield. The "Romantic Period" was represented by Gray, Blake, Burns, Wordsworth, Coleridge, Scott, Byron, Shelley, Keats, Hazlitt, Benet and Lamb. The authors who represented the "Victorian Period" were: Rosetti, Swinburne, Tennyson, Browning, Arnold, Fitzgerald, Hopkins, Stevenson, Newman, Dickens, Thackeray, Eliot, and Huxley. The "Modern Period" included the following authors: Stachey, Hardy, Galsworthy, Maugham, Bennett, Kipling, Yeats, Russell, Stephens, Housman, De La Mare, Maselfield, Noyes, Thomas, Wells, Bowen, Munro, Conrad, Mansfield, O'Flaherty, Thomas, Fry, Letts, Brooks, Owen, Gibson, Treece, Eliot, Auden, Spencer, Chesterton, Huxley, Toynbee, Morehead, Shaw and Churchill.

Intensive Analysis of Specific Sections Of the Twelfth-Grade Anthology

This major section of the analysis identifies possible effects which the various types of literature may have upon the writer. Each section carries a descriptive summary of the works included followed by an identification of possible effects which the content may exert upon the reader.

The epics.-- The epics include excerpts from Beowulf and Paradise Lost. Three parts of the oldest English epic, Beowulf, have been translated: "Beowulf's Fight with Grendel," "Beowulf's Fight with Grendel's Mother," and "Beowulf's Death and Burial." The parts which are not translated are summarized at the end of each episode. A summary of Paradise Lost is given to prepare the students for the actual reading of the ninety lines which

TABLE 1

CONTENT ORGANIZATION OF ENGLAND IN LITERATURE ACCORDING TO PERIODS, TYPES AND NUMBERS
OF SELECTIONS AND AUTHORS REPRESENTED

Period	Type of Selection	Number	Authors Represented
Anglo-Saxon (499-1066)	Epic	1	Translation by Charles W. Kennedy
E Age of Chaucer (1340-1485)	Poetry	2	Geoffrey Chaucer
	Novel*	1	Marchette Chute
	Essay	1	Muriel St. Clare Byrne
	Novel*	1	Elizabeth Goudge
	Poetry	15	Dekker, Lyly, Campion, Shakespeare, Ben Jonson, Sidney, Spencer Shakespeare
Restoration (1660-1700)	Drama	1	
	Novel*	1	Phyllis Bentley
	Diary*	1	Samuel Pepys
	Poetry	12	Herrick, Lovelace, Suckling, Milton
	Allegory*	1	John Bunyan
Age of Pope (1730-1798)	Biblical*	3	King James Version
	Epic & Satire	3	Richard Steele, Joseph Addison, Thomas Babing- ton Macaulay, Jonathan Swift
	Drama	1	Oliver Goldsmith
	Essay	5	Daniel Defoe, Joseph Addison, Thomas Macaulay
	Poetry*	2	John Dryden, Boswell
	Letter*	1	Lord Chesterfield
	Biography	1	

TABLE 1 (cont'd)

Period	Type of Selection	Number	Authors Represented
Romantic (1760-1832)	Poetry	49	Gray, Blake, Burns, Wordsworth, Coleridge, Scott, Byron, Shelley, Keats
	Biographical Essay	1	
	Essay	2	William Hazlitt, Laura Benet, Lamb
Victorian (1832-1880)	Poetry	28	Rosetti, Swinburne, Tennyson, Browning, Arnold, Fitzgerald, Hopkins, Stevenson, Newman
	Novel	3	Dickens, Thackeray, Eliot
	Essay	4	Thomas Huxley, John Henry Newman, Robert Louis Stevenson
Modern Period (1880-1900)	Biography*	1	Lytton Stachey
	Novel*	2	Thomas Hardy, John Galsworthy
	Short Story	3	Somerset Maugham, Arnold Bennett, Kipling
	Poetry	5	Hardy, Kipling, Stevenson
	Short Story	1	
(1900-1935)	Poetry	31	Yeats, Russell, Colum Stephens, Housman, De La Mare, Kipling, Masfield, Noyles, Thomas
	Short Story	6	H. G. Wells, Elizabeth Bowen, H. H. Munro, Joseph Conrad, Katherine Mansfield, Liam O'Flaherty
	Essay	1	Dylan Thomas
	Drama	1	Christopher Fry
	Poetry	24	Letts, Brooke, Owen, Gibson, Treece, Eliot, Auden, Spender, Belloc, Herford, Masfield, Chesterton
(1935-1953)	Short Story	2	Somerset Maugham, H. H. Munro
	Essay	2	Aldous Huxley, Arnold Toynbee
	Biography*	1	Alan Morehead
	Drama*	1	G. B. Shaw
	Address	1	Winston Churchill

*These represent excerpts from longer works.

are taken from the famous poem. The lines given are majestic and sonorous, vivid and full of imagery. Since the student will know the story of the epic after having read the summary, these choices of lines are designed for feeling and imagination rather than for a thorough grasp of their literal meaning.

As indicated in Table 3, the epics, Beowulf and Paradise Lost, have instrumental, aesthetic and prestige values for the reader. In their instrumental effects the two epics have the obvious advantage of being well-known classical works to which the student may refer with pride and confidence in discussions or find satisfaction in being at ease when they are mentioned by way of illustration or example. In a more specific vein, the reader may find pleasure in being able to quote or recognize words such as Wiglaf addressed to Beowulf in a tense and crucial scene:

Beloved Beowulf,
 Summon your strength, remember the vow
 You made of old in the years of youth
 Not to allow your glory to lessen
 As long as you lived. With resolute heart
 And dauntless daring, defend your life
 With all your force. I fight at your side!
 (Lines 287-293)

Therein may be a kind of inspirational appeal to youth, couched in immortal lines and carrying an idea which the student might wish to express, but finds it easier to quote from the lips of Wiglaf. Similarly, in Paradise Lost, the student might find satisfaction in using these lines upon a fellow who was quite adamant in his ideas:

Infernal World! and thou, profoundest Hell,
 Receive thy new possessor - one who brings
 A mind not to be changed by place or time.
 The mind is its own place, and in itself
 Can make a Heaven of Hell, a Hell of Heaven.
 (Book I, Lines 36-40)

In this closer analysis, it was noted, also, that along with the content of the work itself, the anthology served the instrumental need through appropriate documentary notes to which the reader might refer in explaining and interpreting the epics and thereby use the excerpts to greater advantage, be it for purposes of support, cultural enlightenment, entertainment, or inspiration.

The aesthetic appeal of the epics is fostered and highlighted by the facts that (1) the anthologists selected passages that are easily replaced into the entire work, and (2) through the use of the technique of ellipsis, they make each excerpt move easily from one effective and striking stream of words to the next. In selections from Beowulf there are such picturesque lines as "From the stretching moors, from the misty hollows, Grendel came creeping;" "He found many a warrior sealed in slumber;" and "Night unto day he endured the depths, Ere he first had view of the vast sea bottom." Likewise, in Paradise Lost the student may sense a deep aesthetic experience as he reads or listens to these lines:

Deep scars of thunder had intrenched, and care
Sat on his faded cheek, but under brows
Of dauntless courage, and considerate pride
Waiting revenge. Cruel his eye, but cast
Signs of remorse and passion, to behold
The fellows of his crime, the followers rather
(Far other once beheld in bliss), condemned
Forever now to have their lot in pain.

It is highly probable that the adolescent mind, with its unusual capacity for extreme moods of sorrow and gladness, will find a certain satisfaction in the artistry with which Milton reports this stark tragedy.

Pooley and others are keenly aware of the aesthetic effects of the works, for in the guidebook accompanying the anthology they list many words

which will aid in the appreciation of the poetic art of Beowulf and Paradise Lost.¹

In prestige effect, it is barely possible that with some help from interpretative notes and explanations, the student may identify with the qualities of the hero, Beowulf. Especially, in this twentieth-century period when youth the world over are inspired by the ideals of their respective ideologies, it is probable that the final words spoken about the character, Beowulf, would induce feelings of empathy, if not of direct identification.

They sang their dirge and spoke of the hero
Vaunting his valor and venturous deeds....
Said he was kindest of worldly kings,
Mildest, most gentle, most eager for fame.
(Lines 332-335)

The biographies.--The biographies include excerpts from The Life of Samuel Johnson, The Boy Shelley, Florence Nightingale, and Winston Churchill in War and Peace. These selections give brief, but tantalizing glimpses of some outstanding personalities.

As designated in Table 3, the writer identified prestige, reinforcement and instrumental values as the predominant effects which could engross their readers. As for the prestige effect it was easy to observe that each subject of the biography had lived the type of life with which the reader could identify and find areas wherein he could wish the same achievement for himself. These accomplishments might include: the hard-earned victories of a dauntless Churchill, the social influence of a Samuel Johnson,

¹Robert Pooley et al., Guidebook for England in Literature (Chicago, 1957), pp. 5, 10.

the selfless sacrifices of a Florence Nightingale, and the superbly-wrought lyrics of a Percy Shelley. Each of these examples of the instrumental effect has the possibility of filling a very real need in the lives of adolescents who usually need numerous reassurances in idealism and realism as they come to terms with many disillusionings regarding adulthood.

The reinforcement values of the biographies are almost, if not as striking, as the prestige effect. It can be assumed that the reader's ideals will be reinforced frequently in settings that should be impressive and significant. Shelley's passion for reform reflected against the social evils of his time, Churchill's deep love for his government in spite of reverses, Florence Nightingale's respect for human beings amid the onslaught of war and shifting attitudes toward different types of diseases are examples of true idealism. In each of these instances and in other illustrations of high idealism, the student may find direct substantiation of some idea to which he has held tenaciously, but needs a continuous flow of illustrations to support and enhance it. This is particularly evident in some of the discussions of the system of government to which Churchill held allegiance. The student might analyze its operation in the life of this man and build a case for or against his adherence to the tenets of democracy or authoritarianism.

The latter point may be viewed, also, as an aspect of the instrumental effect. Throughout the examination of each of the biographies the content analysis revealed instances wherein a student might make practical use of the information gained. It seems, however, that the usual immediacy and impatience of the adolescent outlook might render the instrumental effects more or less general in comments such as: "Angel of Mercy," "the greatest

Briton since Wellington," or "the Spirit of protest and Zealot for reform." These superlatives might find themselves useful in conversations or public appearances which often mean so very much to young people, socially and intellectually.

The dramas.-- The plays included suggest four major kinds of drama: comedy of manners, tragedy, verse drama and biographical drama. The plays are: Macbeth, She Stoops to Conquer, Victoria Regina, The Boy with a Cart and The Devil's Disciple. These plays give a cross-section of ideas and ideals as seen in a variety of situations.

As designated in Table 3, the writer identified instrumental, prestige, reinforcement and aesthetic values as predominant effects which could absorb the reader. The prestige effect is easily observed in two of the plays, Victoria Regina and The Boy with a Cart. In the first drama the girls will probably be impressed by the dynamic and forceful Queen Victoria and possibly identify with this woman who achieved such prominence. In the play, The Boy with a Cart, the boys would probably feel a kinship with Cuthman, the shepherd boy, as he, led by God, builds a church in Steyving. This boy possesses the faith and courage most young people would like to have. In both these plays the leading characters typify the kind of life with which a student could identify and find areas wherein he could wish the same achievement for himself.

The reinforcement values of the plays are evident in each of the dramas. It can be assumed that the reader's ideals and ideas will be reinforced frequently in the dramatizations that should be impressive and significant. Principles and ideals inherent in the battle between good and evil as seen in the play, The Devil's Disciple; the idea that woman's

place is in the home, as shown in Victoria Regina; the importance of confidence, love, and faith as stressed in The Boy with a Cart; and the inevitable retribution of a crime of murder as emphasized in the story of Macbeth should provide the student with creative opportunities to test his feelings regarding these subjects. In these illustrations the student might be able to find concrete evidence to support his thoughts concerning morals and high ideals. This is particularly true in some of the scenes in She Stoops to Conquer, for example:

Hardcastle. - There's my pretty darling Kate! The fashions of the time have almost infected her too. By living a year in town, she is as fond of gauze and French frippery as the best of them.
(She Stoops to Conquer, I,1)

The student might readily see that often people are influenced by the vogue of the times and lose sight of their true identity. Students could analyze their ideas regarding superficiality and affectations and thereby build a case for or against the tenets of society.

The plays are full of situations which serve the instrumental effect. Throughout the examination of each of the plays the content analysis revealed instances wherein a student might make practical use of the information gained. It seems that the portrayal of ideas such as faith in God, loyalty, and the importance of a clear conscience dramatically emphasized would have a very lasting effect on the student, since one of the desires of the adolescent is for successful action in his daily life as well as in his literature. The instrumental values gained through the reading of the plays may be illustrated through an excerpt from The Boy with a Cart. Here the student may understand that the modern world has "grafted progress without lock or ratchet" upon Cuthman's world, which literally means that the

world has forgotten all else in pursuit of progress. Students should also be able to relate the play to their own times when they read these lines:

Between our birth and death
We may touch understanding
As a moth brushes a window with its wings.
(The Boy with a Cart, II, ii, 1343-1345)

In this instance the student might sense the implication that in rare moments of perception man senses the relationship between God and man. This idea may help the student to see more clearly his own philosophy of life, and how it can be an aid in strengthening his faith and belief in God.

On the other hand, in the play, Macbeth, students may learn of twisted personalities and how they can infect those around them; how desires for fame and riches can drive one to destruction; and how one's conscience can be more of a punishment than an actual conviction. These ideas might help the student learn basic truths about human nature. Through this play the student is also given a chance to analyze principles and means of motivation and thereby formulate basic ideas regarding literature and life. They can keep asking at various stages of the play why a character does what he does, and they can see that Shakespeare has explained the reason for every action. Through this story of Macbeth the student may view a complete pattern of life dramatized before him and note at which stages the characters failed. The whole play is didactic and the more subtle lessons gained are numerous as there are students who will read and interpret it.

The aesthetic effect is evident in the plays Macbeth and The Boy with a Cart. In these plays the verse is particularly striking and beautiful throughout, and the aesthetic effect of the exuberant verse style moves

steadily without omissions or interruptions. From the play, Macbeth, the student can follow the tense episodes of intrigue and crime, and then sense a certain relief in such beautiful lines as:

Had I but died an hour before this chance,
I had lived a blessed time;
For, from this instance,
There's nothing serious in mortality;
All is but toys; renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

(Macbeth, II, iii, 78-83.)

It is possible that the student might wish to read the excerpt aloud or even memorize his choice lines. Likewise, in The Boy with a Cart, the student may sense a deep aesthetic experience as he reads or listens to such lines as these:

The day is pulled up by the root and dries,
And the sun drains to the hollow sea.
Heaven is quarried with ories.
Song dies on the tree.

(The Boy with a Cart, I, i, 173-176.)

It is probable that the adolescent will be able to deal adequately with these striking figures of speech and find a greater appreciation for poetic drama.

The essays.--The essays range from the personal and reflective to the general and broad discussions of universal concerns. The essays included are: "Will Wimberly," "Party Patches," "The Education of Women," "The Education of a Gentleman," "The London Coffee Houses," "The Spectator Club," "On Going a Journey," "The Method of Scientific Investigation," "Can we Live in Peace?" and "Time and the Machine."

In Table 3, the writer indicated that the essays might have instrumental and reinforcement values as predominant effects upon their readers. It was evident that the instrumental values or effects could be found in each of

the essays because significant points are made which could be used by the reader in discussions of education, literary history, or scientific theory. The essayists dealt with these ideas from a personal point of view and thus each selection sheds valuable light on important English figures, such as Defoe, Chesterfield, Pope, Macaulay, Steele, Addison, Lamb, Hazlitt, and Huxley. These essays might also encourage students to identify significant and far-reaching beliefs and ideas held by the English. For example, they might consider Huxley's method of scientific investigation, particularly valuable in that they acquire some knowledge of Darwin's Theory of Evolution, find Macaulay's essay helpful in the light it sheds on literary history; or realize the values of Chesterfield's principles as stated in "The Education of Women." In each of these essays, students may learn much about how to apply criteria of evaluation and analysis to the written expressions of opinions and thus become more effective in criticism of their own ideas.

Further, the essays deal with philosophical ideas about life, and it is possible for students to develop the important and mature skill of reading such essays with the realization that they too should begin to formulate their personal views regarding the many dimensions of life. This realization may be enhanced by sections found in "The Education of Women," "The Method of Scientific Investigation" and "Time and the Machine." It is highly probable that these initial efforts to put their own ideas into philosophical terms will make them more critical of the background and experiences out of which the particular essay has come.

The reinforcement effect might be operative when students read the essays "The Education of a Gentleman" and "The Education of Women." In

both of these selections the writers are emphasizing the importance of a well-rounded education. The adolescent would probably appreciate this point of view, for today's curriculums are so full of extra-curricular activities that the true pursuit of knowledge is often lost. The student's ideas should be reinforced when he reads such lines as:

The soul is placed in the body like a rough diamond and must be polished, or the luster of it will never appear; and 'tis manifest that as rational soul distinguishes us from brutes, so education carries on the distinction and makes some less brutish than others.¹

In this instance the reader is able to reinforce his ideas on the basis of the argument presented by the writer. This criticism of education is again true in Defoe's description of the physical features and the strict rules of an academy which he proposes to establish. The student may agree or disagree with the elaborate precautions taken to protect the good name of the inhabitants, but Defoe's proposal should give students insight into the secluded position of the girl of "good family" during that time. Possibly, the reader's ideas would be reinforced regarding girls who are overprotected and end up alone and lonely. Again the student's ideas may be reinforced by Chesterfield, as he sets forth his beliefs regarding the importance of being well dressed and able to dance. When the student understands his own ideas and those of Chesterfield, he will be able to substantiate his beliefs on the basis of points brought out in the essay.

The short stories.-- All of the short stories are characteristic of

¹Daniel Defoe, "The Education of Women," England in Literature, ed. Robert C. Pooley et al. (New York, 1957), p. 192.

the modern period and way of thinking. The short stories are: The Silent Brothers, The Man Who Was, The Outstation, The Luncheon, The Lagoon, Miss Brill, Country of the Blind, The Demon Lover, The Enchanted Water, The Open Window, and Laura. The selections include stories which have a wide range of interest and appeal.

The writer identified the possible effects of the short story as being instrumental, reinforcement, aesthetic, and respite. The instrumental effect may be exemplified in the meaningful theme or message set forth in the selection, such as, the urgency of various social problems and their possible solutions as seen in The Outstation and The Man Who Was; the need for self realization and resolution of inner conflicts as pointedly shown in Markheim, The Silent Brothers, The Lagoon and Miss Brill. The ideas gained through these short stories might help the student better understand himself and the people around him.

The reinforcement effect may be noted in the short story, Miss Brill. Here the student may find a situation which helps substantiate his ideas regarding loneliness and desire for love. Through this sentimental tale of an old woman the student might find expression both personal and social. For example, such lines as: "Miss Brill in her happy state thinks of the other old people as looking as though they'd just come from dark little rooms or even- even cupboards. Now as she returns home disconsolate she goes to her own little dark room -- her own room like a cupboard." These lines might express the student's feelings as he watches an old person trying to amuse himself.

The aesthetic is seen throughout most of the short stories, however, in some of the stories the descriptions are almost poetic. This is particu-

larly true in the short story The Lagoon. Students would probably be moved by these very descriptive and expressive lines which are included in a prose selection.

A murmur powerful and gentle, a murmur vast and faint; the murmur of trembling leaves, of stirring boughs, ran through the tangled depths of the forest, ran over the starry smoothness of the lagoon, and the water between the piles lapped the slimy timber once with a sudden splash. A breath of warm air touched the two men's faces and passed on with a mournful sound - a breath loud and short like an uneasy sigh of the dreaming earth.

Such moving lines should elicit an aesthetic appreciation from the students as they are caught in the graphic description and actually become a part of the scene.

The respite effect is clearly brought out in the two short stories, The Luncheon and Laura. The first story, The Luncheon, is a very humorous satire and at the end hits the reader with a strong "punch-line" of satirical thrust. The situation is intended for laughter and fun and most of the students should enjoy reading this short and pointed sketch. The second story, Laura, is fun in the sense that it seems to be a pointless series of rollicking situations which the student will probably enjoy trying to figure out and analyze, and at the same time be greatly amused.

The novels.--The novels include the following excerpts: Towers in the Midst, The Innocent Wayfaring, I Learn My Mind, At Waring Castle, Round the Town, Nicholas Nickleby, Vanity Fair, The Mill on the Floss, and The Forsyte Saga. With the exception of one, all of the novels represent the Victorian period and the opening chapters move rather slowly, but as the story moves along from one episode to another the story becomes exciting.

As indicated in Table 3, the novels are instrumental, reinforcement,

prestige, and respite value for the reader. In their instrumental effect the novels have the obvious advantage of being recognized literary works. The novels, Nicholas Nickleby, Vanity Fair and The Mill on the Floss represent novels with a purpose, or problem novels. These novels provide comprehensive pictures of Victorian England which will leave the student with a great deal of knowledge of nineteenth century English society. These pictures range from the criminals in the slums of Dickens's London and the aristocrat in the clubs and suburbs of Thackeray's London, to the simple characters of Eliot's rural England. These novels also portrayed some of the evils prevalent during that era. This is particularly true in the novel Nicholas Nickleby, where many evils prevailed under the name of educational discipline. Likewise, in Thackeray's Vanity Fair the satire reveals the snobbishness of the age as seen through the characters Pinkerton and Sedley. The reader may use this knowledge of Victorian England to broaden his concept of history and social reforms, and in discussions of contemporary England he will be able to contrast, compare and trace the development and change that have taken place.

The possibilities of the reinforcement effect may be noted in Nicholas Nickleby, Vanity Fair, The Forsyte Saga, Towers in the Mist and The Mill on the Floss. Particularly in The Mill on the Floss, which will give the student a chance to reinforce his ideas concerning human character may this effect be noted. For example: Mrs. Pullet's arrival at the dinner party in tears over the death of a woman who is not even a close friend, and the author's discerning comment that "it is not everybody who could afford to cry so much about the neighbor who had left them nothing," might evoke a kind of sympathetic understanding on the part of the reader. This idea

might reinforce the student's ideas concerning superficial show at funerals and on hearing news of death. The fake hysterics and hypocritical mourners might be remembered by the student and his ideas concerning this type of person be confirmed after reading the aforementioned example. Again, the student's ideas regarding the lack of understanding between the older and younger generations as expressed in the children's attitude toward their aunts and uncles in the novel The Mill on the Floss. From the same novel this idea may also be reinforced by Tom's typical small-boy embarrassment in the presence of his elders; Mrs. Glegg's loud emphatic tone in addressing the children with the idea that she was checking their naughty tendencies; the frank and uncomplicated way in which the elders discussed Maggie in her presence. These examples will probably seem real to the student and through these realistic portrayals of characters he might find an expression of his own ideas.

The young reader's ideas concerning the mistreatment of children will probably be reinforced through the novel Nicholas Nickleby as he reads of the cruel way Nicholas is treated by the schoolmaster. The reader will probably agree with Dickens as he stresses the abolition of cruelty to children under the guise of educational discipline.

The prestige effect is quite evident in Nicholas Nickleby, when the reader will feel a kind of sympathy for Nicholas as he undergoes tremendous hardships in pursuit of education. The student will probably feel very close to this boy because he is so typical of any boy at this age. It is possible that the student will feel that the situation is not too far removed from any boy or girl who might have to undergo similar punishments

at the hands of some cruel adult. This story will also give the student a sense of kinship because it is written from a young boy's point of view. The prestige effects may also be felt, especially in girls, as they read of Rebecca's tactics in trying to "capture" a husband and the clever way in which she attracts the prospective suitor in Vanity Fair. In Eliot's The Mill on the Floss students will probably have a deep sense of sympathetic insight for a lonesome and eager to be loved, impulsive little girl. The unfeeling hardness of the adults, who seem completely unaware of the child's point of view, may strike a responsive cord with the students who are not too far removed from their own childhood days to appreciate the situation and perhaps to recall similar experiences of their own.

The possibilities of the respite effect may be noted in the novel The Mill on the Floss, but the work as a whole is not primarily humorous; it is in fact, a tragedy. However, in the particular chapter presented in the anthology, there are delightful elements of humor mingled with pathos. Examples of humor which might amuse the student are as follows: the vivid description of Mrs. Glugg's appearance and her ideas on what to wear and when to wear it, the equally vivid description of Mrs. Pullet's costume with shoulders a fashionable yard and a half wide, while examples of pathos may be found in reading of Maggie under the extremely critical eyes of the aunts, who apparently see nothing good to comment on and the stormy reaction to Maggie's shorn looks in contrasts with approval she so eagerly hoped for. As these elements are skillfully blended by the author the student may find a kind of comic relief in this sentimental novel which is primarily sad and tragic.

TABLE 2

LISTING OF SELECTIONS WITH POSSIBLE EFFECTS UPON THE READER

Types	Author and Title of Selection	Possible Effects Upon the Reader				
		Instru- mental	Pres- tige	Reinforce- ment	Aesthe- tic	Res- pite
Epic	<u>Beowulf</u> (Trans- lated by C. W. Kennedy)	X			X	
	<u>Paradise Lost</u> John Milton	X			X	
Biography	<u>The Life of Samuel Johnson</u> , James Boswell	X	X			
	<u>London Journal,</u> 1762-1763, James Boswell	X				
	<u>The River</u> , Laura Benet	X	X			
	<u>Florence Nightin- gale</u> , Lytton Strachey	X	X			
	<u>Winston Churchill in War and Peace</u> , Allen Morehead	X	X			
	<u>The Diary</u> , Samuel Pepys	X				
Drama	<u>She Stoops to Conquer</u> , Oliver Goldsmith	X		X		X
	<u>Macbeth</u> , William Shakespeare	X		X	X	
	<u>Victoria Regina</u> , Laurence Housman	X		X		
	<u>The Boy with a Cart</u> , Christopher Fry	X		X	X	

TABLE 2 -- Continued

Types	Author and Title of Selection	Possible Effects Upon the Reader				
		Instru- mental	Pres- tige	Reinforce- ment	Aesthe- tic	Res- pite
Essays	<u>The Devil's Disciple</u> George Bernard Shaw	X		X		
	<u>The Education of Women</u> , Daniel Defoe	X		X		
	<u>Gulliver and the Lilliputians</u> , Jonathan Swift	X		X		
	<u>The Education of a Gentleman</u> , Lord Chesterfield	X		X		
	<u>Quotations from Pope's Writings</u> Alexander Pope	X*				
	<u>The London Coffee House</u> , Thomas Babington Macaulay	X				
	<u>The Spectator Club</u> , Richard Steele	X		X		
	<u>Will Wimble</u> , Joseph Addison	X				
	<u>Party Patches</u> , Joseph Addison	X				
	<u>Dream Children: A Reverie</u> , Charles Lamb	X				
	<u>On Going a Journey</u> , William Hazlitt	X				
	<u>The Method of Scientific Investigation</u> , Thomas Huxley	X				

TABLE 2 -- Continued

Types	Author and Title of Selection	Possible Effects Upon the Reader				
		Instru- mental	Pres- tige	Reinforce- ment	Aesthe- tic	Res- pite
Novel	<u>Can We Live in Peace?</u> Arnold Toynbee	X		X		
	<u>Time and the Machine,</u> Thomas Huxley	X		X		
	<u>The Queen's Grace,</u> Elizabeth Goudge	X	X			
	<u>I Learn My Mind,</u> Phyllis Bentley	X	X	X		
	<u>At Waring Castle,</u> Marchette Chute	X	X			
	<u>Round the Town,</u> Muriel St. Clare Byrne	X				
	<u>Nicholas Nickleby,</u> Charles Dickens	X	X	X		
	<u>Vanity Fair,</u> William Thackeray	X	X	X		
Short Story	<u>Mill on the Floss</u> George Eliot	X		X		X
	<u>The Forsyte Saga,</u> John Galsworthy	X				
	<u>The Outstation,</u> W. Somerset Maugham	X		X		
	<u>The Country of the Blind,</u> H. G. Wells	X				
	<u>Markheim,</u> Robert Louis Stevenson	X				
	<u>The Demon Lover,</u> Elizabeth Bowen	X				

TABLE 2 -- Continued

Types	Author and Title of Selection	Possible Effects Upon the Reader				
		Instru- mental	Pres- tige	Reinforce- ment	Aesthe- tic	Res- pite
	<u>The Enchanted Water,</u> <u>Liam O'Flaherty</u>	X				
	<u>The Open Window, H.</u> <u>H. Munro (Saki)</u>	X				
	<u>The Lagoon, Joseph</u> <u>Conrad</u>	X				
	<u>Miss Brill,</u> <u>Katherine Mansfield</u>	X		X		
	<u>The Luncheon, W.</u> <u>Somerset Maugham</u>	X				
	<u>Laura, H. H. Munro</u> <u>(Saki)</u>	X				
	<u>The Silent Brothers</u> <u>Arnold Bennett</u>	X				
	<u>The Man Who Was,</u> <u>Rudyard Kipling</u>	X				

The poems.-- This section of Chapter II involves the analysis of the poetry, which is divided according to the possible effects that they may have upon the reader. The divisions of poems according to the possible effects will follow in this order according to: Instrumental and Aesthetic Effects, Instrumental and Reinforcement, Instrumental and Prestige, and Instrumental and Respite.

The poems with possible instrumental and aesthetic effects include the following: "Ode to a Nightingale," "How Sweet I Roam," "Man and Nature," "Auld Lang Syne," "My Heart Leaps Up," "Sweet Afton," "To the Cuckoo," and many others as listed in Table 3 (page 66). All of these poems represent works which have instrumental and aesthetic effects upon the reader. The poems discuss topics which range from "Nature" to the "Realms of the Unknown."

In their instrumental effect the poems may help the student increase his knowledge of recognized poetic selections to which he may refer with pride and confidence in discussions or find satisfaction in being at ease when they are mentioned by way of illustration or example. In a more specific vein, the reader may find pleasure in being able to quote or recognize certain lines such as the concluding stanza of "To a Skylark":

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then - as I am
listening now.

(Lines 101-105)

All of the poems are rich in poetic comparison and may help to inspire the student to create some poem of his own. Such poems as "To a Skylark" and "Ode to a Nightingale" provide the student with rich sources of language

figures which he might want to imitate in some poetic expression of his own. For example, the lines from "Ode to a Nightingale":

Away! Away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of poesy,
(ll. 31-33)

These ideas may express for the student an emotional uplifting which he feels and is unable to express. These lines may be used as a kind of pattern for him to follow as he attempts to express or share his feelings. The instrumental effect may also be noted in the skills the student may acquire as a result of reading and analyzing the poems. Such skills as: understanding and visualizing pictures presented by figures of speech; recognizing more subtle moods of tragedy, irony, or reflective thoughts in poems; noting how attention is focused by a change of sentence order or structure on an important image. These skills will be useful to the student long after he leaves the classroom and will help him in explaining the meanings or ideas expressed in poetry.

The aesthetic effect may be found in all the poems listed in Table 3, in that they should inspire and engross the reader because of the manner of expression. For example: the beauty of colors, as in "A Red, Red Rose," the human emotions, as in "My Heart Leaps Up," the feel of a season, as in "One Summer Evening," the thought of consecrated leadership, as in "To Toussaint L'Overture," and the feelings of love, as in "There is A Lady Sweet and Kind," express vivid emotions. All of these works are indicative of moods, qualities, and feelings which should elevate the student's thoughts and make him more conscious and appreciative of poetry. The adolescent may find in these poems an expression of any of his extreme moods, from the

morose to the sublime. Such lines as:

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes:

(*"Ode to the West Wind,"* ll. 1-5)

are vividly descriptive and should elevate the student to the level of the poet's expression and feeling. The student may come to know and feel the beauty and rapture that the poet expresses as he is "touched" by Nature.

Likewise, in the poem "Man and Nature" the student may be inspired by these lines:

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is a society, where none intrudes,
By the deep sea, and music in its roar:

(ll. 1-4)

and be moved to something creative to express his ideas, he may wish to paint, act, or write as a means of self expression. Here, the reader will respond to both the instrumental and the aesthetic effects.

In the same poem the lines

Roll on, Thou deep and dark blue Ocean - roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin - his control
Stops with the shore;

(ll. 10-12)

may impress the reader because of the force, emotion and beauty which they show. The reader may be further stimulated by the imagery of such expressions as "deep and dark blue ocean" or "ten thousand fleets"; the use of alliteration as "man marks the earth" or "stops with the shore." These elements along with strongly marked rhyme, may transfer the emotions of the author to the reader, and thus deepen his sensitivity of poetic form.

TABLE 3

LISTING OF POETIC SELECTIONS WITH POSSIBLE INSTRUMENTAL
AND AESTHETIC EFFECTS

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
"The Tiger," Blake	X			X
<u>A New Jerusalem,</u> Blake	X			X
<u>The Cotter's Saturday</u> <u>Night, Robert Burns</u>	X			X
<u>To a Mouse, Burns</u>	X			X
<u>To a Louse, Burns</u>	X			X
<u>A Man's A Man For A'</u> <u>That, Burns</u>	X			X
<u>Auld Lang Syne, Burns</u>	X			X
<u>Comin' Through the Rye,</u> Burns	X			X
<u>My Jeen, Burns</u>	X			X
<u>Sweet Afton, Burns</u>	X			X
<u>A Red, Red Rose, Burns</u>	X			X
<u>John Anderson My Jo,</u> Burns	X			X
<u>One Summer Evening,</u> William Wordsworth	X			X
<u>In the Frosty Season,</u> Wordsworth	X			X
<u>My Heart Leaps Up,</u> Wordsworth	X			X
<u>Having This Day My Horse,</u> <u>My Hand, My Lance, Sir</u> Philip Sidney	X			X

TABLE 3 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader				
	Instru- mental	Prestige	Reinforce- ment	Aesthetic	Respite
<u>Like As A Ship That Through the Ocean Wide,</u> Edmund Spenser	X			X	
<u>The Prologue to the Canterbury Tales,</u> Geoffrey Chaucer	X			X	
<u>The Pardoner's Tale</u> Chaucer	X			X	
<u>On First Looking Into Chapman's Homer</u> John Keats	X			X	
<u>Shall I compare Thee To A Summer's Day,</u> Shakespeare	X			X	
<u>When, In Disgrace With Fortune and Men's Eyes,</u> Shakespeare	X			X	
<u>Let Me Not to the Marriage of True Minds,</u> Shakespeare	X			X	
<u>Poor Soul, The Center of My Sinful Earth,</u> Shakespeare	X			X	
<u>Lines From Il Penseroso,</u> John Milton	X			X	
<u>Lines From L'Allegro,</u> John Milton	X			X	
<u>Lines From Elegy Written In a Country Churchyard</u> Thomas Gray	X			X	
<u>Bonnie George Campbell</u> Ballad	X			X	

TABLE 3 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>How Sweet I Roam,</u> William Blake	X			X
<u>Piping Down the Valleys,</u> Blake	X			X
<u>The Lamb,</u> William Blake	X			X
<u>There Is A Lady Sweet</u> <u>and Kind,</u> Anonymous	X			X
<u>Lullaby,</u> Thomas Dekker	X			X
<u>Apelles' Song,</u> John Lyly	X			X
<u>Disabled,</u> Owen	X			X
<u>The Messages,</u> Wilfred Wilson Gibson	X			X
<u>In The Third Year of War,</u> Henry Greece	X			X
<u>I Burn For England,</u> Gervase Stewart	X			X
<u>To A Conscript of 1940,</u> Herbert Read	X			X
<u>From The Hollow Men,</u> T. S. Eliot	X			X
<u>Chorus 3 From The Rook,</u> T. S. Eliot	X			X
<u>The Unknown Citizen</u> W. H. Auden	X			X
<u>In Memory of W. B. Yeats</u> Auden	X			X
<u>The Express,</u> Stephen Spender	X			X

TABLE 3 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental Prestige	Reinforce- ment	Aesthetic	Respite
<u>I Think Continually of Those, Stephen Spender</u>	X		X	
<u>Song to Celia, Ben Jonson</u>	X		X	
<u>With How Sad Steps, O Moon, Sir Philip Sidney</u>	X		X	
<u>To A Skylark, Wordsworth</u>	X		X	
<u>To the Cuckoo, Wordsworth</u>	X		X	
<u>The Solitary Reaper, Wordsworth</u>	X		X	
<u>Ode: Intimations of Immor- tality, Wordsworth</u>	X		X	
<u>To Toussaint L'Ouverture, Wordsworth</u>	X		X	
<u>London, Wordsworth</u>	X		X	
<u>Lines Composed A Few Miles Above Tintern Abbey, Wordsworth</u>	X		X	
<u>Kubla Khan: or, A Vision In a Dream, Samuel Taylor Coleridge T</u>	X		X	
<u>Ode to a Nightingale, Keats</u>	X		X	
<u>Ode on a Grecian Urn, Keats</u>	X		X	
<u>Lines From "The Blessed Damozel," Dante Gabriel Rosetti</u>	X		X	
<u>Lines from "The Garden of Proserpine," Swinburne</u>	X		X	
<u>On the Grasshopper and the Cricket, John Keats</u>	X		X	

TABLE 3 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader				
	Instru- mental	Prestige	Reinforce- ment	Aesthetic	Respite
<u>La Belle Dame Sans Merci,</u> John Keats	X			X	
<u>Ode to a Nightingale</u> John Keats	X			X	
<u>The Splendor Falls on</u> <u>Castle Walls,</u> Tennyson	X			X	
<u>The Lake Isle of Innisfree,</u> William Butler Yeats	X			X	
<u>The Fiddler of Dooney,</u> William Butler Yeats	X			X	
<u>When You Are Old,</u> Yeats	X			X	
<u>Silver,</u> De La Mare	X			X	
<u>Gunga Din,</u> Rudyard Kipling	X			X	
<u>Mandalay,</u> Kipling	X			X	
<u>Sea-Fever,</u> John Masefield	X			X	
<u>Cargoes,</u> John Masefield	X			X	
<u>Spanish Waters,</u> Masefield	X			X	
<u>A Consecration,</u> Masefield	X			X	
<u>The Barrel Organ,</u> Alfred Noyes	X			X	
<u>A Song of Sherwood,</u> Noyes	X			X	
<u>Poem in October,</u> Dylan Thomas	X			X	
<u>The Spires of Oxford,</u> Winifred Letts	X			X	

The poems having possible instrumental and reinforcement effects are listed in Table 4, page 80, and include: "Self Deception," "The Good Samaritan," "Reveille," "Dover Beach," "Ulysses," "God's Grandeur," "The Man He Killed" and others. All of these poems are for the most part didactic and express some moral or lesson for the reader.

The instrumental effect may be noted in the reader after he has read the poem "Hate." In this poem the reader will be confronted with lines of truth expressed in simple concrete terms, and he should come to understand the idea that it is almost impossible to hate an individual who waits with open mind to understand. The reader may utilize this idea taken from the poem to help himself and others realize the necessity of understanding and getting along with other people. These ideas are expressed most vividly in these lines which the student may wish to quote at certain appropriate times:

Some day, when this is past,
When all the arrows that we have are cast,
We may ask one another why we hate,
And fail to find a story to relate.
It may seem to us then a mystery
That we could hate each other.

(11. 8-13)

The instrumental effect may also be noted in another poem entitled "The Soldier." The theme of this poem is clearly patriotic nationalism, and might be used by the student if ever he is called upon to bolster the morale of his fellow countrymen. The lines: "If I should die, think only this of me; That there's some corner of a foreign field That is forever England" (11. 1-3) are clearly nationalistic and stress the idea that wherever the soldier may die he enriches the foreign earth with a little bit of England. Such a show of love for country could be used by the reader in terms of his

country and do much to convince his fellow countrymen of the need for strong nationalism and patriotism.

In the poems "Futility" and "Disabled" the mood veers away from patriotic sentiment, to feelings of pity, disgust, despair, anger, and bewilderment. This is an example of the realistic viewpoint associated with the futile waste of war. These poems emphasize the tragedy of early death through useless war. The student may use the ideas expressed in these poems as a kind of plea for peace. These ideas may also be used to encourage any effort on the part of individuals or groups who are trying to promote peace through peaceful negotiations. The student may find that the poet has expressed the ideas so well that he will on many occasions have need to quote such lines as:

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of gray,
Legless, sewn short at elbow.
("Disabled," ll. 1-3)

The reinforcement effect may be noted in the poem "Flower in the Crannied Wall." Through the ideas expressed in this poem the student may reconcile his ideas concerning religious faith and scientific ideas. Often adolescents are preoccupied with the idea of creation and who was responsible for the creation. The first course in science will usually cause them to doubt some of their preconceived notions regarding the creation, when they discuss theories of evolution, or the idea of spontaneous generation. Perhaps the poem, "Flower in the Crannied Wall," will help them reinforce their ideas concerning the importance and origin of all living things.

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand,
Little flower — but if I could understand

What you are, root and all, and all in all,
 I should know what God and man is.
 (Flower in the Crannied Wall)

Likewise, in the poem "In Memoriam" the student's ideas regarding the importance of faith may be reinforced. The lines

We have but faith; we cannot know,
 For knowledge is of things we see;
 And yet we trust it comes from thee,
 A beam in darkness; let it grow....
 (ll. 21-24)

may help the student become a firmer believer in the fact that faith is necessary in these days when science teaches that one can believe only the things one can see.

For the student who has been brought up in a Christian home and is firm in his belief regarding the importance of the Holy Bible, all of the biblical selections will have a reinforcement effect upon the reader. The following lines may reinforce the idea that all the necessities for growth and development will be provided by a gracious God:

The Lord is my Shepherd, I shall not want.
 (Psalm 21)

I will say of the Lord, He is my refuge
 and my Fortress, my God; in Him will I trust.
 (Psalm 91)

In Psalm 1, the reader may reinforce his ideas regarding the reward of the virtuous and the punishment of the wicked:

Therefore the ungodly shall not stand in judgment, nor
 sinners in the congregation of the righteous. For the
 Lord knoweth the way of the righteous; but the way of
 the ungodly shall perish.

All of the poems listed in Table 4 will possibly help the reader to reinforce some of his ideas concerning life and ideals. These poems cover a wide range of ideas and may help the teen-age reader become more con-

vinced that his thinking is sound and reasonable.

The poems with possible instrumental and prestige effects are listed in Table 5 and include: "La Belle Dame Sans Merci," "Cherry Ripe," "Who Is Sylvia," "Under the Greenwood Tree," "Soldier Rest, Thy Warfare O'er," "Proud Maisie," "Hesperides," and others. These poems will enhance the student's present status or circumstance by giving him a feeling of importance because the persons portrayed are seemingly young as are the readers.

Poems with possible instrumental and prestige effects are in Table 5. These poems have instrumental and prestige values for the reader. In their instrumental effects the poems have the obvious advantage of being well known poetic selections to which the student may refer with pride and confidence in discussions or find satisfaction in being at ease when they are mentioned by way of illustration or example. In a more specific vein, the reader may find pleasure in being able to quote lines from recognized poems such as Shakespeare's old ballad refrain:

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat
Come hither, come hither, come hither!
Here shall we see
No enemy
But winter and fair weather.

("Under the Greenwood Tree," ll. 1-8)

Here may be found an inspirational appeal to youth, couched in these immortal lines and carrying an idea of the beauty and calm of nature which the student might wish to express, but finds it easier to quote from Shakespeare's verse. Similarly, in the poem "Sigh No More," the student might find satisfaction in using these lines to console a girl who has become disappointed because of an insincere boyfriend:

Sigh no more, ladies, sigh no more,
 Men were deceivers ever;
 One foot in sea, and one on shore,
 To one thing constant never.
 (ll. 1-4)

In a closer analysis, it was noted, also, that along with the content of the poems, the anthology served the instrumental need through appropriate head notes to which the reader might refer in explaining and interpreting the poems and thereby use the poetic selections to greater advantage, be it for purposes of support, cultural enlightenment, entertainment, or inspiration.

The prestige appeal is fostered and highlighted by the facts that (1) the anthologists selected poems that could be easily understood by young people, and (2) by including poems which definitely concern the young, the reader will be able to identify with the poetic figures. For example, in the poem "To an Athlete Dying Young" the prestige effect might be noted in many of the young men reading this poem who visualize themselves as the young athlete in the poem. Most of the male students will find prestige as they read of the cheering home folks and as they watch their beloved hero pass by on the shoulders of his teammates. Though many of them might agree that it is useless for an athlete to die at the height of his career, they will possibly feel a kinship to the hero and revel in his welcome and esteem:

The time you won our town race
 We chaired you through the market place;
 Man and boy stood cheering by,
 And home we brought you shoulder-high.
 (ll. 1-4)

Most of the poems devoted to expressions of love will give the girls feelings of prestige as they read the immortal lines written to women. They

may also feel a kind of pride and assurance when they find that many of the great poets were inspired to write of women who greatly influenced their lives. The descriptions of the beautiful and kind lady may make the young reader feel quite proud of being a member of the "fair sex." Such lines as:

There is a lady sweet and kind
Was never face so pleased my mind;
I did not see her passing by,
And yet I love her till I die.

("There Is a Lady Sweet and Kind," ll. 1-4)

will give most of the girls a feeling of esteem and importance. Most of them will feel that they too are endowed with the ability to inspire such potent love. Similarly, in the poems "Who Is Sylvia?" and "Cherry-Ripe" the characteristics of a perfect woman are described:

Who is Sylvia? What is she
That all our swains commend her?
Holy, fair, and wise is she;
The heavens such grace did lend her
That she might admired be.

(ll. 1-5)

Through these and other poems all of the young ladies become the women described by the poet, and feel that they possess all the qualities, knowledge and beauty of the perfect woman.

In a larger sense, all of the poems as listed in Table 5 describe many qualities that the adolescent reader possesses or wishes that he did. The adolescent reader might be able to project himself into the poetry and find a kind of satisfaction in feeling that he is very similar to the persons described in the poems, and thus, feel an importance in his present status or circumstance.

Poems which have possible instrumental and respite effects include the following and are listed in Table 6: "Stairs," "Book and Bookplate,"

"Commercial Condour," "The World State," "The Human Race," "Sigh No More," "The Yak," "The Lion" and others. In many of these poems there may be found subtle satire and irony, which is designed primarily for the reader to enjoy and escape temporarily from reality by use of his imaginative power.

The instrumental effect may be noted in the poems in that all of them may be used by the reader when he wishes to quote some witty and yet wise sayings. Such poems will provide for the student a group of selections which might be recommended for use when he wishes to escape and find a world in the realm of the unknown.

The possibility of the respite effect may be noted in each of the poems because all of them provide a kind of escape for the reader either through imagination, humor, the unusual, or bizarre. In the poem, "The Lion," the poet does not try to teach the student a lesson; rather he states a humorous truth:

The Lion, the Lion, he dwells in the waste,
He has a big head and a very small waist;
But his shoulders are stark, and his
 jaws they are grim,
And a good little child will not play with him.

It is obvious after reading the poem the student might find the lines funny and yet to a certain extent true.

Likewise, in the poem "The Yak" the reader may sense the humor in the incongruity, which might appeal more readily to the senior high school student than to a younger child. For instance, a child might not see anything odd in the Yak's being a nursery pet, but the older reader, who knows that the Yak is a large, ungainly beast of burden, will chuckle at such a ridiculous notion. For example, such lines as:

Then tell your papa where the Yak can be got
 And if he is awfully rich,
 He will buy you the creature - or else he will not.
 (I cannot be possitive which.)
 (ll. 9-12)

are absurd and most students will find them amusing.

The respite may also be noted in the poem "Stairs" in which the student may be impressed by the unusual way the poet discusses something so commonplace. The lines

Here's to the man who invented stairs
 And taught our feet to soar!
 He was the first to ever burst
 Into a second floor.
 (ll. 1-4)

are cleverly stated ideas which may cause the student for a brief moment to reflect on the importance of stairs and to forget some of the pressures of the everyday world.

In the poem, "Kubla Khan: or a Vision in a Dream," the student is given a chance to escape through the poet's imaginative verse. The reader may escape to a far away land of the imagination and there find wonderful and unusual adventures. The following lines give a brief description of this exotic place:

In Xanadu did Kubla Khan
 A stately pleasure-dome decree;
 Where Alph, the sacred river, ran
 Through caverns measureless to man
 Down to a sunless sea.
 (ll. 1-5)

The unusual details pictured in the scene of this poem will help the student launch out into the realms of the imagination.

Likewise, in the poem, "Gunga Din," the reader may find adventure in the far off land of India. He may capture the spirit of adventure the author

feels as he describes with nostalgia the east full of strangeness and beauty. The lines

A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon lover.

may help the reader imagine himself in this far away land free from the cares of the ordinary world in which he lives and for a moment he becomes the adventurer, explorer and world traveler in the poem.

All of the poems listed in Table 6 might help the student free himself from the problems confronting him and for a while find a pleasant means of relaxation or temporary escape from reality through a form of verse.

TABLE 4

LISTING OF POETIC SELECTIONS WITH POSSIBLE INSTRUMENTAL
AND REINFORCEMENT EFFECTS

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>Home They Brought Her Warrior Dead,</u> Tennyson	X		X	
<u>Flower in the Crannied Wall,</u> Tennyson	X		X	
<u>In Memoriam,</u> Tennyson	X		X	
<u>Break, Break, Break,</u> Tennyson	X			
<u>Ulysses,</u> Tennyson	X		X	
From "Locksley Hall," Tennyson	X			
<u>Crossing The Bar,</u> Tennyson	X		X	

TABLE 4 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental Prestige	Reinforce- ment	Aesthetic	Respite
<u>Sonnet 43, Elizabeth Browning</u>	X			
<u>Incident of the French Robert Browning</u>	X	X		
<u>Up At a Villa - Down In the City, Robert Browning</u>	X	X		
<u>From Pippa Passes, Robert Browning</u>	X	X		
<u>Home Thoughts, From Abroad, Robert Browning</u>	X	X		
<u>Summum Bonum, Robert Browning</u>	X	X		
<u>My Last Duchess, Robert Browning</u>	X	X		
<u>Rabbi Ben Ezra, Robert Browning</u>	X	X		
<u>With Rue My Heart Is Laden, A. E. Housman</u>	X	X		
<u>Reveille, A. E. Housman</u>	X			
<u>The Half-Moon Western Low, My Love, A. E. Housman</u>	X	X		
<u>Loveliest of Trees, A. E. Housman</u>	X	X		
<u>Soldier From the Wars Returning, A. E. Housman</u>	X	X		

TABLE 4 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>My Native Land</u> , Sir Walter Scott	X			
<u>The Soldier</u> , Rupert Brooks	X			
<u>The Dead</u> , Brooks	X			
<u>Futility</u> , Wilfred Owen	X			
<u>Alice Du Clos: or The Forked Tongue</u> , Coleridge	X		X	
<u>The World Is Too Much With Us</u> , Wordsworth	X		X	
<u>Prospice</u> , Robert Browning	X		X	
<u>Epilogue to Osoiendo</u> , Robert Browning	X		X	
<u>Self Dependence</u> , Matthew Arnold	X		X	
<u>Into the Twilight Years</u> , William Yeats	X		X	
<u>Promise</u> , George Russell	X		X	
<u>An Old Woman of the Roads</u> , Padraic Colum	X		X	
<u>Across the Door</u> , Colum	X			
<u>Hate</u> , James Stephens	X		X	
<u>The Shell</u> , Stephens	X		X	
<u>Little Things</u> , Stephens	X		X	
<u>In Waste Places</u> , Stephens	X		X	

TABLE 4 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>Dover Beach</u> , Matthew Arnold	X		X	
<u>The Rubaiyat Of Omar Khayyam</u> , Edward Fitzgerald	X		X	
<u>Lead Kindly Light</u> , John Henry Newman	X		X	
<u>Pied Beauty</u> , Gerard Manley Hopkins	X		X	
<u>God's Grandeur</u> , Hopkins	X		X	
<u>Heaven-Heaven</u> , Hopkins	X			
<u>Requiem</u> , Robert Louis Stevenson	X		X	
<u>Drunner Hodge</u> , Thomas Hardy	X		X	
<u>In Time Of "The Breaking Of Nations"</u> , Thomas Hardy	X		X	
<u>Recessional</u> , Rudyard Kipling	X		X	
<u>On His Having Arrived at the Age of Twenty-three</u> , John Milton	X		X	
<u>On His Blindness</u> , Milton	X		X	
<u>The Pilgrim's Progress</u> , John Bunyan	X		X	
<u>The Good Samaritan</u> , The King James Bible	X		X	
<u>Psalms</u> , The King James Bible	X		X	

TABLE 5

LISTING OF POETIC SELECTIONS WITH POSSIBLE INSTRUMENTAL
AND PRESTIGE EFFECTS

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>La Belle Dame Sans Merci,</u> Keats	X	X**		
<u>Cherry-Ripe,</u> Thomas Campion	X	X**		
<u>Who Is Silvia?</u> William Shakespeare	X	X**		
<u>Under the Greenwood Tree,</u> Shakespeare	X	X**		
<u>Soldier Rest! Thy Warfare</u> <u>O'er,</u> Scott	X	X*		
<u>Proud Maisie,</u> Scott	X	X**		
<u>Hesperides,</u> Robert Herrick	X	X*		
<u>To the Virgins to Make Much</u> <u>Of Time,</u> Herrick	X	X**		
<u>To Lucrece, On Going to the</u> <u>Wars,</u> Richard Lovelace	X	X*		
<u>To Althea, From Prison,</u> Lovelace	X	X*		
<u>To An Athlete Dying Young,</u> Housman	X	X*		
<u>Sigh No More,</u> Shakespeare	X	X		
<u>There Is a Lady Sweet and</u> <u>Kind,</u> Anonymous	X	X**		

*Effect may be more noticeable in boys.

** Effect may be more noticeable in girls.

TABLE 6

LISTING OF POETIC SELECTIONS WITH POSSIBLE INSTRUMENTAL
AND RESPITE EFFECTS

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>Stairs, Oliver Herford</u>	X			X
<u>Book and Bookplate, John Masefield</u>	X			X
<u>Commercial Condour G. K. Chesterton</u>	X			X
<u>The World State, Chesterton</u>	X			X
<u>The Human Race, Sir Walter Raleigh</u>	X			X
<u>Sigh No More, Shakespeare</u>	X			X
<u>The York, Hillaire Belloc</u>	X			X
<u>The Lion, Belloc</u>	X			X
<u>Fatigue, Belloc</u>	X			X
<u>Why So Pale and Wan, Suckling</u>	X			X
<u>The Listeners, Walter De La Mare</u>	X			X
<u>Miss Loo, De LaMare</u>	X			X
<u>Old Susan, De LaMare</u>	X			X
<u>Nod, De LaMare</u>	X			X
<u>The Constant Lover, Sir John Suckling</u>	X			X
<u>Gunga Din, Kipling</u>	X			X
<u>Kubla Khan, Coleridge</u>	X			X

TABLE 6 -- Continued

Author and Title of Selection	Possible Effects Upon the Reader			
	Instru- mental	Prestige	Reinforce- ment	Aesthetic Respite
<u>Cargoes</u> , Masfield	X			X
<u>Spanish Waters</u> , Masfield	X			X
<u>Sea-Fever</u> , Masfield	X			X

CHAPTER III

SUMMARY, FINDINGS, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Introductory Statement

This study was concerned with the content analysis of a literature anthology used at the twelfth grade level and noting special features assumed to be of pre-eminent value by the editor of the book and to have special appeal to high school students.

Restatement of the purpose.-- The purpose of this research sought to fulfill the following objectives:

1. To describe the physical characteristics of the anthology including format, legibility and special aesthetic appeals of external features.
2. To describe the content of the anthology in terms of organization, scope, and variety of subjects treated.
3. To analyze the various types of literature included in the anthology in terms of quality of selections, maturity of accompanying notes and study helps, and general level of readability.
4. To describe possible effects of certain internal features upon the reader of senior (twelfth grade) high school age.
5. To make final recommendations and suggested procedures to teachers of literature which will help to make the reading done at the senior level in high school a more rewarding and aesthetic experience.

Summary of related literature.-- The research findings and opinions of noted authorities in the field of content analysis presented the value of this technique as a means of selecting characteristics of a publica-

tion, and describing certain internal features which might be useful to the reader, editor, teacher, librarian or anyone interested in noting the effects of the written material. Further, the analyst was warned that he must anticipate the reader's concerns, in both psychological and social contexts, and then devise categories which would identify the elements of content which relate to such concerns. Finally, it was agreed by most authorities that content analysis as a research technique is relatively new and more research is desired. Studies which have been made are invaluable in understanding trends and reactions on the part of both reader and author, and for an analysis to be effective or useful it must be objective, systematic, and assume that content analysis of manifest content is meaningful.

The literature surveyed relative to the teaching of literature revealed that literature, as such, poetry, drama, essay, short story, biography or novel, is a rewarding subject of study, but there are many problems involved in the teaching of each type. These problems must be solved by the teacher who decides the specific approach and how it can best serve the student. Of the approaches discussed none was found to be superior to the other. The choice of approach should be made in the light of the objectives of study, the characteristics of the literature, and the knowledge, ability, and interests of the class.

It was revealed in the literature surveyed that the analysis of content may be useful to publishers, teachers, and librarians who may find useful the possibilities in the general attractiveness of format, illustrations as a part of or supplementary to content, and knowledge of readability.

The research findings pertaining to the effects of written material

indicated that the role of content as a factor in satisfying or appealing to the reader has been analyzed through a study of what it supposedly does to people or, in other words, what effects it may have upon them. Most widely accepted classification of the effects of reading has been done by Waples and others who labeled them as instrumental, prestige, reinforcement, aesthetic and respite.

Authorities agreed that the primary objective of the teaching of literature in the high school was to have the student recognize literature as a focused experience and to enable him to participate in the pleasures and insights, personal and social, of that experience.

Summary of the findings.-- In accordance with the purposes of this study the following represents a summary of the findings which resulted from an analysis and interpretation of the data.

A general analysis of the total series revealed that the anthologies designed for ninth, tenth, and eleventh grade were similar to the twelfth-grade anthology in format, legibility and text aids, but differed in scope and maturity of selections.

The physical characteristics of the anthology, England in Literature, were found to be attractive and eye catching. The cover design is composed of hues of blue which make it particularly appealing to the reader's eye. The book is $24\frac{1}{2}$ by 18 cm in size and the written material is in one and two columns. The illustrations in the book are designed to help the student understand the different periods that the works represent. The type is legible and conforms to the criteria of good legible print. The selections in the book are arranged chronologically and the works are a mixture

of both classical and modern. Following the selections are questions which are designed to stimulate the student's thinking about the author and his works. At the end of each chapter there is a bibliography which aids the student in enlarging his knowledge about the era to which the chapter is devoted. The anthology contains exercises which cover all the language arts activities and words which help the student increase his general and literary vocabulary.

By use of the Dale-Chall Readability Formula it was found that the anthology, England in Literature, had a readability level of grade fourteen through college graduate.

The findings related to the types of literature revealed that seventy-seven percent of the anthology was devoted to poetry and the other twenty-three percent was composed of drama, biography, essay, novel, short story and epic. These facts are tabulated and grouped in Table 7, page 94.

It was revealed through the analysis of effects that all of the selections would have a possible instrumental effect because in each of them the reader might find information which he could use to accomplish some definite purpose. The use to which the student applied the ideas, morals, principles or information would justify the possibility of the instrumental effect being noted in each of the selections.

The novels were noted as having instrumental, reinforcement, prestige, aesthetic and respite values for the reader. These effects were probable because in some way, either through the ideas, characterization, technique, or style, the reader could find material which was useful, uplifting, aesthetic and/or comical.

The biographies were listed as having reinforcement and prestige.

values for the reader. These effects were suggested because the biographies were true accounts of personalities and gave information which was useful, and at the same time reiterated ideas similar to those of the student, and thereby help him increase his self-respect.

The dramas were noted as having aesthetic, prestige and reinforcement values for the reader. The plays represented a cross-section of ideas and were products of five of the major literary periods. In each play, either by way of the style, characterization, technique, satire, or comic ideas, these effects were noted.

It was revealed through the analysis of the epics that the instrumental and aesthetic values were predominant. This was true because the epics had the advantage of being well known classical works to which the student might refer with pride and confidence in discussions or find satisfaction in being at ease when they are mentioned by way of illustration or example.

The short stories seemed to have instrumental, reinforcement, prestige, and respite values as predominant effects upon the reader. This was due to the fact that the stories were varied in interest, scope and maturity.

The essays had possible instrumental and reinforcement values for the reader. Through these essays the reader might learn much about how to apply criteria of critical evaluation and analysis to the written expressions of opinions.

The poems, which were the most numerous type of literature included in the anthology, were listed as having possible instrumental, reinforcement, aesthetic, prestige, and respite effects upon the reader. It was noted that in each of the major periods included, the poems were the most representative type of literature given. The poetry was so diversified in scope,

variety, maturity and ideas, that all of the effects listed were concluded as possible reactions and feelings as a result of having read the poems included.

Conclusions.-- The following conclusions were drawn on the basis of these findings:

1. The data relative to the physical characteristics of the anthology, England in Literature, warranted the conclusion that the book is colorful, attractive and appealing to the prospective reader because of its interesting cover photography and legibility.
2. With respect to illustrations, the findings led to the conclusion that they were helpful to the student in interpreting the selections, as well as interpreting the periods represented.
3. The results from the data relative to the organization, scope, and variety of the subjects led to the conclusion that the selections were arranged chronologically and included both classical and modern works as representative of each period. The scope of the material was wide and covered the periods ranging from the Anglo-Saxon to the Modern. The subjects treated were varied and inclusive.
4. Poetry was found to be the most numerous type of literature included in the anthology.
5. In view of the readability formula, the quality of the selections may be classified as mature, and being of concern and interest to the senior high school student.
6. The notes and study helps would be useful to the student of senior high school, because the questions are stimulating and thought provoking, and require logical and mature thinking in order to be answered correctly.
7. With respect to the possible effects of the content upon the reader, the findings appeared to justify the conclusion that the most numerous effect noted was that of instrumental. The next effect found to be prevalent was aesthetic, followed by reinforcement, prestige and respite, in that order. The instrumental effect was noted in all of the selections; the aesthetic effect seemed to be most prevalent in the poetic selections; the reinforcement effect was noted most numerous in the biographies and essays; the prestige effect was noted most in the novels, short stories, and plays; and the respite effect was noted as being

most numerous in the short stories and poems.

Implications.--- The implications for educational theory and practice that grew out of this study are given below:

1. It appears that the editors of the anthology, England in Literature, operated on the assumption that students reading the anthology should find exhilaration that comes from the compatibility of ideas and form, from the melody and movement of the lines, from the delight that these qualities induce.
2. The fact that poetry is the most numerous type of selections included in the anthology, would imply that the editors felt that this form of literature had the power of arousing vivid sensory images and strong emotional responses within the student.
3. Attitudes of boys and girls toward reading and reading materials vary and therefore the effects of the materials will differ.
4. The editors and publishers were aware of the importance of the physical appeal and attractiveness of books which are designed for high school use.
5. The selections in the anthology would have specific effects upon the reader which might cause him to change his way of thinking, attitude or behavior.
6. If properly used the text aids and study helps would benefit all the students using the anthology.

Recommendations.--- It is felt that the results of this study would warrant the following recommendations:

1. That teachers using the anthology, England in Literature, be concerned with predisposition of the student, in order to anticipate the possible effects of the literature upon the student.
2. Teachers using this anthology should use all additional text aids, especially those listed in the section entitled "Extending Interests" and the Bibliography at the end of each chapter.
3. That teachers make use of the charts, maps and other illustrative material in order to enhance the teacher-learning process.
4. That teachers be more cognizant of the literary selections

included within the anthology in order to supplement the experimental background of the students.

5. That there be further study done in this area using students who will indicate interest in the selections included within the various high school literature anthologies.
6. That further study should be made of the feasibility of emphasizing poetry, to the exclusion of short story, novel, drama, biography and epic.

APPENDIX

TABLE A
TYPES OF LITERATURE FOUND IN THE ANTHOLOGY,
ENGLAND IN LITERATURE

Type of Literature	Number Included	Percentage
Allegory	2	1
Biography	8	4
Drama	6	3
Epic	2	1
Essay	12	5
Novel	8	4
Poetry	169	77
Short Story	12	5
Total	219	100

Readability.

According to the Dale-Chall Readability Formula,¹ the anthology England in Literature has a corrected grade level of XIV (college graduate).

TABLE B

DALE-CHALL READABILITY FORMULA

Book	<u>England in Literature</u>
Author	<u>Robert C. Pooley, General Editor</u>
Publishers:	<u>Scott, Foresman and Company</u>
	<u>Date: Copyright 1957</u>
1. Number of words in sample	<u>6,600</u>
2. Number of sentences in sample	<u>350</u>
3. Number of words not on Dale list	<u>670</u>
4. Average corrected grade level	<u>XIV (college graduate)</u>

¹Educational Research Bulletin, XXVII (January, 1948), 11-20.

WORDS INCLUDED IN THE ANTHOLOGY, ENGLAND IN LITERATURE,
NOT FOUND ON THE DALE-CHALL WORD LIST

Meantime	Gentlewoman	Abolishing	Accomplishments
Reform	Industry	Obedience	Responsible
Repeal	Orthography	Prohibitive	Embroidery
Behove	Companions	Education	Needlework
Accordingly	Realized	Waged	Handsome
Fearlessly	Armchair	Accordingly	Impartial
Rascality	Despised	Habitual	Advantage
Deceit	Considered	Persuade	Observed
Residence	Decoration	Presenting	Design
Occupy	Discussion	Position	Influence
Polished	Extent	Virtues	Abilities
Characterize	Illustration	Successively	Fondest
Pint-stowp	Revolutionary	Monie	Quarreled
Weary	Reconciled	Fit	Opposed
Ye'll	Utterance	Paidled	Repelled
Whistling	Violence	Rustic	Fettered
Tend	Solace	Dungeon	Twas
Chieftain	Hearken	Legend	Heroically
Miserable	Dreary	Patience	Dungeon
Exultation	Grating	Agonies	Gnat
Unconquerable	Wasps	Allies	Massed
Temperamental	Stationing	Persecution	Difficult
Fling	Naturally	Romantic	Emotional
Fascination	Argue	Remade	Tolerant

Acquired	Improbable	Characterize	Fashionable
Qualities	Aggravate	Achievements	Distinction
Literary	Singular	Dictator	Discharged
Biography	Endeavored	Evidence	Peculiar
Observation	Deprives	Unusual	Sex
Attitude	Influence	Humor	Problem
Succeeding	Instance	Generation	Evidence
Revealed	Impress	Typical	Poet
Playwright	Solving	Plagued	Brilliant
Humor	Essays	Scholar	Barmaid
Romantic	Freeze	Temper	Petrify
Classicist	Modest	Poetry	Finery
Tremendous	Object	Creation	Bridegroom
Serious	Introduced	Humorous	Endured
Gradually	Land	Plat	Familiarity
Incident	Diffidence	Exaggerated	Respect
Comedy	Censured	Latter	Manners
Themes	Prudence	Romantic	Apologies
Literature	Tiresome	Aspects	Pun
Nature	Especially	Indicated	Agreeable
Rebellion	Humor	Rediscovery	Innocence
Admirable	Ordinary	Consequently	Regaining
Twists	Incontinently	Jewels	Dramatic
Dignity	Acquaintance	Auld	Lang
Originally	Force	Syne	Tin
Patient	Bosom	Antidote	Physic

Dispatch	Serious	Industrious	Fanatically
Religious	Idolatrous	Abolished	Congregation
Vestments	Matrimony	Insence	Processionals
Nickname	Ordinary	Exercises	Interposes
Discourse	Unevenly	Perplexity	Bowers
Look-carts	Wassails	Wakes	Wantonness
Twilight	Imaginative	Contemporary	Contrast
Considerable	Itinerant	Realms	Bestow
Charity	Knowledge	Prophecy	Provoked
Vaunteth	Mysteries	Bullies	Jostled
Gutter	Explored	Perfect	Security
Splendor	Countess	Informants	Advances
Mewed	Toil	Grayhounds	Tracking
Trimmed	Clasped	Alas	Prisoner
Restless	Staff	Varnish	Chambee
Hairoloth	Vastly	Furthermore	Century
Condition	Affected	Aspect	Criticism
Churchmen	Loyal	Purity	Vibrant
Overflowing	Exuberance	Bi ther	Deceives
Constant	Dismayed	Sooth	Overcharged
Redoubled	Strokes	Gasles	Largess
Diamond	Witlol	Weird	Grant
Lord	Jovial	Eminence	Love
Vizard	Disguising	Jorund	Scorpions
Assailable	Cease	Discomfort	Sirrah
Armor	Foncies	Obvious	Conclusion

Science	Endeavoring	Pursues	Occult
Phenomena	Process	Precisely	Movements
Common	Detect	Burglar	Employ
Morning	Boundless	Twilight	Farewell
Embark	Profuse	Perfect	Perfection
Mesh	Dale	Soul	Brain
Design	Effects	Controversy	Profound
Complete	Notably	Questioningly	Obliged
Embrace	Mourned	Conflict	Scar
Variety	Turret	Treble	Prelude
Outbreak	Tongues	Slaggered	Beleaguered
Startled	Reflections	Journal	Eventual
Hitherto	Accession	Representatives	Officials
Scattered	Natives	Gowned	Concoction
Laced	Observed	Proceeding	Allowance
Misgiving	Proportion	Perceived	Strenuously
Licensed	Liquor	Maelstrom	Depths
Mutton	Physiologically	Saddle-of-mutton	Prize
Illustrate	Tenacity	Collectively	Individuals
Instincts	Nourishment	Flavor	Biber
Sentimental	Craving	Apparent	Annoyed
Opposite	Perceived	Blushed	Nervous
Depended	Pernicious	Renegade	Colonel
Confidences	Geyser	Withdrew	Flannels
Gin	Pahits	Celebrated	Misery
Position	Constructed	Perverseness	Ingenuity

Approached	Disembarked	Conveyed	Convalescent
Infirm	Literature	Realism	Contemporary
Realists	Occasionally	Rein	Instinct
Intangible	Emotion	Slim	Volumes
Literature	Hauntingly	Expression	Exquisitely
Regret	Manuscript	Gesticulated	Gestures
Bawled	Precipice	Desperate	Venture
Tolus	Managed	Stunted	Precipice
Amberlift	Desolation	Presently	Meantime
Self-possessed	Endeavored	Flatter	Privately
Succession	Formal	Characters	Laureled
Rejected	Tattered	Battalion	Dozed
Bemendaled	Cockhorse	Disturbing	Scour
Swathed	Irreligious	Scooping	Taproom
Challenge	Freedom	Saddle	Defiance
Divinity	Spatting	Furron	Satisfaction
Discerned	Dissolve	Significance	Flickered
Creation	Expressing	Attitude	Monsters
Obliged	Moods	Assign	Deliverance
Attributes	Deliviond	Essence	Protection
Achievement	Superseded	Paused	Purceeded
Dignity	Occupied	Ballad	Definition
Adequately	Supernatural	Surrender	Captions
Quotation	Celebration	Sustain	Wilderness
Spiritual	Annual	Periods	Culminated
Inclined	Seriousness	Balanced	Amusing

Farical	Satire	Caricature	Novels
Laughter	Capacity	Varied	Maintains
Effect	Wicked	Morality	Righteous
Campaign			

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