

DOCUMENT RESUME

ED 068 929

CS 200 136

AUTHOR Donelson, Ken, Ed.
TITLE Elective Programs in English.
INSTITUTION Arizona English Teachers Association, Tempe.
PUB DATE Feb 72
NOTE 83p.
AVAILABLE FROM National Council of Teachers of English, 1111 Kenyon Road, Urbana, Ill. 61801 (Stock No. 01456, \$1.75 non-member, \$1.65 member)
JOURNAL CIT Arizona English Bulletin; v14 n2 p1-79 Feb 1972
EDRS PRICE MF-\$0.65 HC-\$3.29
DESCRIPTORS Bibliographies; *Elective Subjects; *English Curriculum; *English Literature; Program Evaluation; *Secondary Grades

ABSTRACT

Sixteen articles are presented which deal either generally with this issue's theme, "Elective Programs in English," or specifically describe and/or evaluate experiences with particular elective programs or courses. Included in the "Current Reading" section is a brief bibliography of articles and books, recent and old, on elective programs in English. Brief ideas and thoughts on the topic are presented in the "Shoptalk" section. (JF)

ED 068929

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIG-
INATING IT. POINTS OF VIEW OR OPIN-
IONS STATED DO NOT NECESSARILY
REPRESENT OFFICIAL OFFICE OF EDU-
CATION POSITION OR POLICY



ELECTIVE PROGRAMS IN ENGLISH

Volume 14 - - - Number 2

February 1972

bulletin

ARIZONA ENGLISH BULLETIN - - - - - A Member of the NCTE Exchange Agreement

The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a non-profit state affiliate of the National Council of Teachers of English. The BULLETIN exists to create effective statewide articulation of English teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

The BULLETIN is published three times a year, in October, February, and April. It is supported by the English section of the Arizona College Association, and supported and subsidized by the Arizona English Teachers Association, Northern Arizona University, the University of Arizona, and Arizona State University. Membership in the Arizona English Teachers Association (including subscription to the BULLETIN) is \$4.00 a year (a three year membership is available for \$10.00). Send applications for membership to

Mrs. Coleen Goodwin, Treasurer, AETA
Central High School
4525 N. Central Avenue
Phoenix, Arizona 85012

Make checks payable to the AETA and include both school and home addresses and zip codes.

Subscriptions to the BULLETIN are \$3.00 for the three issues. Individual issues may be purchased for \$1.25. For subscriptions or individual copies, send a check payable to ARIZONA ENGLISH BULLETIN to

Ken Donelson, Editor, ARIZONA ENGLISH BULLETIN
LL 639, English Department
Arizona State University
Tempe, Arizona 85281

Note to contributors: The editor of the ARIZONA ENGLISH BULLETIN welcomes all contributions related to the teaching of English and applicable to the theme of a forthcoming issue. Writers may find the following helpful in preparing manuscripts.

1. Ordinarily, papers should be no longer than 10-15 typed, double spaced pages.
2. Writers who wish to submit brief notes should consider submitting them as paragraphs for the Shoptalk section.
3. Avoid footnotes, unless absolutely necessary. If vital, list consecutively at the end of the article.
4. The BULLETIN serves all teachers of English, but its primary allegiance is to the National Council of Teachers of English, not the Modern Language Association.
5. The editor assumes the right to make small changes to fit the format or the needs of the BULLETIN. Major surgery will be handled by correspondence.

Subjects for the 1971-1972 Issues: October (Student Teaching in English); February (Elective Programs in English); and April (Adolescent Literature and the English Class).



ARIZONA ENGLISH BULLETIN

February 1972 - - - - - ELECTIVE PROGRAMS IN ENGLISH

Contents

Electives: Passing Fad or Perennial Fashion? Martha T. Davis, Phoenix Union High School System	1
An Elective English Program--Does It Work? Jack M. Terry, Marcos De Niza High School, Tempe	6
A Multiple-Elective Program in a Small High School Edward O'Connell and Gene Buck, Willcox High School	10
Little Did We Know Coleen Goodwin, Central High School, Phoenix	14
Shakespeare Is Not Dead! Phil A. Roy, Palo Verde High School, Tucson	16
The Bible as Literature: An Elective James W. Reith, Scottsdale High School	23
The Unit Which Became a Course Erica H. Sorensen, East High School, Phoenix.	29
Puppets, Plots, Books, and Things Bette Bacon, Westwood High School, Mesa	33
Poetry as an Elective Harold Robinson, West High School, Phoenix.	39
The Punch in "Paperback Power" Robert A. Larabell, Arcadia High School, Scottsdale	45
Rincon High School Exploratory Reading Program Barbara Silverburg, Rincon High School, Tucson.	53
College Survival Kit: Coping with Future Shock Carroll Fox, Carl Hayden High School, Phoenix	58
A Reel Education: The Film Elective in the English Classroom Cindy Crow, Tempe High School	61
"A Cat Is a Cat Is a . . ." Vivian L. Forde, East High School, Phoenix.	64
You Think You've Got Problems Jack Terry, Marcos De Niza High School, Tempe	68
Modern Authors-Modern Times; An Elective Course Kay Ascani, Camelback High School, Phoenix.	71
Current Reading.	74
Shoptalk	76

Preface to the Issue--ELECTIVE PROGRAMS IN ENGLISH

One of the most tiresome (if frequently accurate) educational clichés suggests that it takes from 20 to 30 years to get new ideas and practices into a large number of classrooms. If that cliché seems wildly and sublimely optimistic to anyone who knows much about the history of English teaching in America, it seems cynical indeed with regard to the widespread and rapid implementation of a quite recent innovation in the English curriculum, the electives system. Many English teachers could and did remain blissfully ignorant of the import of the five volume NCTE study of the ENGLISH LANGUAGE ARTS (first volume published in 1952), the report of the "Basic Issues" Conference (1959), the Commission on English work in FREEDOM AND DISCIPLINE IN ENGLISH (1965), the efforts of the several English Curriculum Centers in the mid '60's, Dixon's and Muller's reports about the Dartmouth meeting (1966 and 1967), Moffett's A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM in 1968, or Squire and Applebee's 1968 survey of English teaching across the country, HIGH SCHOOL ENGLISH INSTRUCTION TODAY. But few English teachers in 1972 could be accused of not knowing something about electives in the English curriculum, though the first edition of the Trenton, Michigan, PROJECT APEX: APPROPRIATE PLACEMENT FOR EXCELLENCE IN ENGLISH appeared less than six years back. True, some teachers may not know specifically about APEX, some may have considerable reservations about electives, some may have misunderstood the purpose or rationale underlying the elective approach, some may have abused the elective system, many love electives, but almost every English teacher is aware of electives, if not always of the values, dangers, and problems inherent in elective programs.

And there is little question but what electives have had some salutary effects on the curriculum. Electives can help to individualize instruction and allow for students' and teachers' enthusiasms and needs. For the first time in some schools, someone is paying attention to what students want and need (or what students think they want or need). Maybe just as important, teachers' interests and abilities have been recognized and teachers encouraged to establish courses they care about. Students are increasingly being given opportunity to chart their own educations as they see their needs and interests. Two key words, used over and over in explaining or defending the elective system are relevance and flexibility. Relevance to students' needs and interests today, not what colleges or parents or English teachers or administrators would prefer. Relevance to today and tomorrow, not yesterday. Flexibility to develop electives aimed at specific students in specific schools rather than one uniform curriculum, whatever its nature, developed for an entire school district. Flexibility to reassess individual electives or the entire program periodically. And without question, many students like English more, many probably for the first time, and certainly many English teachers have enjoyed their teaching to an unparalleled degree during the last couple of years, at least in part because of the elective programs.

But if all these excellent aspects can not be ignored, neither can some of the less happy facets of electives be forgotten. In many schools, electives determined by students or teachers tend to be literature or media electives, less commonly electives centering around language or composition or reading skills. That students have sufficient maturity to choose electives wisely is perhaps open to question, but most schools do not question but assume. Colleges or parents may question the intellectual or psychological wisdom of some electives. While high schools can ignore colleges (though they ought to remember that students may be caught in the middle of the argument about the acceptability of some electives for college entrance requirements), they can ill-afford to ignore parental objections. In the race to get students interested in a particular elective, teachers run the risk of pandering to immediate student approval with courses entitled "Shootin' It with Shakespeare" ("Hey, man, give the Bard a chance. Read how the stud tells his chick off when she bugs him and slows down his gig to do in his uncle. Watch a blood make it with his chick while the honkies wail") or "Makin' It with Media" or "Rockin' with Research Papers." If there's anything that turns students off more than English teacher attempts to get folksy and use the latest student language, I don't know what it would be.

ELECTIVES: PASSING FAD OR PERENNIAL FASHION?

Martha T. Davis, Phoenix Union High School System

That electives in the secondary English program exist in great profusion across the country, I have little doubt. During the past fall I wrote to state supervisors of English in nearly every state in the nation to ask them to recommend teachers who have been operating innovative programs successfully for at least a year. I wanted to invite these teachers to participate in the Secondary Section program sequence Promising Programs in Secondary Schools at the Las Vegas NCTE Convention in November. Every response listed at least one and usually three or four electives programs from their area whose representative should be invited to participate. Indeed, it was a challenge to schedule a balanced and varied program of 40 presentations without an overemphasis on electives.

Reflecting on the educational truism that any significant curricular or instructional practice takes at least 20 years to be commonly accepted in the schools, I marveled that electives in the English curriculum have become so widespread and well-accepted in a mere five years. Using 1966 as the starting date of the electives movement is obviously arbitrary, but I chose it because Project APEX in Trenton, Michigan, began that year as well as an electives program in Olympia, Washington, which was described at the 1967 NCTE Convention in Honolulu. The paper presented by James Carlson, "A Non-Graded Elective Program for High School," was published in the ENGLISH JOURNAL in November 1968.

Any curriculum planner whether he is an administrator, supervisor, department chairman or classroom teacher must operate from an informational base which allows some perspective. In order to view the place and role of electives in the English curriculum, I have borrowed from the vision of American education during the last 100 years as described by James E. Miller, Jr., Past President of NCTE, in his article, "Literature in the Revitalized Curriculum" (BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY SCHOOL PRINCIPALS, April 1967, pp. 25-38). He identified four stages which he loosely labeled the Authoritarian, the Progressive, the Academic, and the Humanitarian.

The first of these stages, the Authoritarian, we identify with the arid classicism and rote learning of the nineteenth century; the second, the Progressive, with John Deweyism (something different from the real Dewey), indiscriminate premissiveness, and social adjustment, all running deep into the twentieth century. In more recent times, we have been witness to a revolution in our schools which we may, for convenience, date from Russia's Sputnik launching in 1957, and which I have arbitrarily designated Academic. In this stage we have seen the introduction of the new math, the new physics, and the new English in our schools, together with emphasis on intellectual grouping or tracking to identify and challenge the intellectually gifted... We are now, in my view, on the threshold of the fourth stage, which I call the Humanitarian... In the current Humanitarian stage, the challenge will be to preserve our schools as microcosms of genuine democracy, but at the same time to educate for excellence.

As Alvin Toffler frighteningly spells out in FUTURE SHOCK, the acceleration of change in our time is an elemental force. Although he considers our present educational system to be backward facing toward a dying system, he still acknowledges that it is undergoing rapid change. A look at the events of the past decade such as that presented by Michael F. Shugrue in ENGLISH IN A DECADE OF CHANGE should be a prerequisite for any English teacher involved in curricular planning. We need to be aware of the influence of the Basic Issues Conference (1958)

and Jerome Bruner's THE PROCESS OF EDUCATION (1960) on the Curriculum Study and Development Centers funded through the U.S. Office of Education (starting in 1962). Many of these Curriculum Centers were advocates of a sequential, articulated, cumulative, spiral curriculum, for which they produced materials. Classroom teachers came in contact with the Curriculum Center materials through the NDEA Summer Institutes of 1965, 1966, 1967, and 1968. During those years 111 sample units from 18 Centers were distributed to 15,000 teachers in 414 institutes.

Just as many of us were implementing our tripod (language, literature, and composition), sequential, articulated, cumulative, spiral English curriculum, we were disturbed by series of reports and reactions coming from the Dartmouth Seminar. Held in the summer of 1966, this meeting, or confrontation, of 50 American and British teachers of English produced numerous reports which stimulated new thinking, supplied new definitions for such terms as creativity and drama, and emphasized the social responsibilities of the English teacher. If you wish to review the troubling issues raised at Dartmouth and the sweeping changes in the English curriculum recommended by the conferees, two reports are recommended: Herbert J. Muller's THE USES OF ENGLISH and John Dixon's GROWTH THROUGH ENGLISH.

Events other than the national and international ones mentioned directed curriculum planners' attention to electives. As early as 1962, G. Robert Carlsen and John Conner described in the ENGLISH JOURNAL (April) an electives program at University High School, Iowa City, Iowa, which let juniors and seniors elect their English from a group of semester-long courses. The California State Department of Education in 1968 published the ENGLISH LANGUAGE FRAMEWORK (K-12) which outlined electives as the English program in grades eleven and twelve. That electives programs exist in most California high schools is therefore understandable. The four 1969 Spring Institutes sponsored by NCTE for high school department chairmen and supervisors in Springfield, Massachusetts; St. Louis, Missouri; Santa Barbara, California; and Richmond, Virginia, had tremendous impact because every participant was given a copy of the APEX curriculum guide in his materials packet and a portion of the program was devoted to an explanation of the non-graded phase-elective English curriculum at Trenton, Michigan, developed with funds from a Title III grant.

What do we mean when we describe a program as elective English? The term "elective" is very general indicating that students are permitted to select from among a broad spectrum of course offerings, each focusing on different aspects of English instead of having an arbitrary grade-level routing through a required year of language, literature and composition skills and understandings. The length of an elective can vary from two to three weeks (often called a mini-course) to a semester. The course length is usually set at a standard grading period for the school--6 weeks, 9 weeks, or most often a semester. "Elective" is rarely used without additional descriptors such as: non-graded, phase, and multiple. "Non-grading" refers to the eliminating of grade levels and tracks as devices for grouping students and defining courses. Some programs are open only to junior and senior students while others include all high school grade levels. The students in non-graded classes have a common learning bond, not of age, but of similar interest in the course, similar abilities and similar needs. "Phasing" is a designation system (usually with numbers) to classify courses according to difficulty and complexity of skills and materials. Phase levels assist with counseling and guidance and make possible the labeling of courses rather than students as we have done in tracking systems. "Multiple" refers to variety in offerings. Courses may be organized by themes, genre, or chronology; centered around aspects of composition, language, speech, drama or reading; or focused upon films, TV, or interdisciplinary study. "Selectives" is used by some schools (including our district) rather than "electives" to avoid confusion among registration and counseling services since English is "required" for graduation rather than an

"electives" such as music and art. "Selectives" also conveys the idea of choice.

Why did the Phoenix Union System schools decide to go to an electives English program? In 1970 we found ourselves faced with a whole gamut of serious problems in English instruction which demanded some dramatic action if we hoped to avoid being engulfed. Our six-year-old System ENGLISH GUIDE was not only outdated, but also ignored by most teachers since most of them had not been involved in writing it and because it represented an English program which was beset by most of the following problems:

1. Lack of relevance for many students
2. Redundancy of instruction
3. Poor results with composition instruction made worse by increases in class load and student load for teachers
4. Lack of success with slow learners (in a 3-track ability grouping)
5. Difficulties with the individualizing of instruction
6. Haphazard teaching of reading skills
7. Instruction gaps especially in non-print communications media
8. Teacher insecurity about what should be taught
9. General student apathy
10. Students leaving school hating English and despising reading
11. Curriculum directed by the textbook rather than the students' needs.

Almost in desperation, the English department chairmen and the supervisor had in 1968 started looking for possible answers. In April 1969, Mrs. Coleen Goodwin, department chairman at Central, and I (along with Dr. Margueritte Caldwell, chairman of Sunnyside in Tucson) drove to the NCTE Spring Institute at Santa Barbara where we were all introduced to Project APEX. On the long drive back to Phoenix, Mrs. Goodwin decided that she would try to involve her department in a pilot program of senior electives during the coming school year since several teachers had already expressed interest in the new elective courses which they had read about.

During 1969-70, seniors at Central High School were allowed to select from among six one-semester courses; Classics of World Literature, Major British Writers, Semantics and Logic, Communications and Mass Media, Senior Composition, and Technical and Vocational Writing. Two of the courses were not taught during either semester because of lack of enrollment: Major British Writers and Technical and Vocational Writing. With the assistance of Dr. Lloyd Colvin a Director of Research for our district, a careful evaluation of the project was made at the end of the first year, and we found that Central students reacted the same way the Trenton students had to Project APEX. Although there were no significant differences in the learning of students under the electives program when compared with students in a traditional program (except in composition in which performance was better under the electives), the students liked English better and had more positive attitudes when they were permitted to select their English courses.

Encouraged by positive student and teacher reactions, Central High School English department planned a non-graded electives program for sophomores, juniors, and seniors for 1970-71, and three schools, Alhambra, East, and West tried senior electives using Central's original course offerings.

By the fall of 1971, all 10 of the high schools in our district had non-graded, phase-selective English programs in operation. Because the English curriculum revision had been evolved in each school by the English department to meet the

unique needs, interests and abilities of the students in the school community, some differences exist among the ten schools' programs. Also, since some schools are further along in the revision process, for 1971-72 six schools have non-graded phase selective courses for sophomores, juniors, and seniors while the other four have selectives for juniors and seniors only.

Those of you acquainted with difficulties and lack of speed in making changes in large, multi-school districts may wonder at how this feat was accomplished in so short a time (one year for most schools) and with such great teacher involvement (80 percent of the English teachers totally involved and the remaining 20 percent participating to a limited extent). Careful planning, abundant and cooperative district and school administrative support, and enthusiastic, hard-working department chairmen and teachers accomplished this minor miracle. I provided school principals and department chairmen with copies of the APEX Curriculum about the time school closed for the summer in 1970 suggesting in a memo that it might be interesting vacation reading since it offered some solutions to problems plaguing us and could possibly serve as a model which we could adapt. Through a new program of professional growth for our district, each department held one in-service course in curriculum revision, and most departments had an in-service course both semesters. I had ordered 100 copies of the Apex Curriculum in fall of 1969, but since it was out of print my order wasn't filled until fall of 1970. Having 12 copies in each department was a great boost since we decided to allow each department to develop its own curriculum using APEX as a model. There was a great deal of student involvement at every school, but each varied in the amount of parent, community, and other faculty involvement in the project.

Cooperation and support from campus and district administrators was especially crucial at budget time. Although we didn't get all the supplies, equipment, supplemental books, and materials which we would have liked to have had, we were provided with essential items. The area of scheduling of classes proved to be the biggest headache for campus administrators. At only two schools were students forced to select from prearranged pairs of courses; at the other eight, classes were scheduled in the fall for the second semester.

One semester has passed with no major problems cropping up. The department chairmen have become expert trouble-shooters. Teachers and students appear to be fairly well satisfied with what is happening in English classes, and some of each group are excited. But this should not indicate that changing to selectives has solved most of the problems. We still have students who fail, who are unmotivated, who don't like their courses, or their books or their teachers. We have teachers who don't seem to be able to teach any of the courses the kids want to take, who don't care for the increased load of preparation so many new courses impose, who do worry that kids aren't learning everything they'll need to succeed in college. We have school administrators who say they can't continue re-scheduling English classes each semester, who tell us that with the budget cut proposed for next year that we'll have to cut out some courses or defer planned changes. We have been challenged by district administrators to devise appropriate ways of evaluating our English courses so that we can provide "hard data" for the state legislature or the tax-payers or anyone else who inquires.

What place do electives occupy in the constantly passing parade of educational styles--passing fad or perennial fashion? Only if electives have the flexibility to adapt to the continual change which is inevitable will they evolve as a perennial fashion. Edmund J. Farrell in DECIDING THE FUTURE: A FORECAST OF RESPONSIBILITIES OF SECONDARY TEACHERS OF ENGLISH, 1970-2000 AD, makes 10 generalizations, all highly conditional, about the future of English. The first one seems to focus on the fate of electives.

1. The curriculum in English will be more flexible, its objectives and means of evaluation more clearly defined, its emphasis more upon process than upon content.

To the extent that an electives program can become process oriented rather than content oriented as it is today, such programs will avoid the fleeting existence of a passing fad.

AN ELECTIVE ENGLISH PROGRAM--DOES IT WORK?
(A Comparative Study of Elective English Classes)

Jack M. Terry, Marcos De Niza High School, Tempe

One year ago the English Department of Tempe Union High School initiated an elective curriculum. Obviously the trend in many secondary schools is now toward an elective curriculum, especially in the area of English (a recent article in the Sunday, August 22, 1971, ARIZONA MAGAZINE within the ARIZONA REPUBLIC has given good evidence of the "Elective Strain"). But why did we, the teachers of this particular high school really decide to change our entire curriculum, a task that in all honesty requires a tremendous amount of work, with the results pending around three to four preparations per teacher. The answer is, of course, obvious and could be found by asking any student on our campus--"the regular courses were not meeting the interest needs of the students." This was a trite statement, but apparently very true. To be a little more specific, our "traditional curriculum" was not flexible and did not really encourage a positive desire to learn. Thus, upon reviewing the attitudes of the students, the attitudes of our teachers, and the recommendation by a North Central Evaluation Committee, we decided to change our existing curriculum, and the change was extensive, not minor. After again surveying the students and teachers to find "common areas of interest," we added twenty-six elective courses on the Junior and Senior level and also revised our Freshman and Sophomore level. Nancy Cromer's article in the October 1970 ARIZONA ENGLISH BULLETIN, "Flexibility in the English Curriculum: The Semester Elective Program," explained the exact procedure used in writing the course outlines, but to remind readers we had the following electives for our Juniors and Seniors.

Individualized Reading	Short Story	Writing to Persuade
Reading Techniques	The Film	Modern Grammar
Advanced Mass Media	Journalism	American Literature
Creative Writing	Cultural Studies	British Literature
World Literature	Research Processes	Modern Novel
Utopia and Anti-Utopia	Individualized Study	Mythology
The Bible as Literature	Literature of War	Drama
Minority Literature	Semantics	Minority-
Science Fiction	Comedy-Tragedy	Literature

We did not decide to include the elective classes on the Freshman and Sophomore level because we still felt that a certain stage of maturity developed after the sophomore year which better enabled a student to make wiser choices of elective courses best fitted for his individual needs and we also felt that so called "basics" still needed to be emphasized so that the students can gain a better understanding of the communication skills. Thus our Freshman and Sophomore classes consisted of (1) Mass Media, (2) Literature, (3) Oral Expression, and (4) Sophomore Composition, remembering that each is a required semester course.

It is now one year later and in an attempt to evaluate the established elective program, consisting of those twenty-six elective classes, the English teachers devised a questionnaire directed to the Junior and Senior students enrolled in those classes.

As a measuring instrument, this questionnaire was obviously imperfect. In fact, many of the questions originally asked will undoubtedly be changed or entirely dropped on following surveys. And it must be realized that many variables can effect the outcome of such a survey, extending from reactions to the teacher's personality to reactions to "anything that's new has to be better" (The Hawthorne effect).

With such variables in mind then, let's examine the students' feelings toward this elective English program. In all, three surveys have been given. The first survey

was given before the elective program even began; in other words this survey analyzed reactions to our more "traditional: curriculum in English, where students were accustomed to taking English I, II, III, IV in that order, without much of a voice in that curriculum, much less having electives to choose from. The second survey (known as the fall survey) was given at the termination of the first elective semester. The third survey (the spring survey) was then given upon the completion of two elective semesters; in other words the students now had taken two elective classes and were asked to evaluate both elective classes and the general feeling of having electives within the curriculum.

As a synopsis, question number one gave an overview of the curriculum--"to what extent were the English classes of last year worth while"? Given a scale of poor, fair, average, good, and excellent, in the preliminary survey 37.3% of the students felt the traditional curriculum was of a better than "average value." In the fall semester survey (the second survey) 67.7% of the students felt the new elective curriculum was of a better than average value. In the spring survey (the third survey) this figure had climbed to 72.5%. This was another increase of 4.8% over the fall survey and a total increase of 35.1% over the evaluation of the traditional curriculum. Looking at the other side of the question, of those evaluating the traditional curriculum 27.5% of the students felt that the old curriculum was of less than average value. This figure had been reduced to 16.3% on the fall survey and was reduced to 8.0% on the spring survey. This was a reduction of another 8.3% who felt the new elective curriculum was of less than an average value.

Question two, "to what extent was the English program successful in creating a positive attitude toward learning," also brought an additional increase in the number of students who felt that the new curriculum provided a greater atmosphere for learning. From 27.5% on the traditional curriculum who felt the learning atmosphere was of a greater than average value, the figure climbed to 49% on the fall survey and to 52.1% on the spring survey. Likewise, those feeling the curriculum was of less than average value had dropped from 43.1% on the traditional evaluation to 17.9% on the fall evaluation and to 13% on the spring evaluation.

Question number three asked to what extent did the English classes motivate them to use leisure time? In evaluating the traditional curriculum, 58.4% of the students felt they had not been motivated to a better use of their leisure time. This figure had been reduced to 26.2% on the fall survey and on the spring survey this figure had risen to an even 33%. In considering the results of the evaluation, many department members felt that this was perhaps an ambiguous question that students couldn't effectively evaluate because they could not really understand the question.

Question four evaluated the effectiveness with which an individual course motivated a student to learn more. The traditional curriculum had been rated as better than average by 21% of the students. This figure rose to 44% in the fall, but slipped back to 41% in the spring survey. There was also an increasing number of students who didn't vote either way and it might be assumed that these students might be questioning the ability of the new courses to motivate them to learn more. Perhaps the old adage that in the springtime a young man's thoughts turn to only love and romance has become a significant factor in evaluating this item! And now upon looking carefully at this question it can probably be confused with question number two asking about the creation of a "positive attitude toward learning." This is one of those questions that would be either changed, combined with another question or dropped entirely from the survey.

In the first survey of the old curriculum, 25.3% of the students evaluating question number five, "did this English class cause you to get involved in the course,"

felt that the old curriculum caused them to get involved in their classes on a better than average basis. This percentage was raised to 35.4% on the fall evaluation and to 39.9% on the spring evaluation.

In the first survey of the traditional curriculum, 21.5% of the students in reply to question six felt that ideas were conveyed through the literature courses at a better than average rate. In the fall survey 31% of the students felt that this skill was developed at a better than average rate, but in the spring survey this figure dropped to 28.1%. Viewing the other side of the question, 53% of the students felt that this skill had been developed on a less than average basis but this figure dropped to 38.8% in the fall survey and was reduced further to 28% on the spring survey. This last figure represents a total decrease of 25.0%.

In keeping with the district philosophy regarding inclusion of the basic skills of reading, writing, listening, and speaking, question number seven found 32.8% of the students feeling that these skills were included on a better than average basis in the traditional curriculum. While this percentage had increased to 53% in the fall survey, the spring survey registered a slight decrease to 49.7%. However, this last figure still shows a "significant" increase over the feeling registered in the traditional curriculum.

Question number eight reviewed the feeling toward "encouragement of objective thinking." Under the traditional curriculum, 28.4% of the students felt that they received this skill at a better than average rate. This percentage increased to 51.6% on the fall survey and to 54.6% on the spring survey. And perhaps a word of caution is needed here for it might be argued that students did not really know what objective thinking was much less whether or not the former program, traditional or elective, encouraged it. Such "terminology" must always be explained to the individual classes so they can at least know what it is they are trying to answer.

The ninth question dealt with the knowledge of where to find information--"to what extent did you feel you were prepared to use resource materials such as library materials, films, filmstrips, etc.?" In the survey of the traditional curriculum, 38.7% of the students felt that the old curriculum was better than average in this area. The fall survey found 38.1% with this same feeling while the spring survey found 37.2% of the students feeling this way. And here it is important to view the other side of the question because the statistics do differ because of the increased number of students ranking the program as "average." While 34.8% of the students felt this skill was provided at a less than average rate in evaluating the old curriculum, 32.3% felt this way on the fall survey and this figure was further reduced to 24.3% on the spring survey.

Question ten is perhaps the "catch-all" question for it asked "to what extent do you desire to repeat the more traditional approach to English classes (fewer elective courses, etc.)." Originally, 8.93% of the students felt they would like to remain in the old curriculum. After spending one semester in the new curriculum, 15% of the students felt that they would like to return to the traditional type of curriculum. After two semesters of the elective curriculum, only 10.7% of the students wanted to return to the more traditional method.

As mentioned before, there are some inconsistencies within the surveys and we do not pretend to wave any flags (yet) in defending this new curriculum. And certainly a more accurate feeling can be determined in one or two more years when the Hawthorne effect has lost a little of its punch and those same students who started in the new curriculum finish in it. But what does all this mean or what are the implications of this data; perhaps in answer to the original question, does our English elective program work--yes, it does seem to be working. Of course the semantic game can be can be played with the word "work," but the elective system

at Tempe High has provided more flexibility, a renewed interest in the Humanities, and perhaps more of a genuine desire to learn more.

It might be noted that a couple of precautions might be remembered by those who are thinking about implementing some type of elective program within their school. It is definitely important that the Guidance department be completely informed of the elective courses, what the general courses will be like, and whether or not the courses are directed toward college bound students. Without a thorough understanding of the courses within an elective program, the counselors cannot adequately council the students. We found it best that registration of such classes actually be conducted in the English classrooms where the English teacher can help answer questions pertaining to that program. Also, another possible danger spot centers around the scheduling of such courses. It is no easy task to schedule twenty or more elective classes just within one department and actually your whole program can be enhanced or defeated according to the system of scheduling. Therefore, work closely with the counselors and administrators and perhaps the elective strain may continue to grow.

(The author wishes to acknowledge the help of Dennis Powell and John Gruber, Tempe High School, in gathering data and material for this article.)

A MULTIPLE-ELECTIVE PROGRAM IN A SMALL HIGH SCHOOL
Edward O'Connell and Gene Buck, Willcox High School

For several years we at Willcox High School have been looking for a path out of the rut of traditional English classes. Willcox is a small town in the high plateau of southeastern Arizona. Its schools serve not only the children of the town but also students from a large cattle ranching and farming area. The four-year high school has an enrollment of about 450.

For several years dissatisfaction with our traditional English program, especially the American and English literature for the juniors and seniors, seemed to be increasing. Many of our students come from farm and ranch families where education beyond the fundamentals of the three R's is little regarded unless it involves subject matter directly and obviously related to the world of work. "How will Shakespeare (or Hawthorne or Whitman) make me any money?" was a question often spoken or implied. We tried some stopgap measures like using paperbacks ranging from such classics as HUCKLEBERRY FINN to such modern novels as Capote's IN COLD BLOOD and Kesey's ONE FLEW OVER THE CUCKOO'S NEST. These helped, but the basic literature was still the heartily detested anthology.

Two years ago, encouraged by Thomas J. Ralls, then principal of Willcox High School, we decided to try an elective program like those being adopted by so many schools. We had read about one especially that seemed to offer possibilities to us: the program adopted by the high schools in Olympia, Washington, as described by James Carlson in the November 1968 ENGLISH JOURNAL, "A Non-Graded Elective Program for High School." We began the attempt to work up a program geared to our own high school where all our students enrolled in English classes are put into only eighteen sections and where we have only three and "a half" English teachers.

One of our first premises was that there should be enough courses of varied difficulty and interest to give students a genuine choice. We decided also, to make the program available only to 10th, 11th, and 12th graders, and to allow open enrollment, i.e., classes could have members from all three grades. The freshman English was to remain a standard course in the hope that we could bridge the gap between the highly structured programs of language arts in the middle school and the greater maturity needed for an elective program. In addition, the courses would vary from year to year, thus giving the students a broad selection during their years in high school.

After several brain-storming sessions, we came up with a list of eight one-semester courses, named, like those in Olympia, Washington, for their literature content, but including also work in language, composition, and all the other odds and ends relegated to the English department. The first year, we would offer the list to the students without giving them a chance to help select the offerings. In effect, we would say, "Here's what's available. You may choose whichever you want." These courses were offered:

Adventure	Contemporary Literature	Masterpieces of World Literature
Mystery and Suspense	Search for Identity	Understanding Other Cultures
Mythology	Romanticism and Realism	

If most of our ideas sound like shameless copying from other schools, they are. Our special thanks go not only to the schools in Olympia, Washington, but to the Tempe, Arizona, English teachers who unknowingly gave us ideas, especially for course titles, through Nancy Cromer's article in the October 1970 ARIZONA ENGLISH BULLETIN.

After much more preparation, we were ready to go before the school board and present the plan to them. We could have been better prepared if we had had a few weeks during the summer to work together as a group to make more detailed plans, but this kind of time was not available to us. Instead, we had to do with meetings snatched at odd moments before and after school, moments stolen from the endless routine of preparation and grading known to all English teachers. In spite of a presentation that could have been more thorough, the board, doubtless happy to see us moving in any direction, approved.

The next step was pre-registration. In our school all students indicate in February the classes they would like to take the next year. Because our program was new to the students, we distributed to them two sheets explaining that they could choose their own courses, what the courses available would be like, and that students in grades 10, 11, and 12 would be mixed. We also explained that, while the courses were named for their literature content, they contained in addition the traditional work in language and composition. Each course, we told them, was of only one semester's duration. They were to indicate an alternate in case their first choice was unavailable or in case of conflict, a problem that arises often in small schools, especially with juniors.

After pre-registration the counselor began to build the next year's schedule, attempting to arrange it so that as few students as possible had insoluble conflicts. During this time, his schedule board was a popular place with the English teachers as we anxiously watched to see whether the program would work or whether we'd have to go back to the same old thing. Finally after much shifting around of classes (and a few arguments referred by the principal), the schedule was set and we could proceed with our planning. He had been able to keep the teacher load down to three preparations each.

We prepared the lists of paperbacks to be used in the various classes and ordered them with our fingers crossed that the class enrollment would not change substantially in August. Instead of ordering all the books for the whole year following, we ordered only the first ones and planned to order subsequent ones as the size and personalities of the classes became apparent. Among titles we used were Hamilton's MYTHOLOGY, Melville's MOBY DICK, Westheimer's VON RYAN'S EXPRESS, and Markandaya's NECTAR IN A SIEVE. We don't recommend this procedure; theoretically it is beautiful; practically it doesn't work, especially in an area remote, like Willcox, from large metropolitan shopping centers.

We have been subscribers for the past few years to VOICE and LITERARY CAVALCADE magazines published by Scholastic Book Services (902 Sylvan Avenue, Englewood Cliffs, New Jersey 07632), and we decided to continue these subscriptions, although changing them to class sets to try to keep the cost down for the students. Other text materials available to us were several class sets of hardback books, both in literature and language, we had been accumulating, mostly by crook, over the years. The students paid a fee of \$6 each for the materials for the entire year.

September came and we began our new approach. Unfortunately, it didn't make 450 lovers of English out of our 450 students, but nevertheless it was obviously a big improvement over what we'd been doing. No longer were students forced to try to fit into such a narrow range of molds. And we were freer to fit the material to the students instead of the students to the material.

We made many mistakes and discovered many pitfalls that we tried to remedy in our planning for this year. For one thing, class changes at the end of the first semester became almost schizophrenic as students "shopped" for teachers. We have

since corrected this situation by requiring students to obtain the signature of both teachers involved in these changes as well as the signature of a parent. This year, instead of having all students in each class read the same three or four paperbacks, we've ordered a larger list of books in small quantities so that there is a much bigger choice available, both in reading level and subject matter. Another solution we've found to the look-step rigidity of ordering specific books for whole classes has been the Scholastic Literature Units, which can be ordered from Scholastic Book Services. We have found these units to be particularly good in teaching six- to eight-week units to freshmen. We have also used THE LIGHTER SIDE SLU unit very successfully in a semester course in Comedy. Among the other units available are SURVIVAL, PERSONAL CODE, SUCCESS, MIRRORS, and MOMENTS OF DECISION. The units come with forty anthologies, a good point of reference in teaching a course, sets of three copies of eight titles, and sets of eight copies of five titles. Not all of the titles in a unit appeal to every student, and some of the titles are slightly dated, but for the savings in money and time to order, they are worthy of consideration.

In planning for this school year, we decided to increase the opportunity for involvement of students by asking them to help choose which courses would be offered. We prepared a list of some twenty classes we would be willing to teach, each with a brief descriptive paragraph like this one:

Science Fiction: This class would study the ideas of many modern writers about events that haven't happened yet (at least we don't think they have), but that could happen now or in the near future.

In the various English classes, we asked the students to vote for three they thought should be offered. After we tallied the votes, we kept these:

Modern American Literature	Comedy	Literature of War
English and Social Problems	Drama	Vocational English
Independent Studies	Oral Media	Creative Composition
Media and Filmmaking	Science Fiction	and Exposition
Developmental Reading	Corrective Reading	

We used this tally list also to help determine which classes would be paired in an effort to eliminate as much as possible the desire for changes at the end of the first semester. A few weeks later at pre-registration, the list was whittled down even more when not enough signed up for English and Social Problems, a class which was to be team-taught with a social studies teacher. Journalism I, long offered at our school, but not for credit in English for reasons lost in the shadows of tradition, became an additional English elective as a result of recommendations made to the entire faculty by a committee working on graduation requirements. Thus, our list of offerings totalled twelve one-semester courses and two full-year courses.

Comedy was by far the most popular choice. This course appealed both to the very advanced students and the slow alike. In promoting the course we had told the students that they would study humor in writing, speaking, and movies. In teaching it, we have used the Scholastic Literature Unit THE LIGHTER SIDE, and the films we used have been THE GOLDEN AGE OF COMEDY, parts I and II, THE GREAT RACE, "Why Man Creates," "The Rise and Fall of the Great Lakes," and "Help! My Snowman's Burning Down." By using film, records, and books, we have tried to teach the students why people laugh. Many have tried to write their own parodies, limericks, anecdotes, and humorous verse. To their surprise, their material was funny. A major objective was to encourage students to see that all humor is not on "Laugh-IN" or "All in the Famil," but rather that humor is a combination of techniques used by masters of the art of humor.

At the other end of the popularity scale was Composition, a course whose

overall objective is the teaching of expository and creative writing. Although only eleven students signed up for it, after careful study of their names, we decided to offer it anyhow. Again, the ability range was a challenge. By using *THE LIVELY ART OF WRITING* by Payne and devoting much time to students in dire need of help, the course aided some who were motivated to learn how to write, but too shy to seek help. Because of the size of the class, the teacher could go over each theme with the students individually, while at the same time prescribing materials that would help remedy their writing problems.

In the middle of the scale was Modern American Literature, with enough students registered to form three classes. In this class we have attempted a wide-ranging study of books of importance written during this century with emphasis on those appearing after World War II. Hemingway, Fitzgerald, Steinbeck, Agee, Wright, Richter, Hersey, and Clark are some of the authors represented in the collection of paperbacks we bought for the class. Since none of the students had studied the development of American literature, we spent the first few weeks in an overview of famous American writers, using the Harcourt-Brace anthology *ADVENTURES IN AMERICAN LITERATURE*. Because this class attracted mainly a more receptive type of student, the classes have been able to delve a bit more deeply than the ones which sounded like easy courses.

The course in Media and Filmmaking has been well liked by those who took it and is one of the first courses we will offer two years in succession.

One big hassle we have had is choosing the paperbacks and then getting suppliers to fill our orders. We have tried to deal with wholesalers, but have not always been able to get the selection we wanted from them, so have gone directly to the publishers. They are often reluctant to fill orders for such small numbers of titles. Besides, it is frequently difficult to find books that fit desired cost, reading level, and interest level criteria. Last year one teacher spent hours searching for just the right book about Mexican-Americans in America and finally had to give up.

Scheduling of students into the various classes offered by the English department occasionally caused misplacement, a major drawback of an elective program in a small school. Students had to settle for second and third choices more often than we wished.

Another thing that hasn't worked well was the three-year cycle plan for the language work we had copied from Olympia. It didn't work, mostly, I suppose, because we just plain lacked the time to do adequate planning and preparation for it. What we really need to do is develop units in both the language skills and composition areas and have students work individually on them.

We've found the plan held some advantages we had not even thought about. A notable one is that a student failing one class doesn't have to sit through the same class the next year. In fact, so far that has been impossible because we have not offered any course more than once. In addition, those students strange enough to love English classes can get more than eight semesters during their high school careers.

Our experience is that a multiple-elective program can work in a small school; in fact, a small school can be perhaps more flexible in curriculum than a larger school. And we as teachers have liked it, mainly because we feel less like ogres and more like teachers.

LITTLE DID WE KNOW
Coleen Goodwin, Central High School, Phoenix

Little did the Central High School English staff know what they'd started in the spring of 1969 when they held their first formal meeting to plan some electives seniors could take during the 1969-70 school year. Five courses were developed that spring, four of which are still with us and going strong: Communication and Mass Media, Semantics and Logic, Senior Composition and World Literature. The course that never materialized was English Literature (and that is what we'd been teaching on the senior level all those years.)

Since that beginning, the English staff at Central has expanded the elective program and modified the freshman and advanced programs. Other schools in the state have looked to us as pioneers and have built similar programs, learning from our mistakes and gaining from our experiences. Not only have we changed the curriculum, but we have made changes in textbook selection procedures and in registration procedures.

All this has come about in three short years because a nucleus of English teachers wanted to break away from the rigid and repetitious English 1-2, 3-4, 5-6, 7-8 structure. The teachers also felt that the English program wasn't meeting the needs and interests of the students. As a result of the success of the electives program on the senior level, when it came time to take a vote on the expansion of the program for the 1970-71 school year, there was only one dissenting vote in the whole department of 23 teachers.

What has been gained as a result of the electives program? More knowledge and skills on the part of the students? Not really, according to latest data available. There has been no loss nor gain of knowledge and skills.

Better teacher morale? Definitely. Teachers have more responsibility for what goes on in their classrooms. They set the objectives and then work toward achieving them. There is no set body of information which "has to be covered." Teachers have more freedom and flexibility. Since teachers help set up the course schedule, they have a lot to say about what courses they will teach and what their schedule will be. Under the electives program, the only way a course schedule can be set up is by the department working together, giving and taking.

A more positive attitude towards English by the students? Positively! At last more students like English than hate it. We haven't reached 100% popularity yet, but many students are taking two English classes each semester. Some of them take more than one a semester so they can graduate early (some 100 students are graduating at mid-year at Central this year) while others find so many interesting classes that only by taking more than one a semester can they work them in. Of course we have those who don't like anything we have to offer.

One thing which has amazed us and which we would have never predicted in 1969 is the continuous drawing power of the language and composition courses. Once we thought the literature classes would be most popular but second semester of our first year, literature almost died out. Even now, according to registration and surveys, the language and literature courses outrank the literature courses. One of the reasons for this is that many of today's students don't like to read. Another reason is that the range of interest in literature varies widely and no matter how many courses we'd offer, we couldn't meet all the interests of the students. In our literature courses we've tried to take these two conditions

into account. We have been able to change some students' opinions about reading and we have provided a course, Studies in Literature, in which students can read on their level what they're interested in reading about.

Another way we're trying to alleviate the literature problem is to not offer any literature for more than one semester each year. Therefore, we are able to offer 7 literature classes first semester and 7 different ones second semester. We are working on plans for developing a rotating system of literature courses, so that during a two year period we can offer 24 to 28 different literature courses.

What effect might the electives have during the next few years? Since we were able to break out of a rigid curriculum structure, maybe we'll be able to break out of a rigid 55 minute class period structure. Many of our classes lend themselves to longer periods in class at less frequent intervals, such as Communications and Mass Media and Film Study. Other courses need to give students reading and research time such as the novel courses. Who knows, maybe we'll be able to break away from the convention of assigning grades and be able to indicate pass or fail for some English classes. It is very difficult to assign a grade to a student poem.

What does the future hold for elective programs? Right now there are many unknowns lurking on the horizon: twelve month school year, restructuring of the whole English field, legislative action, responsibility and accountability, and the trend toward interdisciplinary mergers. In a sense, the elective program is a transition program which will be further modified when the actuality of the above is upon us. I don't think we'll ever be able to go back to the old English program.

Yes, as you can see, we did not know what we started three years ago, but we're not sorry.

SHAKESPEARE IS NOT DEAD!
(A High School Semester Course in Shakespearean Studies)

Phil A. Roy, Palo Verde High School, Tucson

"I wish---in a way---that we had never studied HAMLET in the depth that we have, because now I can never be what I once was. It has changed me forever. I don't feel comfortable with my new self . . . with what I have become, with what I now know because of this play."

The young woman who expressed this personal reaction to HAMLET was one of thirty-seven Palo Verde High School students who had, three months earlier, begun a semester-long study of selected works of Shakespeare. I choose to open this article with this quotation because it so clearly reveals the kind of impact that we English teachers want, and can even expect, Shakespeare to have upon our students, if they are given the proper preparation.

In this article I will attempt to describe, the evolving structure of one high-school course which, in the judgment of the students themselves, has enabled them to discover the enormous rewards that derive from a close study of Shakespeare, one which prepares them for the kind of growth revealed above.

It is necessary, first, to make a few statements about the inception of Shakespearean studies at Palo Verde. When our optional elective program was introduced three years ago to the juniors and seniors, it was simply made available, as were three other electives, in the hope that it might meet a little better the changing needs and interests of our students. No special promotion did it receive. Little did we expect thirty-eight students to register for the single-semester course in Shakespeare. Most of those who registered were seniors, with, perhaps, a half dozen juniors. All had been introduced to Shakespeare as freshmen or sophomores, if not earlier. For them, the idea of studying Shakespeare, and only Shakespeare, for an entire semester was sufficient excitement and motivation. This has been the case during the last two years as well---no special advertisement or promotion---and the enrollment has remained at or above thirty-five students each year.

As one would expect, this elective attracts the more able student. That is not always the case, however. Every year the class has had approximately a dozen youngsters who, at best, are "average" in their over-all ability. Several, in fact, have had reading problems so serious that I have marveled at their election of the Studies. (Perhaps we teachers underestimate the drawing power of Shakespeare among the young people today?) Only an intense interest in the subject can explain such a student's enrollment---but in this we have hit upon one characteristic, really, which all of the students have in common. They are there because they want to be.

Because Shakespeare is an enormous subject, the problem of limitation becomes immediately apparent. Obviously, one cannot teach all of Shakespeare in eighteen weeks. What works to teach, then? And in what sequence? (For a full discussion of this matter---and many others crucial to the effectiveness of a high school course in Shakespeare---I enthusiastically recommend Bertrand Evans' TEACHING SHAKESPEARE IN THE HIGH SCHOOL. A copy is invaluable.) It is possible and desirable, since this is a high-school course, to acquaint the students with the various media with which Shakespeare worked: the long poem, the sonnet, and the three dominant modes of drama. Notice that it is his works which receive the emphasis. Following Evans' suggestion, I focus attention on the poems and plays,

not upon the Elizabethan stage, England in Shakespeare's time, the threat of the Spanish Armada, the influence of Marlowe upon Shakespeare, or any of the host of other interesting, even fascinating, subjects that do not bear directly upon the works themselves.

The individual instructor must establish the reading list for his class. Consideration of a number of factors will be helpful when establishing the list and arranging the reading sequence. 1) How much time can I (should I, do I want to) give to this particular play, or activity? 2) How much time will I have to prepare myself to teach a play new to me, or nearly forgotten? 3) Which plays are absolutely indispensable in such a course? Which can I eliminate from consideration without serious loss to the students? 4) Can I establish a list that will be representative of the three genres? 5) Which plays am I best prepared to teach? 6) What is the level of difficulty of a given play? Should this particular play come early in the study, or late? 7) Do I have variety in the sequence? 8) When should I teach the sonnets? Shall I omit them altogether? 9) What class sets does the department have? How much money is available for purchase of class sets? 10) What plays could I place on a second list, to be read for additional credit (or simply because a student wants to read them), plays not to be taught in class?

Over the three years the students and I have evolved a reading list that appears to stimulate continuous interest. We begin with selected sonnets and then proceed to the plays in this order:

THE TAMING OF THE SHREW
ROMEO AND JULIET
HENRY THE FOURTH, Part I
HENRY THE FIFTH
OTHELLO
MACBETH
HAMLET
KING LEAR

Beginning with the sonnets has numerous desirable effects. Carefully selected, they permit the students to see Shakespeare in numerous states of mind, treating a large variety of human experiences. He becomes real to them, not someone remote in time and distance. He emerges as a flesh-and-blood human being who once lived, and lived fully, and the students become sensitized to him. Further, the student begins the acquisition of an Elizabethan vocabulary---a process which will continue of course, throughout the semester. Not only do the sonnets enable the student to acquire considerable skill in reading Shakespeare, but also in reading highly compressed poetry. While we use the sonnets to learn about the conventional poetic literary devices, I do not make too much of these matters. Rather than to belabor simile, personification, alliteration, and the like, I prefer to stress the thought, the feeling, captured in the lines and to clarify vagueness (in the student's mind) caused by the compression. We vary the analytical techniques as we progress from sonnet to sonnet, using one to illustrate effective use of alliteration, say, and another to point out development of a central image or metaphor. In all cases we strive for an understanding of the feeling or idea being communicated. The most important benefit that comes from beginning with the sonnets is that the students are reminded that Shakespeare was, from the start of his career to the end, a poet. This fact is too often forgotten when, later, they react to the sheer dramatic power of the greater plays.

To accomplish these objectives by means of studying the sonnets requires no less than three weeks, but it is time wisely spent, and the students enjoy the work. As an adjunct, they are given several opportunities to write sonnets of

their own, in strict imitation of Shakespeare's style? What better model?

Bertrand Evans has compiled a list of the sonnets which he considers "an irreducible minimum" to be given in-class treatment. While any teacher can compile his own list, of course, to meet his own purposes, I submit Evans' list as basic. You will find the list at the end of this article.

One problem which arose when I first taught this course was the typing-up and mimeographing of the sonnets for distribution. We did not have funds for the purchase of a class set. Time-consuming as this was, it brought me very close to the sonnets again, helping me in my preparation for their instruction.

Perhaps you have noticed that there are none of the long poems on my reading list. Time has always been the precluding factor, but I am convinced that this omission has definitely been a weakness in the design of the course. The next time around, I shall devote three hours to a study of "Venus and Adonis," to follow the sonnets, using the poem to reinforce the objectives set for the sonnets.

With the study of selected sonnets behind us, we proceed with the first of the plays, an early work that is easy to read and almost entirely pure fun: THE TAMING OF THE SHREW. To this we do not give close attention, devoting only five days to it, an average of an Act per day. Discussion is limited to student reactions---always this first---and then to questions dealing with character, character development, plot, and the central statement of the play. There is no formal examination over the play---only fun and interesting discussion.

ROMEO AND JULIET is the first play to receive close attention. By this I mean that we read the entire play in class, line by line, omitting nothing, and understanding everything said (often with the help of Eric Partridge's SHAKESPEARE'S BAWDY). If the coarse jesting of Sampson and Gregory, as they swagger down Verona's streets, offends or embarrasses, it is a fleeting discomfort, for the students are made to see immediately the necessity for this kind of talk in establishing the character of a Sampson or a Gregory---or, later, of Mercutio or the Nurse. The openness and honesty of our discussion of this scene establishes an excellent rapport between Shakespeare and the students and me. They know at once that we are dealing with a man who knew human nature---in this case, young men of a certain class, talking as such young men will, about their favorite subject, girls---a poet who knew all the varieties of man, a man who will write honestly about us, showing us as we are, never intending to offend, but only to illuminate. The students love Shakespeare for this.

Though most of the students have read ROMEO AND JULIET before, we devote four weeks to it. And I have yet to find a student who does not feel---perhaps because of his additional maturity, perhaps because of the close examination of the play---that he made no new discoveries about the play. Invariably, he discovers (as I always do in each of the plays) new dimensions that heighten his enjoyment beyond his expectation.

It is during a study of ROMEO AND JULIET that a teacher can easily lead his students to see that Shakespeare was, for the most part, a youth-oriented writer, an awareness that can be reinforced again and again as the class moves from play to play. In ROMEO AND JULIET his interest in the young is abundantly evident. The intense passions and the agonies are those of the young, and so it is with the later, greater plays. Hamlet is not old by any standard; nor is Othello, though certainly older than Hamlet. Nor, I venture to suggest, was

Macbeth beyond his twenties. One can build an impressive list of youthful characters from the histories and comedies, and this preponderance of youthful characters, together with the weight given to issues indigenous to young adulthood, gives credence to this perspective of Shakespeare. In short, it is as though Shakespeare never grew old---not in his lifetime, not in his work, not in his vision of man. This understanding of Shakespeare is vitally important to the students, for they read his work all the more closely. Often I have had the feeling that they are "tuned in" on a fascinating, knowledgeable peer!

Having considered a light comedy and an early tragedy, we turn next to Shakespeare's first mature work, one which is representative, too, of a new genre, the history play: HENRY THE FOURTH, Part I. This play they have been reading at home while class time was given to ROMEO AND JULIET. (It is during our detailed examination of ROMEO AND JULIET, too, when I encourage---but do not assign---individual study of one or more from a list of additional plays not included in the semester's reading. Some wish to read HENRY THE FOURTH, Part II; others, THE MERRY WIVES OF WINDSOR. Several who have never read JULIUS CAESAR---new students, usually, because all of our sophomores study CAESAR---do so at this time. A few choose to read another of the comedies, THE TWO GENTLEMEN OF VERONA or THE MERCHANT OF VENICE. I discourage attempting the much more difficult dramas such as THE TEMPEST or THE WINTER'S TALE or complicated plays such as ANTONY AND CLEOPATRA or RICHARD THE THIRD. They are not ready for such a reading challenge, in my judgment.) Our treatment of HENRY THE FOURTH, Part I is necessarily limited to their reaction to the play as a whole, to a discussion of Shakespeare's use and free adaptation of history, to his use of contrast as the central structural device in the play, and to the fascination of Prince Hal, Falstaff and Hotspur. Small groups work with assigned scenes and prepare a precise high-lighting the important ideas developed therein. Each group shares its discoveries with the class, enabling us to make rapid progress through the play. To HENRY THE FIFTH we give a similar treatment, so that our work with the history plays is completed in three weeks. During our study of the two HENRY plays, I claim two hours for formal lectures---the only time in the semester that I do this. The history plays are too often de-emphasized, I believe, and it must be remembered that one-third of Shakespeare's plays are of this genre. Therefore, I take the time to explain his writing of the two tetralogies; the Elizabethan's general concern over the successor to Elizabeth and the fear of possible civil war once again; and the intense interest of the Elizabethans in the history of their nation and how it has risen to greatness. These lectures receive surprising attentiveness, and the students acquire an understanding of the significance of the history play. (Incidentally, note our contemporary interest in the history play: Shaw's SAINT JOAN, Bolt's A MAN FOR ALL SEASONS, and BECKET, ANNE OF A THOUSAND DAYS, ABE LINCOLN IN ILLINOIS, LUTHER, CROMWELL, to name a dozen or so.) The students come to realize that a history play always has more to say about the era in which it was written than about the time of the action of the play.

We are now eleven weeks into the semester, with seven remaining, all of which I devote to investigation of the major tragedies. By now, the students have read five or six---and perhaps seven or eight---of Shakespeare's plays, more or less in order of increasing difficulty. The language is familiar to the students now, or at least it is not presenting the kind of difficulty they had when reading the sonnets, and the students are rather amazed at the extent of their new vocabulary and their reading fluency. They are not so troubled by sentence inversions and structures to us unfamiliar. In short, they can read Shakespeare without killing the beauty and power of his language. This, from the start, I have refused to allow them to do. They are ready for OTHELLO.

I begin the play by reading enough of Act I for them to become intrigued by the malignity of Iago, by the purity of his evil. Then I suggest that we listen to Laurence Olivier's version of the play. We devote the next three days to listening to professional actors bring life to Shakespeare's lines. The kids are enthralled. They actually dread the dismissal bell. Many come the next day, having already read ahead to find out what happens. Finally, we have followed our text to the end, without pausing for discussion, and then we share reactions. Every year they have been overflowing with strong responses to this play, each youngster anxious to comment on it. After spending one hour on free-flowing discussion, where they want to talk about everything at once, we begin a systematic discussion of questions which arise from the text. We reread nearly all the play, but not in sequence. We consider, for example, all those passages where Iago reveals clues to his nature and to his motivation. We do likewise with Othello, all in preparation for a debate to determine whether or not this play really belongs to Othello. Often many of the ablest students in the class will feel strongly that it belongs to Iago, that he is the dominant character, not Othello. One can see, therefore, that a genuine excitement results when very fine minds are pitted against equally fine minds. (So far, the Iago team has won once, and I was hard-pressed to correct the impression which the weight of their arguments gave to the class.) Before the debate takes place on the tenth day, concluding our work with OTHELLO, we have worked on the poetry of Othello, coming to understand that the man is indeed a very great poet---and as they soon discover, one of the greatest which Shakespeare created. We compare him with Hotspur as a poet and with Romeo as a tragic figure. This leads to a discussion of tragedy and the different concepts of tragedy. We consider the function, too, of minor characters in the play, such as Roderigo and Brabantio, because too often insufficient attention is given to them. (True, I am afraid, of minor characters in all the plays.)

Two weeks with OTHELLO must suffice. In the meantime, the students have read as homework the shortest of the major tragedies, MACBETH. Each year I have tried to allow only a week for MACBETH, for high-lighting the play, and each year I have failed. One cannot high-light this play. In fact, every word counts. It is a masterpiece of economy, as well as a masterpiece of blood and terror, of hideous cruelty and barbarism, of a chaotic world where nothing is certain. There has not been a youngster who has not loved this play. In fact, many come to me and say, in effect, "I thought last week that OTHELLO was the greatest thing I've ever read. But I thought that earlier about ROMEO AND JULIET. Now, I think MACBETH is just about the greatest! Can there be anything greater?" I never say more than "Wait and see."

The time remaining, what is left between Christmas vacation and the week of final exams, is given to a close reading of HAMLET. They have been asked to read it during the holidays, and, surprisingly, most of them have complied with my outrageous request---which indicates something, does it not? Upon our return I immediately assign KING LEAR and then proceed with the line by line reading of HAMLET. It is, of course, the deepest work we have gotten into yet, and as we discover the enormity of these depths---the philosophical and moral implications of Hamlet's dilemma, caught as he is in the rot and corruption of Denmark and contributing in his way to it---I urge the students to be on the alert for analogous depths in LEAR, to read and think beyond the mere surface level of the play, to be sensitive to more than "Who did what?" and "Then what happened?" We do not discuss LEAR. We discuss HAMLET. We watch Shakespeare develop symbols and images: we see the larger metaphorical meanings taking shape as scene builds upon scene. We consider carefully the implications of Hamlet's digressions (on nearly all things) in terms of his character revelation. We "finish" the play with one

day remaining before the semester examination. (It is true that to do so we must cover too quickly, usually in synopsis form, several of the less important scenes, those which focus on characters other than Hamlet.) By "finish" I mean that we have spent an hour, perhaps a little longer, discussing the philosophical statements for which the play is the vehicle. Complicated and huge as HAMLET is, we have found considerable help in listing on the board the unusually large number of topics incorporated into the play. When the board is full, I call for words or phrases which somehow might embrace all that we have there. Ideas such as "Life itself," "the human situation," "the essence of human existence," "human futility," and "irrationality" come forth---and I know these youngsters have grown significantly since September!

"But what about KING LEAR?" they have been asking all that final week. "When are we going to discuss it? Time is running out!" I reply, "Haven't you guessed that LEAR is your final exam? You will discuss it then." This invariably evokes some shrieks---and some deep concentration and rereading during the last days before the final (essay) examination.

The last day of instruction I reserve for a course evaluation---that is, where they tell me what they think about this elective. They are asked to be frank and, above all, honest in their comments. In the past they have recommended that I drop AS YOU LIKE IT, to permit more time for the tragedies. (I have done so.) The first year we studied fifty of the sonnets. They suggested that this number be reduced to perhaps thirty. (We now study thirty-six.) They have been divided on dropping ROMEO AND JULIET. Those who recommend doing so want to spend more time on HAMLET and LEAR. (I have retained it, though I am tempted to try their suggestion.) The weekly vocabulary lists? "Absolutely vital." (I have kept them.) The bi-weekly compositions on some critical aspect of the plays? "Agony, but keep them." (I have.) More recordings? "Only if time permits." More films, if the budget will permit them? "Yes, definitely." Your favorite play? "A toss-up between HAMLET and OTHELLO." "No, it's still ROMEO AND JULIET." Etc.

These are a few of the aspects of the course on which I have sought student comment. They have been honest and enormously helpful. The one question which has been the most important to me: Would you recommend that this course be expanded into a two-semester course, where a student could sign up for either one (A or B) or both? The answer: "Yes, definitely!" This, from over ninety-four per cent of the students who have taken the elective.

The administration has heard the students' request. When the new semester begins in late January of 1972, Shakespearean Studies will be offered again, with exciting new opportunities for new poems, new plays---and requiring a complete revision of next year's Shakespearean Studies! This elective has become a permanent addition to the Language Arts curriculum at Palo Verde.

Sonnets Recommended for In-Class Treatment
Compiled by Bertrand Evans

- 12 When I do count the clock that tells the time
- 15 When I consider everything that grows
- 18* Shall I compare thee to a summer's day
- 23 As an imperfect actor on the stage
- 27 Weary with toil, I haste me to my bed
- 29* When in disgrace with fortune and men's eyes
- 30* When to the sessions of sweet silent thought
- 32 If thou survive my well-contented day

38 How can my Muse want subject to invent
49 Against that time, if ever that time come
53 What is your substance, whereof are you made
54 O How much more doth beauty beauteous seem
55* Not marble nor the gilded monuments
60* Like as the waves make towards the pebbled shore
64* When I have seen by Time's fell hand defaced
65* Since brass, nor stone, nor earth, nor boundless sea
66 Tired with all these, for restful death I cry
71 No longer mourn for me when I am dead
73* That time of year thou mayst in me behold
74 But be contented: when did that fell arrest
89 Say that thou didst forsake me for some fault
90 Then hate me when thou wilt; if ever, now
97* How like a winter hath my absence been
104 To me, fair friend, you never can be old
105 Let not my love be called idolatry
106* When in the chronicle of wasted time
107 Not my own fears, nor the prophetic soul
109 O never say that I was false of heart
110* Alas, tis true I have gone here and there
111* O for my sake do you with Fortune chide
116* Let me not to the marriage of true minds
119 What potions have I drunk of Siren tears
128 How oft when thou, my music, music play'st
129 The expense of spirit in a waste of shame
130* My mistress' eyes are nothing like the sun
146* Poor soul, the center of my sinful earth

Those preceded by an asterisk are most frequently anthologized.

THE BIBLE AS LITERATURE: AN ELECTIVE

James W. Reith, Scottsdale High School

I. RATIONALE FOR THE COURSE

Without doubt, the BIBLE is one of the most important books in Western Civilization. It has probably been read and studied by more individuals than any other document in the world. It has been the inspiration and subject source for literally thousands of literary, artistic, and musical works. It has had a profound influence upon the occidental mode of thought about justice, freedom, charity, and human equality. It has helped structure Euro-American moral and ethical systems. Its themes, characters, and events have provided material for analogy, metaphor, simile, illustration, cliché --- in short, a vast body of referents western peoples use in their daily language. It has been the subject of an enormous volume of critical, apologetical, and exegetical speaking and writing. Its dicta have engendered discourse, debate, concord, discord, ecstasy, violence, war, bloodshed, and death. It has, more than any other literary work, helped shape the course of our civilization.

A book with such extensive, diversified impacts deserves to be studied. Whether one sees the BIBLE as God's revelation of Himself to mankind or as a mere collection of ethnic writings matters little; the book's importance is not diminished by either point of view. Whether one holds Biblical precepts to be spiritually binding upon modern man or whether one considers them to be only a collection of tribal laws, maxims, aphorisms, and bon mots also matters little; the BIBLE'S philosophical influence is a fact, in the same sense that the influence of the thought of Plato, Aristotle, Aquinas, Luther, Descartes, Kant, and Freud on our world is a fact.

A document of this stature must receive attention in any curriculum that hopes to explain to the student the conditions of his existence. An academic system that is increasingly concerned with relevance will not overlook the BIBLE. Its themes, so often repeated and elaborated upon in literature, are the basic ones of life.

II. HISTORY OF THE COURSE AT SCOTTSDALE HIGH SCHOOL

As the second half of the 1960's decade began, many of us English teachers at Scottsdale High School were becoming aware of an increasing tendency in our students to be ignorant of the meaning of most literary allusions. While it is the function of a teacher to teach to his student's needs, yet every teacher assumes a certain basic level of intellectual development in his classes; our worry grew as we found it necessary to revise our assumption downward from year to year. In an attempt to equip students with the knowledge necessary for literary understanding, we began in the mid-'60's to reemphasize the teaching of Greek and Roman mythology. An attempt was also made to include a BIBLE unit in the sophomore course of study, but the idea never really gathered much support. Teachers were either reluctant or unprepared to teach it, and there seemed to be an apprehension in some quarters that the BIBLE and public schools would constitute a mixture too volatile for comfort. (The Supreme Court's prayer decisions were still fairly fresh in mind.) So nothing more was done at this time.

However, the idea of teaching a course about the BIBLE was revived in 1969. At that time our English Department reduced the English requirement from four years to three and began to explore the possibility of offering a number of semester

elective courses for seniors; among the various electives considered in our preliminary thinking was one called "The BIBLE as Literature." The account of its adoption, ultimately, into our curriculum is a brief and surprisingly unsensational story.

After the decision had been made to establish an electives program, the English faculty was asked to submit a list of possible courses. Additional course possibilities were elicited from students and other faculty members. At about this same time the religion editor of THE ARIZONA REPUBLIC ran a series of articles reviewing the matter of religious instruction in public schools, pointing out specifically that no court decision had ever stipulated that public schools may not teach about religion; court decisions, the articles reported, seemed primarily concerned with religious indoctrination and exercise, i.e., religion may not exist in a curriculum for kerygmatic or doxological purposes. These newspaper articles dispelled a number of nebulosities and helped to allay the fears of those who felt that a Bible Literature course would constitute a clear violation of the principle of separation of church and state.

The list of possible courses was first subjected to a student poll to determine the number of students interested in a potential offering. Then the student selections were submitted to the English faculty, which selected those that would be taught. In general, a course had to meet these criteria: (1) Is there sufficient student interest to make the offering economically feasible? (2) Is there sufficient educational justification for the course? Is the subject relevant? Are the course objectives, in our joint opinion, worthwhile? (3) Do we have someone qualified to teach it? (Oddly, a teacher's Biblical expertise may be the very thing to disqualify him from teaching a public school BIBLE literature course, for his competence is often accompanied by strong religious convictions that tend to destroy the objectivity that the treatment of Biblical material under these circumstances requires. This writer has had verbal reports that complaints of bias in the teaching of BIBLE literature courses were raised a number of times at the NCTE Atlanta Convention in 1970.)

The BIBLE as Literature had wide student support at Scottsdale High School, and, when all concerned were satisfied that the course would be handled professionally and objectively, with proper respect for the various religious inclinations of the students, it was adopted into the electives curriculum.

No attempt to popularize the course was made, nor was there any kind of promotion planned. However, the course did come to the attention of the religion editor of THE ARIZONA REPUBLIC, who wrote a news story about it. This publicity produced a flurry of letters from readers in various parts of Arizona. All of the letters applauded the inclusion of such a course in our curriculum; a number of people sent books of Biblical "explanation," hoping that they would be helpful in teaching the course "correctly."

The BIBLE as Literature was taught for the first time at Scottsdale High School in the spring semester of 1971. Seventy-two seniors were enrolled in two sections. Among the students were most varieties of Protestants, Catholics, Jews, some Pentecostals, a contingent of Mormons, and a few practicing atheists. A few of the students were surprised and/or disappointed when they were told early in the semester that the class would offer no platform for religious debate and that, in cases of varying denominational interpretation of Biblical events or concepts, any attempt would be made to present without comment the various points of view. Personal religious problems or experiences, some were upset to learn, would be

outside the scope of the course. All of the students but one (he had a schedule conflict) stayed with the course to the end. Semester-end course evaluations by the students were favorable, some highly so. To my knowledge, school and community reaction was, without exception, favorable.

III. ORGANIZATION OF THE COURSE

Wide as the scope of possible subject matter is in the "English" field, we nevertheless found ourselves operating within certain limits in drafting The BIBLE as Literature course. It was necessary to resist the temptation to include sociological, philosophical, historical, and religious materials and influences attendant upon most BIBLE study. Because we had already determined to teach both Old and New Testaments in just one semester, we were compelled to limit our consideration to literary matters. Even with the scope thus reduced, we had to decide whether our emphasis was to be 1) an examination of the BIBLE as a piece of literature, exploring the genres and rhetorical modes found there; 2) a study of Biblical themes, events and characters in English and American literary works; or 3) just a simple, chronological reading of the BIBLE'S commonly-known accounts interlarded with comment about their literary aspects and applications. Since we were limited to one semester, and since the course was a new one, we decided to use the latter approach, employing readings and lecture as the primary modes of instruction.

As a text we selected THE BIBLE: SELECTIONS FROM THE KING JAMES VERSION, edited by R.M. Frye, and published as part of Houghton Mifflin's Riverside Editions; this text contained the selections we desired and also provided some introductory and annotational comments valuable to the student. At the time we felt it important to use the King James translation, since its language is so often used in allusions to Biblical material. (In practice, we found this consideration to be a matter of small importance.)

We marked out the text into student reading assignments of rather ambitious length and prepared class lectures, recordings, some slides and transparencies, and a few films to support the readings.

Our one specific objective was to "provide the student with a knowledge and understanding of the principle Biblical themes, characters, locations, and events sufficient to comprehend and explain most Biblical allusions encountered in literature." Admittedly, this objective was a bit broad and vague, but we knew that the new course would have to undergo intensive revision and refining in its initial run.

IV. FIRST YEAR EXPERIENCES

At the beginning of the semester, we constructed and administered a 60-item sentence-completion-type test to determine the general background strengths of those enrolled. The test consisted of familiar, often-alluded-to BIBLE characters, events, and quotations. The results were absolutely distressing. No student was able to complete more than twenty of the items correctly; the class average was around ten percent. Even students whose home environment and educational background were heavily religious fared poorly. One obvious result of this survey was the strengthening of our conviction that our course was, indeed, a necessity.

The same test was administered at semester's end; at that time it yielded an average class score of seventy-two percent. We realized that familiarity with the

test would affect the final scores and therefore disqualify it as an accurate measuring instrument. No attempt was made to teach for that test, although, obviously, all of the items were included in instruction or reading at one time or another during the semester.

Six other, more specialized tests were given during the semester. There was also a semester final. While all testing indicated significant growth in general knowledge and identification skills, they also revealed a less than satisfactory gain in relationship perception and allusion analysis. We don't know whether this problem is the result of deficient instructional technique or whether this is evidence of a lack of such skills among students in general. This will be of primary concern to us in future course modifications.

Throughout the semester there was constant pressure from many students to divert discussion into areas of religious problems, many of them quite personal and specialized. In fact, the first experience with the course disclosed a surprisingly high level of interest in all religious matters. Maintaining a non-denominational, objective stance was extremely difficult some days, since students argued effectively that a desired subject and mode of discussion were indeed relevant, and that exchanges of personal religious experience or bias could have great meaning for their lives. Much to their disappointment, we remained consistently adamant in our conformity to the announced structure of the course. Whether digressions into the realm of personal religion should be discouraged is another matter for future thought.

Experience showed that the readings assigned were often unrealistically long, especially since many students cannot read Elizabethan English with sufficient comprehension. That problem is so widespread that the selection of a text written in modern English seems imperative.

The preparation or acquisition of media materials is, of course, a continuous process. There seem to be few films on Biblical subjects that lend themselves readily to English course applications; many of them are, moreover, strongly biased. There are probably hundreds of thousands of art slides that have some utility in the course. The problem is one of selection and procurement; with adequate copying equipment one can, of course, reproduce prints and slides locally. Slides can add an important visual dimension to instruction, to say nothing about their value from the humanities viewpoint. There are available a great number of excellent recordings of BIBLE readings; they should not be overlooked. Our librarians were very helpful in securing for us records of all kinds, especially major musical works with Biblical themes. The librarians further demonstrated their interest by honoring our request for paperbacks on a wide variety of religious topics (many of these were intended for the students who wished to gain additional insight into religious subjects with personal appeal). We produced some overhead visuals to accompany specific lectures; this medium lends itself well to the presentation of charts, maps, genealogies, time-lines, diagrams, etc. in an interesting way.

Throughout the semester, students were urged to be alert to the uses of Biblical material in advertising, show business, and the language of the American people. This activity was sufficiently rewarding to warrant greatly-increased emphasis in the future.

V. THE FUTURE

The initial experience with The BIBLE as Literature was both exciting and

enlightening.

The students enjoyed the course and, as a result, it developed a good reputation. Nearly twice as many students signed up for the course the following year.

Since that first semester, the course has been completely revised and tightened. It has also been expanded into a full year's offering, with the first semester covering the Old Testament and the second the Apocryphal Writings and the New Testament. The semesters are not necessarily sequential, but a student enrolling for both will experience the entire field of Bible Literature intact. The reading of BIBLE selections has been decreased somewhat, but the number of correlated readings has been increased greatly, as has the emphasis on student participation and presentation. The humanities content also has been augmented greatly to give the student a maximum opportunity to comprehend BIBLE influences in Western culture.

The stated rationale for the new course is:

- The BIBLE has had and now has a profound influence on life in Western culture; we live in a world that has been shaped to a great degree by its mode of thought. The purpose of this course will be to present the BIBLE as one of the most important literary documents in the Occidental world and to show the range of its influence. The student, sensitized to this influence, will, hopefully, develop a keener understanding of himself and of his cultural environment. This understanding (again hopefully) will enable him to fashion for himself a more effective, a more perceptive, a happier life. The objectives of the course have undergone refinement to the following extent:
- AT THE CONCLUSION OF THIS COURSE OF STUDY THE STUDENT WILL BE ABLE TO:
1. Recall and state in his own words the essential details and ideas surrounding the Biblical characters and events presented in the Outline of the course.
 2. Recall and give examples of the various literary genres found in the BIBLE.
 3. Complete with seventy-five percent accuracy a test composed of questions dealing with Biblical backgrounds, Biblical geography, and contemporaneous secular history, as these have been presented during the course.
 4. Complete with seventy-five percent accuracy a test on abstract terms drawn from religion, philosophy, and literature, as they have been developed during the course.
 5. List at least thirty-three instances in which a Biblical event has inspired artistic (literature, sculpture, music, painting, etc.) production in Western culture.
 6. Identify and explain allusions to Biblical characters, events, and ideas as they occur in literature.
 7. Explain the relationship and significance of his correlated Reading in terms of his study of the BIBLE.

The following are student activities that will be required of each student in the class. It is assumed in this case that the student is enrolled for both semesters.

DURING THE COURSE EACH STUDENT WILL BE REQUIRED TO:

1. Read two novels, two plays, and twelve poems selected from those suggested in the Correlated Reading list.
2. Write analyses of two of the literary works; each analysis must be such that it demonstrates his understanding of the work in Biblical terms.
3. Write an analysis or description of one major musical work referred to in class, or of his own choosing, so long as it lends itself to the assignment.
4. Write a report on the religious artistic production of one painter, sculptor, or architect.
5. Keep a scrapbook into which he will place contemporary news media references to or uses of Biblical ideas.

6. Complete two projects, one major, one minor, demonstrating his understanding of some phase of BIBLE study. Student-teacher conferences will determine the nature of such projects.
7. Prepare one oral presentation (book review, report, dramatic reading, song, etc.) drawing upon some facet of BIBLE study for its topic.

An electives program seems to be a good way of providing English students with interesting courses in an appealing, somewhat individualized format. There is a danger, however, that electives may become so highly specialized, so esoteric that they do in fact lose one of the virtues they are thought to have -- relevance. Specialization, it seems to me, ought to remain the province of higher education. The function of the secondary school, an extension of the people's common school, as I see it, is to provide a broad foundation that can support future specialization. The BIBLE as Literature is such a course, we believe.

If, as Alvin Toffler (FUTURE SHOCK) declared in an address to the CEE luncheon in Las Vegas last November, American life and education are in fact becoming more diverse rather than more uniform, electives are probably here to stay. Our initial experience with electives yielded positive results in some areas at least, and this, in turn, generated an optimism we haven't known in recent years.

THE UNIT WHICH BECAME A COURSE

Erica H. Sorensen, East High School, Phoenix, Arizona

Modern Grammar is the name of a special elective course being taught at East High School this year, but the title suggests only a small part of the entire package. Modern Linguistics is much better, but with that moniker, who would choose it from a list of possibilities in competition with Science Fiction and Media? One has to sell these days, and Grammar, though of doubtful ability, had the backing of the administration and did sell "three sections full", one for fall and two for spring semester. Nineteen scrubbed and eager seniors showed up for our experiment in language this fall, to be led by one slightly mad instructor whose prior formal experience in linguistics had been to teach scattered units in Transformational Grammar and dialects last year to three average sections of sophomores. With only a few weeks remaining in the semester, we are all slightly mad but learning about learning language from each other.

We began by defining language itself, plus taking inventory of possible language knowledge, both gleaned from Postman's LANGUAGE AND REALITY, and including the excellent tape recording A WORD IN YOUR EAR. The majority of the first term was planned around dialects, phonology, and the history of the English language, complete with forays into the OXFORD ENGLISH DICTIONARY. For this large unit in history and dialect and usage, a contract was devised with optional activities and levels of achievement. For a "1", the students chose to find fifteen English words borrowed or stolen from other languages, to research them through the OED, and to write a short paper on their discoveries in etymology, historical trends, or categories of words. In addition, the students had accumulated quite a file of dialect information. Some of our activities in this field had included the regional dialect inventory published in the NCTE booklet, DISCOVERING AMERICAN DIALECTS, by Roger Shuy. The students administered this inventory to neighbors and friends as a part of their diagnostic study of American regional dialects. The course included an introduction to the International Phonetic Alphabet, a controversial item. The instructor had taught it before, fighting rear guard actions on all fronts to justify its place in a high school curriculum. Last year a surprising number of sophomores had responded quite well to the IPA and had caught on and had been able to transcribe many words, phrases, and dialect selections. Why not include it where it really belonged, in a much longer and detailed study of American dialects and sounds of our language? The students responded remarkably well and proved that the IPA is no incomprehensible monster but a real tool for language understanding. They not only transcribed regional dialect differences but were able to differentiate between varying international dialect sounds on tape recordings made by classmates as a part of their contract assignments. In addition, each student phonetically transcribed and identified definite dialect passages from literature. Only two students were completely lost during this unit of study; their ears somehow refused to hear the differences in speech sounds or they could not absorb this foreign concept quickly enough. The teacher made a master tape recording of neighbors and school citizens who represented all of the major American regional dialects; the students who contracted for a "1" found a subject or two and made similar tapes. We listened and evaluated the tapes together, quibbling about vowel sounds and intrusive "r's" and sounding quite professional. The area of social dialects proved to be a real winner. We explored Jean Malmstrom's LANGUAGE AND SOCIETY, the NCTE bulletin on NONSTANDARD DIALECTS, and some of Kenyon's philosophy, using our phonetic and dialect knowledge. Our guest speaker and smash hit performer turned out to be the mother of one student, a doctoral candidate gathering and analyzing nonstandard dialect speech of ghetto children in the Phoenix Head Start Program. The response was so enthusiastic that

one hitherto quietly uncooperative student suddenly came to life and asked if he could tape children in his neighborhood bilingual school, Wilson. We arranged for his trip, he went on his own to experiment, and he brought back an interesting half hour illustrating nonstandard Spanish as well as English. Seven of the 19 in this class are of Spanish-American background, and these students were able to point out errors in the taped students' grammar and usage. The Mexican students shared their personal experiences as bilingual first graders; as a result, our appreciation of bilingual problems, family pressures, and goals increased with their frankness.

After the long and technical dialect, usage, and historical section of the course, we stopped to take stock and have some evaluation sessions, with large doses of truth serum. What had they liked least so far? Which assignment or activity had scored highest? What had they come for, anyhow, and what did they hope to accomplish in this course? What would they like to study in addition to the transformational unit coming up? The answers were eye-openers.

The historical unit and research with the CED had been a universal favorite; they really had enjoyed finding out where our words came from, plus discovering "family lines" of etymology. Our guest speaker with the nonstandard dialect tapes was the highlight. They felt uncomfortable administering the dialect sheets to neighbors and friends, and asked that in the future that part be changed. For themselves, and to diagnose their own dialects, all right; but for others, not so all right. Their "victims" had been self-conscious and uncomfortable, thus proving quite realistically that language and social behavior and acceptance are inseparable. For future units, they wanted sentence structure, semantics, propaganda, and lost of vocabulary study; the instructor went into ecstatic shock with this revelation.

After our truth sessions, we plunged into the varying theories of language acquisition, discussing the conflicting concepts of the "overlaid" and biological functions of language. One student made the motion, and the others eagerly seconded it, that we visit a nursery school or similar facility to discover for ourselves how children's language develops. Again a class member's family provided us with a place to visit, and we received administrative permission to go to St. Paul's Day Care Center where we could observe children from infancy to five years. We had a ball! The boys were marvelous and warmed to the occasion in a hurry, playing with the children without being self-conscious, while most of the girls displayed matronly instincts and elicited delightful responses from the children. In that one hour and half visit, the students were able to compare and record the differing speech and language abilities of the small children. They came away with impressions of individual speech development and personality differences and added insight into the sequential acquisition of structure and vocabulary. Best of all, they had generated the trip themselves. As a follow-up, they wrote warm and delightful accounts of their impressions and memories and observations.

Meanwhile, back in the classroom, we marched bravely into the world of transformational grammar, beginning with Langendoen's Walrus and Alligator game. With each set of Alligator responses to the Walrus' declarative statements, the students became more and more entangled in their internalized, standard, or non-standard dialect grammatical rules and patterns, and actually argued about the correctness of agreement or plurality interpretations. Try it sometime-it's a guaranteed ice breaker! From this point we used the Jacobs and Rosenbaum's TRANSFORMATIONAL GRAMMAR, Books 1 and 2, and several college texts. The students had their own text, Jean Malmstrom's AN INTRODUCTION TO MODERN GRAMMAR, for reference or special assignments, and the instructor had the core curriculum garnered

from a shelf of resource materials. Transparencies were provided for each set of lessons and general rules, the students took notes carefully from the transparencies, and the better the notes the better the homework assignments could be completed. When the students had mastered enough symbols for the new grammar vocabulary, they were presented with long strips of paper with transformational symbols. They then had to produce lexical strings to fit the symbols and put the resulting tree diagram on the board to be admired, or corrected. Last year, time did not permit the complete study of verb options and auxiliary rules or extensive forays into the embedding of sentences. This year heavy emphasis has been placed on these two universally weak spots, with the happy result that these nineteen students, at least, have a better grasp of basic sentence and verb patterns, verb transformation and auxiliary rewrite rules, and the principles underlying the embedding. They are reasonably facile in transforming deep structures in numerous ways, they work backwards and forwards with single base and double base transforms, and can generate varying patterns without too much strain. Together, because our sources did not provide us an adequate explanation, we formulated a new generative grammar rule to account for the deletion of sections of pre-articles in noun phrases. It is a joy to watch them absorb, question, and challenge the generative philosophy, and occasional passersby are treated to a fantastic assortment of technical and elegant and mind-boggling generative grammar terms. All this could not be possible without a marriage of traditional grammar vocabulary and structural grammar function terminology. All three philosophies can work together for increased knowledge of our grammar.

The crowning assignment project for the grammar unit was to produce a transformational tree diagram mobile, using a coat hanger for the base from which to hang all the symbols and the terminal strings. These masterpieces of engineering and imagination transcend the instructor's foolish vision of the coat hanger as the essential shape of a tree diagram--they were conceived in Dr. Lamberts' EN 572 Summer Session course in 1970 and blindly assigned for East High School students to execute. Pictures and slides are available on request for the nonbelievers, or, better still, come and join the crowds who stop by room 347 to gawk at the colorful and unusual (to say the least) displays hanging from the light fixtures. Following the triumph of the mobiles, some so intricate that they needed extra supporting lines, we faced the trauma of an examination, but with the crutch of the notes. Again, the better the notes, the better the test scores. Each sentence had a number of possible points, one for each correct symbol or terminal string word; thus, a student would conceivably clobber the verb phrases but shine in the noun phrases and still pass the exam. The test scores were surprisingly good and heavily skewed toward the high end of the continuum, leaving a relatively happy glow of accomplishment with most students.

Instead of a letdown after all the diagramming and arguing about the logic of generative rules and patterns, we formed into teams and used our weekly student-generated vocabulary lists for word games such as Probe, Password, and Scrabble. We have also used Postman's LANGUAGE AND REALITY to develop new concepts of vocabulary and the American culture. The last section of the semester is to include a short unit on propaganda and its techniques and special appeals, plus an application of grammar to poetry and prose. With the Malmstrom book as a base from which to operate, we have covered much ground by reaching for authorities in all corners of linguistics.

The tired but game language scholars now admit that they have increased their skills and knowledge in sentence structure and hope it will help in their next elective venture, composition. They all exhibit a new tolerance toward differing dialects and levels of usage, but most importantly, we have shared learning about

learning language with each other. Because of the elective system and a very special blend of students, we have been able to sustain a fresh, inquiring, eager feeling toward language and to produce a magic semester of linguistic miracles.

PUPPETS, PLOTS, BOOKS, AND THINGS, OR
WHY TEACH CHILDREN'S LITERATURE IN HIGH SCHOOL

Bette Bacon, Westwood High School, Mesa

In the search for a variety of classes to meet students needs, the class, Literature for the Young, or Children's Literature, was suggested by two teachers who both enjoyed children, literature, and storytelling. The class apparently met some needs because ninety some students registered for the course. From a hilarious puppet show filming to an intelligent discussion of the fundamentals of literature or a comparison of two author's styles of writing, the class proved to be both enjoyable and academically valuable for almost all involved. Although the success experienced with this class can not be guaranteed to all, there are several reasons why the class should be considered and if taught, be equally successful.

To begin with, the elective system itself is based on individual choice according to individual needs. Because there are so many students with different interests and capabilities finishing high school now days, it is necessary to provide for them. Several plans have been tried, but for example, individualization has proven difficult for the teacher with numerous students, and programmed learning often has been disliked by students. It seems the elective system is one of the best plans for accommodating numerous, yet different students. Children's Literature can serve as an excellent "variety" course for those with dreams of motherhood, or careers in elementary education, or library work as well as provide an introduction to qualities of good literature.

Besides variety, the elective system provides another advantage. If students are really allowed to elect their own courses, they more often than not have reasons for their selections. This tends to shift responsibility from others such as parents, teachers, or counselors, to the student himself. If the selection is made for the reason of sheer interest, the student is probably going to work more consistently than most times and will not have to be "sold" on the product of literature. If the reason is not interest, but necessity, then the student again will probably work some in the class and not require the "selling" period. Of course, when a class fills with students who think they need or want to be there, participation often increases, teacher-imposed discipline decreases, and the teaching-learning situation is likely to be quite good. All of this worked to an advantage in the Children's Literature class.

Most of the students who signed up for Literature for the Young were interested in children and literature and generally entered discussion, analyzed books and stories carefully and turned in all of their assignments. One particularly interesting day occurred when one girl brought in a Japanese story which was beautifully written except for the ending which was too abrupt and incomplete. After the class heard the story, a very interesting discussion evolved while they analyzed what was missing, what could have been added, why the character of the mermaid changed unrealistically at the end and why the foster parents were not punished for selling her. Comments were usually supported by detail and the discussion proved quite valuable.

Even though the above listed values of the elective system are probably enough to keep the system around for some time, there are some problems which must be considered such as the possibility of graduating without any formal instruction in composition and perhaps even literature fundamentals. Admittedly this is a serious problem which even the success of a children's literature class can not mask. However, there are some ways to avoid the problem or at least diminish it

or, as in the case of Literature for the Young, maintain or surpass status quo in some cases. The department in which the class was first tried decided to include some instruction on reading, writing, and speaking in every one of the electives offered. Thus a great deal of reading was done in the class, several written assignments were given following a demonstration on writing a theme, and the basics of speech were taught while students worked on a storytelling unit. A great deal of time was obviously not spent on each of these, however, they were quite easily included. Students had a wide range of reading levels to choose from and all writing assignments dealt with children's literature and storytelling is just plain fun, so most students tried to do a good job.

Aside from the particular success mentioned above which stems from the elective system, the subject matter and organization of the class also proved profitable. Several objectives were set and met and a great deal of information was disseminated during the course.

The first objective of the class was to help students be aware of the vast number of books available for children ages two to fifteen or sixteen. To accomplish this, students were to select and read ten picture books (five award winners), and five award winning novels. Besides this core of books, ten stories were to be collected for story telling, and lists of Caldecott and Newbery award winning books and runners-up since the creation of the awards were given to each student. In addition to this, several books were used in demonstration and several other titles were mentioned throughout the course.

After alerting students to the supply, it seemed necessary to establish guidelines for choosing good literature and thus came the second objective. Lectures were first given on how to identify plot, important settings, consistent, and well developed characters, clues to themes, and details to observe when analyzing style of writing. After working with several books, the class discovered that characters were usually developed by action rather than description particularly in picture books, and that long descriptive settings were usually avoided, and how interesting plots were usually based on conflicts in which the opposing forces were somewhat balanced. One entire day was spent on a discussion concerning two versions of LITTLE RED RIDING HOOD. Both were different from the original story and both were less than perfect. Students on their own noticed the inconsistent character development of Little Red in one book and the completely unbelievable characterization of the wolf in the other even with an allowance for fantasy. They also noticed the unrealistic dialogue, the lack of action to describe Little Red, and the coincidental, unbelievable endings of both. In one version Grandma was not eaten but hidden in the closet, and she never made a sound while her granddaughter was being accosted by a wolf! In the other version, the ever-handy woodsman turned out to be Little Red's father even though no mention was made of him previously, and after he chased the wolf into the forrest, no further notice was given him. This rather observant analyzation was also repeated later in a writing assignment in which students were to compare the quality of two more difficult novels. Not all the papers were good by any means, however, the practice had evidently helped several students.

A third objective for the course was to help students become better speakers. Storytelling is a natural activity for children so time was spent teaching voice modulation, gesturing, timing, and actions. Students also read and discussed material on telling stories with puppets, flannel boards, pictures, creative drama, and pantomime. Every student was then to tell a story of his choice to the class using any method that enhanced the story. Unfortunately one story did not allow the students a chance to evaluate and improve, so when the class is taught again, at least two or three stories will be required throughout the class. The students

complained and probably will again, but the chance of hearing a story as good as Jack and the Beanstalk in Jewish dialect given in class was enough to urge most of them to tell their story.

The third and fourth objective for the class concerned reading and writing improvement. The reading objective was filled by requiring quite a bit of reading which most students did because such a wide range of reading levels are available in children's literature. Also helpful was that students found most of the award winning books, fairly short, and usually quite exciting. Several students reported staying up all night unintentionally to finish a book. In addition, several slower readers were really impressed with themselves because they read so many books which were fairly simple and still acceptable for the class requirement. Besides the reading, students also had several discussions about the meanings of even picture books such as the significant message made by the letters in THE ALPHABET TREE and taken to the president by a purple caterpillar: "Peace on earth and good will to all men."

The writing objective for the class was for students to be able to write a well organized, well supported essay or theme by the end of class. Even though many students entered the class writing fairly well, several did improve on their use of support. Demonstrations on jot sheets, topic sentences and paragraph development were given before most written assignments. The assignment to compare illustrating in two different picture books was preceded by the demonstration above, and required a jot sheet to be turned in as well as the paper. Several papers were quite good in their organization and use of detail. With careful planning, instruction on vocabulary, spelling, fragments, or subordination could also be included in the course, however instruction would have to be concentrated.

The content of the class was broadly organized to start with picture books for young children and progress to more difficult novels or information books for older children. To begin the class, a unit including definitions of the basic qualities of literature such as plot, character, setting, theme and style of writing was used to help establish ground for selecting good literature. The section on style of writing was particularly effective as students observed sentence and word length, repetition of letter sounds, verb usage, onomatopoeia, use of description or colors, or dialogue or other details peculiar to the author. Most students seemed to grasp the concept of style and many of the papers showed above average perception.

After establishing measuring sticks for literature, students spent about one and a half weeks on picture books, their history, and their format. Discussion included first books, alphabet and number books to picture books for older children as well as the history of the Caldecott Award given for illustrations, famous authors and illustrators. Even different methods of illustrating were discussed through slides, pictures, films, and the art department. Several students became good at deciding which method was used and some interesting discussions were held on why deep, rich oils were more effective in THE LITTLE ISLAND rather than water colors or a line drawing.

Next after the picture books were fables, myths, folklore and fairytales altogether. Stories were connected to the country of their origin and several national characteristics were found in them such as the completeness and perfectness of the French stories or the tendency toward exaggeration and heroism in American stories like Paul Bunyan or Pecos Bill. A little biography on famous authors such as Joseph and Jacob Grimm was also included.

Following the notes on fairytales, time was spent on storytelling, animal and adventure stories, and specific books in each category were given as well as the age and sex to which the books usually appealed. Extra time was then spent on the New berry award winning novels and new trends in children's literature such as the emphasis on realism, seen in modern books from biographies and historical accounts for children to the inclusion of homosexuality, drug usage and racial strife in modern fiction. There is some division already in the field of authors and publishers and readers concerning this problem, and students were quick to join the debate about whether or not children should be exposed to the real world rather than being left ignorant and later disillusioned, or spared from such an ugly picture too young and given a chance to grow up first. Needless to say, the students did not resolve the argument.

The requirements for the class were closely related to the objectives of the class, and were chosen partly with the idea of equipping students with material for the future. Students were to read five novels, ten picture books and complete a note card on each containing author, title, number of pages, illustrator, year, plot summary, and critical comment about the book. At first students objected, but when they discovered how fast they could read the books, they seemed quite proud of their accomplishments of reading fifteen books regardless of size and difficulty. Also required were ten stories and cards for story telling plus a final project such as writing an original story, making a poetry file, or writing a paper on some aspect of children's literature. One of the classes elected to work together for their final project by producing an original children's play and filming it. This proved to be quite a job, hilarious though it was at times.

The biggest problem with the film was the lack of time. In order to write an original story, it seemed to the instructor at least that students would have to read and study several picture books first for a pattern. However, by the time this was accomplished, the class was behind schedule and remained that way. The students made sock puppets hurriedly decorated a refrigerator box for a stage hurriedly and designed scenery even more hurriedly however there still was little time for practicing and no time at all for developing film. A quick change was made to video tape which two boys in class knew how to operate. Total filming by this method, took only about three days. The film, though, was far from perfect. Puppets talked to trees or walls rather than other puppets because the students were busy reading their scripts, or the microphone disappeared just when a new character entered, and once the scenery fell. However, like the phoenix bird, the project suddenly proved valuable. From the beginning students were excited about the film and even with such a tight schedule, they seemed to enjoy it more. No one complained of boredom those last weeks. One rather shy boy was cast in a role, given a puppet and script so fast that he had no chance to refuse. One of the girls who professed no skill in art at all was soon creating scenery on butcher paper, and the teacher who had vowed to let the student take care of the necessary details was busy trying to make a sock into a kangaroo!

Besides the enjoyment, the film also served as an excellent experiment in writing and performing for children. Many students began to mention that good, natural dialogue is difficult to write, that inconsistent characters are a deterrent to actors and audiences, and that little children need a great deal of action in their stories and plays to be really entertained. It was surprising to see how much students had learned through the seeming failure. Because of this, the project is scheduled for a second try in the spring, but the script will be shorter, simpler, and written earlier so it can be really filmed and improved. If it is good enough it will hopefully be shown to a group of children of different ages so students in the class can observe their reactions as well.

To some observing this situation, it would seem that the method made the class, and it is true that the film project did have appeal. However, the rest of the class was taught with methods available to most teachers. Because there were no textbooks, many lectures were given, discussions held, handouts read, and chalk boards filled with notes. Group work was used occasionally as were slides (particularly those showing different methods of illustrating), transparencies and short films. (there are several excellent films to choose from including interviews with authors or illustrators to demonstrations on making sock puppets). There are other possibilities which hopefully will be included in the spring class such as a field trip to a nearby Montessori school, a complete program of story-telling presented at the city library's story hour, and either a guest speaker or panel of people working with children or children's literature.

Another consideration that needs to be mentioned besides the methods of teaching is the matter of budget. Many probably think a class of this nature would be entirely too expensive, however, there are several ways of reducing costs. In the school where Children's Literature was taught, the library purchased all of the Caldecott and Newberry award winning books which provided most of the reading material for the class free of charge. The fifteen or so books ordered for the classroom library were paperback and quite inexpensive. The rest of the books students brought from home and still others were ordered in filmstrip form from Weston Woods Company for around \$7.50 each. The filming done in class would cost money; however, it is again possible that another department would share expenses or another class such as photography or motion picture class. In the Children's Literature class, students were so enthusiastic, they offered to pay for the film and developing themselves. However, with some searching, one can often find unused film in the district or in another department or occasionally a personal supply. In many cases there is enough money to purchase the film and if developing is done in the district, the cost is low. Obtaining equipment might be troublesome for some schools, however many schools have a variety of cameras available and often by searching in old closets, and old department rooms, plenty of equipment can be located. If this does not work, both personal equipment and rental equipment are possible and often not prohibitive in cost.

Besides money and budgeting and some other problems, the class still seems advantageous. For those still doubtful of the real merit of the class, a three part evaluation of the class by the students and teacher also support this conclusion. On the first day of class, all students took an objective test covering many facts about children's literature such as names of awards and kinds of books. At the end of the course, a similar test was given and the results compared to the first. As one might expect, most students showed quite a bit of retention on both general and specific information. One essay question also included on both tests asked students what constituted good literature and what value it had for children if any. At the beginning of the course most students wrote very little. By the end of the course a surprising majority of the class discussed possible guidelines for choosing good literature and were very specific about the value of good literature for children.

Besides the testing of knowledge, student attitudes toward the class were also polled at the end of the course. Again most students stated they had enjoyed the course, learned a great deal, and worked too hard! No one mentioned shocking discoveries specifically or admitted to being confused or lost. In addition to the two procedures, teacher observation of students' work, participation and improvement was also included, several of which have been included here.

Of course the class was not without problems. As already mentioned, the filming project suffered from lack of time, organization, and practice. Also the title, Literature for the Young, was misleading and must be changed in the future. Apparently several students thought it was a class of "watered down" literature for immature sophomores even though the accompanying paragraph description carefully explains the course. Another problem was disseminating information largely through lectures which required too much class time. More dittoes and handouts for reading at home will probably help ease the situation. Even with the problems, the class still seemed successful and profitable.

The class, Literature for the Young, did not succeed by chance nor by unusual circumstances. As discussed above, there were problems and pleasures involved that occur with most experiments, however, perhaps one would also agree that the value of the class from those supplied by the elective system to those inherent in the subject itself was sufficient to consider adding the class to several curriculums. From puppets, and literary discussions to lists of books and funny stories, the class is highly recommended as delightful to take and teach.

POETRY AS AN ELECTIVE

Harold Robinson, West High, Phoenix

Will the electives program really lead to an improved English curriculum with improved teaching; or is it, as some loudly proclaim, a passing fad predestined to a lingering and agonizing death? Does it offer students the opportunity to pursue specialized and enriching fields of interest, or is it merely a pacifier served up by a paternalistic "system" to quell student cries for a voice in matters of curriculum? Does it provide the teacher new and challenging avenues of approach to teaching the priceless art of human communication; or does it, as one coffee-shop wag suggests, simply provide him a beautiful opportunity to goof off while his students play "pinch 'n giggle" and NEA lawyers work diligently to restore his pay raise?

It does seem possible that some electives just might be ill-conceived by those engaged in curriculum planning, some might be unwisely selected by students, and some might be poorly taught (perish the thought!). It follows, therefore, that some must go. But some electives are assuredly here to stay.

If I'm reading the signs correctly we have one of the latter being offered at West Phoenix High School - a one-semester course in POETRY. It is in its second year and from all appearances is enjoying a healthy and happy existence. It holds great promise to be around for a good long time.

This elective poetry course is open to 11th and 12th graders who have a grade average in English of 2 (B) or better and who have finished or are enrolled in their third required year of English. The grade-average prerequisite may be waived by the instructor to accommodate others who have exhibited a sustained interest in poetry and who are specifically recommended by at least one of their former English teachers.

This poetry course was first offered in the fall semester of 1970. Two classes (approximately 60 students) participated in that pilot program. Two classes were again offered for the fall semester of 1971 and are currently in session. These classes were filled and were closed prior to completion of pre-registration in the spring of 1971. This is not to suggest that long lines of disappointed students were turned away; however, some interested juniors did have to wait another year to enroll in the course. They will, as seniors, have priority.

Poetry was offered as an English elective course at West High School in response to student interest expressed in a poll conducted by the English Department. Two years ago 11th grade students were given the opportunity to indicate their preferences for electives in English for their senior year. Where student interest could be matched to teacher interest and capability the student voice was heeded.

In our curriculum catalog this course is designated as phase 4; i.e., rated number 4 in terms of difficulty on a scale of 1 to 5, with phase 5 being the most difficult and most advanced. Students are not grouped or "tracked" in our English program at West High; courses are. The student may step in as deep as he likes, if he meets the established prerequisites for the course of his choice.

The catalog description of the course is one "designed to provide the capable and interested student an opportunity for greater depth of study and understanding of poetry than is possible in general literature courses." The chief emphasis of the course is on modern trends in poetry. Student-selected and student-produced

works are featured.

The old masters and their classics, although not force-fed to the students, are not neglected; and they seem to take care of themselves very nicely, thank you. A student's thrill in discovery of Shelley, Keats, or Arnold is surpassed only by his teacher's smugness.

Although the general objectives of the course are not lengthy, it seems more to the point to list here the more-detailed behaviorial objectives. Students will:

1. Demonstrate an appreciation of poetic language by identifying effective word choice in the works of others and by practicing effective word choice in their own poetry.
2. Identify symbols in the poetry of others and in their own works.
3. Demonstrate an understanding of rhythm and rhyme by identifying it in the poetry of others and employing it in their own works.
4. Identify the major recurrent themes in poetry.
5. Demonstrate an understanding of selected poetic works by explication and analysis, verbally and in writing.
6. Identify various verse forms; i.e., ballad stanza, sonnet, tercet, blank verse, free verse, etc.
7. Demonstrate an ability to judge selected poems (as opposed to liking or disliking them) for their concreteness, concentration, exactness, diction, structure, memorability, imaginative figure, and meaning coextensive with the poem itself.
8. Produce original poetry to include:
 - A. "found" or "pop" verse
 - B. Haiku
 - C. Cinquain
 - D. Ballad Stanza
 - E. Free Verseand to read those works in class for student criticism.

Having listed the behavioral objectives (that's an "in" term this year), I offer a suggested course outline to achieve those objectives. This course outline can and does allow flexibility to accommodate new and interesting audio-visual aids and textual materials.

Semester Outline:

WEEKS 1 TO 3

1. Assign students to bring in a favorite poem, read to class, and tell why they like it.
2. Have students attempt to define poetry in a short paper.
3. Introduce students to "found" or "pop" poetry, and have each one submit two such "poems."
4. Introduce Haiku and have each student write at least two.
5. Introduce cinquains and have each student write at least two.
6. Read and discuss Kavanaugh's "The Crooked Angel."
7. Read and discuss several of Joseph Pintauro's poems from TO BELIEVE IN MAN. (Have copies for students)
8. Read and discuss creative-writing-awards poetry from LITERARY CAVALCADE.
9. Show films "What is Poetry" and "Poetry: Richard Wilbur & Robert Lowell."
10. As a prelude to judging poetry during weeks 4 to 6, read, discuss, and judge techniques of Shelley's "Ozymandias" and Kipling's "If." (Have copies for students)

WEEKS 4 TO 6

1. Discuss the first three chapters in THE RANGE OF LITERATURE: POETRY.
 - Ch. 1. "The Poem: from Statement to Detail"
 - Ch. 2. "The Poem: from Subject to Theme"

- Ch. 3. "The Language of a Poem"
2. Student panels judge poetry in Chapter 11 of SECOND EDITION POEMS.
 3. Discuss chapters in THE RANGE OF LITERATURE: POETRY.
Ch. 4. "The Poem and its Speaker"
Ch. 5. "Rhythm, Sound, and Syntax"
 4. Show films:
 - a. "Poetry: Robert Creeley"
 - b. "Literature Appreciation: How to Read Poetry"
 - c. "Rime of the Ancient Mariner"
 5. Read and discuss student selections from THE VOICE THAT IS GREAT WITHIN US, with emphasis on contemporary poets.
 6. Read and discuss poetry brought in by students at any time they bring it.
 7. Read and criticize (constructively) any student poetry contributed voluntarily.

WEEKS 7 TO 9

1. Assign students to write at least two poems in established verse forms (i.e. sonnet, ballad stanza, etc.) to insure their understanding of meter. Read and discuss these poems in class.
2. Assign students to do outside reading in literary criticism of poetry and poets and to prepare an annotated bibliography of that reading. This bibliography will be due at the end of the semester.
3. Show film: "Greek Lyric Poetry"
4. Read and discuss poetry brought in by the students.
5. Read and criticize student poetry voluntarily submitted.
6. Assign students to read and discuss Chapter 10, ("Criticizing") of WRITING TO BE READ.

WEEKS 10 TO 18

1. Assign students to read and discuss the following chapters of THREE GENRES.
Ch. 12. "Poetry Described"
Ch. 13. "The Source of a Poem"
Ch. 16. "The Image and What to do With It"
Ch. 18. "Poetic Tension"
Ch. 19. "Free Verse"
Ch. 20. "Self Criticism-Poetry"
2. Show films:
 - a. "Poetry: Allen Ginsberg & Lawrence Ferlinghetti"
 - b. "Robert Frost"
 - c. "Literature Appreciation: English Lyrics"
 - d. "Carl Sandburg"
 - e. "Edgar Allen Poe: Background"
3. Emphasis during this nine weeks is on student writing. Daily reading and constructive criticism by classmates of student poetry in any and all forms.
4. Read, criticize, and discuss poetry being produced currently by published and unpublished poets. Instruct in the techniques of poetry when such techniques are clearly illustrated in a work under discussion.

A list of texts presently being used in this poetry course follows:
 RANGE OF LITERATURE: POETRY (Houghton)
 THE VOICE THAT IS GREAT WITHIN US (Bantam)
 SECOND EDITION POEMS (Wadsworth), a class set
 WRITING TO BE READ (Hayden)
 THREE GENRES (Prentice-Hall), a class set
 ADVENTURES IN POETRY (Harcourt), a class set
 WATERMELON PICKLE (Scott, Foresman & Company), a class set
 LITERARY CAVALCADE (Scholastic), a class set

Only RANGE OF LITERATURE: POETRY, THE VOICE THAT IS GREAT WITHIN US, and WRITING TO BE READ are required purchases for the student. All are soft cover, and the latter is the basic text for an electives course entitled CREATIVE WRITING which is offered as a companion course the following semester.

Perhaps the most profound statement in the entire course outline is, "Instruct in the techniques of poetry when such techniques are clearly illustrated in a work under discussion." It makes about as much sense to say to a student "Memorize the road map of Arizona; you're going to Tumacacori," as it does to insist he commit to memory a long list of literary terms in preparation for writing a ballad stanza.

The student will best grasp and retain the idea of the fulcrum when it is pointed out to him in a poem under discussion. He will be even more impressed if it is clearly demonstrable in a poem of his own creation. He'll learn the intricacies of meter, rhythm, scansion when he employs them in writing his own fixed-form verse. He might even retain some of the technical terms -- iambic, trochaic, hexameter, etc., -- but it matters little. He won't forget where to find the glossary of literary terms.

Who could forget Chris K.'s answer when asked if she understood telescoping in poetry? "Man, I don't know telescoping from a double dribble." When told that she displayed a brilliant mastery of the technique in her poem which we had before us and were discussing, she acknowledged that such was the effect she was striving for, but she didn't know that it had a name. She knows it now, and it's unlikely she'll soon forget it.

If anything will kill the student's interest in poetry more quickly than a protracted preoccupation with prosody, it has to be grading his creative efforts. To slap a grade, be it a "1," or "F," or somewhere in between, on a student's poem is the kiss of death. I can't do it. I do, however, write comments, suggestions for the most part, on the student's paper. It goes without saying that most such comments are positive and encouraging. It's not difficult to find something to praise in each poem; to do so is vital to instilling confidence in the pilgrim taking those first uncertain and cautious steps into a strange land.

Since colleges require them, parents demand them, and students are resigned to them, we give grades at the end of the quarter and at the end of the semester. The fairest and best way we (teacher and students) have been able to come up with is a point system. A fixed minimum number of points is awarded for each original poem produced by a student. It is understood that a greater number may be awarded at the instructor's discretion. A lesser number of points, usually half the number awarded for original works, is awarded to the student for bringing another poet's work to class, reading it, and initiating discussion of it. Each student knows how many points are required to attain the grade he aspires to, and he paces himself accordingly.

But will not some students turn out a prodigious quantity of rather mediocre poems just to amass points? It's possible, of course, but it doesn't seem to work that way. For one thing, the poems are read in class (except those which the student asks not be read, usually because they are highly personal and would be embarrassing) for constructive criticism by classmates. The student is in the poetry class because of his interest in poetry, and he places great value on the criticism of his peers. For another thing, when he is writing poetry, he is learning to write poetry. The fellow with several arrows

in the air hits the target far more often than the one who keeps his arrows in the quiver. And, after all, neither Eliot nor Frost came up with a masterpiece each time he put a pen to paper, or so I've been told.

The goal I set for students in the poetry class is involvement, and they do become involved. Although they start out a bit reticent and uncertain, they soon loosen up. Students obviously enjoy reading and discussing their works, and the works of others, once they have tested the water and found it to their liking -- warm but invigorating. After all, where is it written that "students must be in pain to be learning"?

What do these students write about? Just what you would expect them to write about -- their problems, their hopes, their frustrations, parents, teachers, the establishment, ecology, and, of course, love, in spite of repeated assurances that their current love affair is the most difficult subject matter for poetry. Subject matter is as varied as it is unimportant. What is important is that the student is expressing himself creatively and is being more precise and convincing with each creative expression.

Since you've had the pitch, you're entitled to a sample of the product:

A Dream

Watching through a brown window
great Earth
inhabited by metallic robots with wheels and wings
piloted, of course, by superior intellect
sheltered within their mighty pets

People walk about amazed and dazed
contemplating the constructed Frankenstein junkyard
which they call home
loving and cherishing only the crystalline
status dangling from their arms and heads
and, of course, their own personal dead rodents
stylishly worn about their necks

Others go their way, priding themselves on being
different and better
criticizing, destroying anything they think
wrong
able to love only things that once were
and can never be
hating all those who are older and different
hating prejudice

Looking at this beautiful globe
covered mostly by the great Texaco Sea
and several leveled forests
containing a number of concrete and asphalt oases
with broken glass aluminum parks
and lifeless rivers that can clean your toughest stains
half of the people pointing at the other
calling them names, trying to destroy
for the difference of government
and color

And day after day goes by until
a sudden disruption
causing the world to slowly fade to white
all life brought to a painless end

An infant creature
awakens trembling
yawns, then considers the dream
and passes it off as an unbelievable nightmare

....David Adams
Poetry, Period 6

One needn't agree with this young poet's philosophy to acknowledge the effectiveness of his expression. How much more dull to speak in simple terms of modern man's sub-servience to his sleek automobiles and airplanes, his materialism, his hypocrisy (and please note that the poet recognizes hypocrisy as an affliction of the young as well as the over-thirty populace), his commercialism, his disregard for environment, and his inhumanity to his fellow man. I won't belabor the point. The poem speaks eloquently for the poet and for this poetry course!

Does the electives program in English offer students an opportunity to pursue specialized and enriching fields of interest? David Adams and other students say, "Right on!" Does it provide the teacher new and challenging avenues of approach to teaching the art of human communication? This teacher says, "Yea!"

The electives program is not a panacea for all the ills of education, nor was it meant to be. It does have in it much that is good. Let's keep the good. We need it.

THE PUNCH IN "PAPERBACK POWER"

Robert A. Larabell, Arcadia High School, Scottsdale

Really, this is quite embarrassing! I've been asked to write about an English elective course which is so simple and yet effective that it is absolutely inconceivable that it isn't being widely used, at least in some variation, in other high or junior high schools. But, then again, perhaps its utter simplicity has caused it to be overlooked by our more erudite pedagogues. So here goes.

The course is simply guided free reading---"free" to the extent that the students can read any of the 470 titles currently in our room paperback library, and "guided" to the extent that I attempt to assist them individually in selecting the books they read. No "reading ladders," patterns, quotas, rates, or other definitive stipulations or restrictions are placed on the students--there was a scholarly temptation to succumb to some such structuring, but I was certain that the kids would see through it as just another classroom game, and thus a deterrent.

Bowing to Madison Avenue machinations, I dubbed the course "Paperback Power." The "blurb" merely assured the students that their class time would be devoted to reading paperback novels of their choice from our room library. Prior classroom reputation had established that I am disinclined to lie to students or trick them into something they wouldn't like, so they flocked to sign up for the course. As a matter of fact, we created a bit of a Frankenstein: the course was originally intended for all but freshmen, but it was so highly oversubscribed that no sophomores were admitted; even then, I ended up with classes much larger than the prescribed size, despite conducting five sections each day myself and enlisting another teacher to handle an overflow class during my lunch hour.

Why would kids scramble to sign up for a course like this? Oh sure, because it sounds like fun and an easy grade. Nothing very subtle or sophisticated about that. And yet, few well-read students signed up for this course, and it would be they who would have the most fun and the easiest time. As a matter of fact (as determined by apparently honest book completion lists submitted on the first day of class), we had accumulated the students who had done little or no previous reading, except for scanning class-assigned novels. I prefer to accept the answer which most of the kids gave when asked why they signed up for "Paperback Power," namely, that they wanted the opportunity to read a lot of good books.

Think it over. How much opportunity does a youngster have to read at home? Unless he is an aggressive reader, he finds his time and attentions preempted by parents, siblings, homework, part-time jobs, recreation, social life, extracurricular activities, and (to a much lesser degree, I feel, than is claimed by education or media experts) by television and the movies. A kid really has to be hooked on books to salvage free reading time from his normal routine and activities.

But are we doing a good job of hooking kids on books as part of teaching English? Each of us must decide how loudly we cry "mea culpa," but I've not been greatly impressed by the book-hooking tactics I and my colleagues have traditionally used. There are still some die-hard pedagogues who administer factual and data tests on novels, treating them as if they were history or science books. There are others who, assigning a few chapters a week, proceed to "teach" the meaning and structuring of novels ad nauseum, and woe betide the student who doesn't parrot these interpretations come test day. Even the enlightened teacher who conducts legitimate class discussions on novels permits interpretations and reactions to be transplanted from the sharper (or, at least, the more vocal) students to the slower (and, often,

nonreading) ones. There must be a better way to hook kids on books, and perhaps "Paperback Power" is a step in that direction.

How does it work procedurally? Disgustingly simple. The kids flock in, grab the book they're currently reading, sit down, and read--without waiting for any signal, roll call, admonition, or assignment. They can read (or even reread) any book in our library. There is no requirement to continue or finish a book they aren't understanding or enjoying. If they get hooked on one author or type of novel, we wait patiently until variety inevitably beckons to them. If they resist the thicker or more challenging books, again we patiently await the natural reading maturation process. We don't hassle them about their reading rate, selection, or number of book completions--each student appears to be individually progressing, and that's good enough for us.

As each student completes a book, we go into a one-to-one rap session about the book. (Actually, as it developed, the rate of completions--5 to 8 per class per day--became too great for these conferences to occur after every book completion, and it became necessary to become selective, either on the basis of the specific book or the date of the last conference, as to with which student to confer.) These rap sessions are definitely not to test the student, but simply to get his reaction to the book he has just completed. Not only do most students enjoy the opportunity to verbally react to their reading (as a matter of fact, they prod me if I fail to confer with them often enough), but their reactions to what they have just completed afford me with legitimate signals as to what other books in our library they would be most likely to enjoy. As it became increasingly apparent to the students that these completion conferences were pleasant and productive, they tended to become more explicit, expansive, and personal in their reactions and interpretations of the books. Of course, this made the individual conferences last longer and compounded the available time problem, but the resultant enthusiasm and explicative growth were more than compensatory.

Is the course working? Obviously, it depends upon how you measure success, but the number of book completions appears to be a valid criterion. Bear in mind, first of all, that a number of these students insist that they have never before legitimately completed a novel (although they bluffed their ways through book reports and tests!), and the average completion-per-student prior to this course was just slightly over 5. Secondly, notice that we use the term "completions" literally: unless a student completes a book, he hasn't been duly hooked, so we ignore book starts or partial completions in our tabulations. After the first 15 weeks of this course (that is, to date), the average completions-per-student is 9 books. There are a few students (less than 4%) who have completed only 3 books so far (but in one case one of these completions was *THE SOURCE* while, in another instance, *GONE WITH THE WIND* was completed). On the other hand, several students, over 6%, have already completed 20 or more books in this course, the highest being 29 completions--two books per week! Statistically, the thing to note is that we are already assured that the average completions-per-student for the full semester course (by extrapolation, about 12 books) will be well in excess of twice the number of completions in that average student's total prior reading career. Again, as will be expanded later in this report, remember that there are no completion quotas in this course, nor are the students' grades reflected by the number of book completions.

You may have spotted an apparent contradiction in the above statistical analysis. Obviously, no average high school student can scan a major novel meaningfully, much less develop interpretation, at the rate of two or three class hours per book, as is

suggested by the rate of completions of the upper 10% of our students. The truth of the matter is that, although their out-of-class reading has no bearing whatsoever on their grades, these kids are taking books home like crazy. Typically, 15 to 20 books will be checked out on a week-day and at least 40 over a weekend. There were over 60 books checked out over the Christmas vacation--that's better than one per every three students! So that books will not be missing during class hours, the students may not check them out until after the last class each day and they must return them before the first class on the next school day, but these inconveniences do not seem to deter them. Let's face it: these kids are hooked on books.

Don't we lose a lot of books? Not nearly as many as I had anticipated. We have lost only 11 books to date (out of more than 1400 purchased to date), and I believe that a couple of other teachers have borrowed some of these.

But back to the measurements of success. There are at least three skill growths (grist for behavioral objectives, if you will) which can be attributed to a course like "Paperback Power." First and most obviously, there are significant measurable gains in reading gains by reviewing the students' daily progress sheets (a simple form on which the student indicates which book he's reading and how much he read that day). When a student, for example, starts out reading a specific book at the rate of 15 pages per class (55 minutes), progresses to 20 pages by the time he's half way through the book, and reads the last quarter of the book at 23 or 24 pages per hour, obviously there has been not only an appreciable increase in his rate of reading, but also his reading comprehension rate must have increased correspondingly, as he is not apt to scan or skip when he becomes deeply involved in his novel. It is a well-researched fact that reading is a practice skill, and certainly 80 or more hours of content-motivated reading is good practice.

Although we can offer no statistical or scientific proof of this, we feel certain that this reading saturation process also measurably increases vocabulary skills. Without the use of word lists, memorization tests, or class drills, the students' vocabulary skills are increasing, it would appear, through an osmotic process. Occasionally they'll reach for a dictionary: more frequently, they'll ask me what a specific word means (sometimes I know!); but most often I suspect that the student induces the meaning of a word simply by being exposed to several uses of it by the same author. Further, I would warrant that any vocabulary learned by this content-motivated inductive process would tend to be much more permanently retained by the student than are memorized word lists.

Finally, I feel that that is a very definite correlation between good writing and a well-read high school student. Again I can offer no scientific proof of this claim, but I have yet to encounter a well-read high school student who isn't also a comfortable and effective writer, nor have I had any good writers in class who weren't, more than coincidentally, also well-read. Obviously, the appreciative reader will tend to stylistically emulate the authors he has enjoyed and admired; the composite of these rhetorical reflections thus become the basis of a student's individual writing style. Some clever researcher may prove this some day.

With all due respect to measurable skills and determinable values, there is a far greater worth to a course like "Paperback Power" than any of those just discussed. The personal reaction and response that a student derives from a significant piece of literature certainly is the greatest maturative by-product of reading. Regardless of his level of intelligence, his ambitions, his vocations, or his other academic or educational opportunities and experiences, each and every student must prepare himself to face the realities of life. His personal comfort and security are

dependent upon his ability to make decisions, solve problems, develop value judgments understand people, cope with society, and adjust to his environment. When a student reads widely and reflectively, he confronts several authors' interpretations of reality and he encounters the characters' evaluations and decisions in life-like situations. The student can agree or disagree, accept or reject, apply or disregard, empathize or scorn--but whatever he does he is deriving some practice in making value judgments within the safety and security of fiction. What makes an approach like "Paperback Power" so much more effective than teaching a novel to a class is that the individual student is invited, even challenged, to make his own interpretative evaluation and response without the assistance, or possible contradiction, from his peers or his teacher. It often appears that some of my students have never had (or possibly just weren't aware that they have had) this opportunity and challenge before.

Surely you can anticipate some of the challenges and questions that you could use to elicit subjective and evaluative responses from individual students about the books they read, but here are a few examples. (Incidentally, contrary to popular pedagogical cop-outs, the movies do not stifle the appreciation or even the reading of a novel--as a matter of fact, the greatest individual selection stimulus occurring in "Paperback Power" is to have the film version of a book be shown locally or over television.) Ask a student, for example, whether he preferred the movie ending or the book ending of BLESS THE BEASTS AND CHILDREN, and ask what, if any, difference in thematic impact resulted from the change in endings. Or point out that Holden Caulfield ended up spending some time in a mental rest facility (which by the way, most students fail to spot), and then ask the student whether he thinks ol' Holden belongs there, and why or why not. And why did Ann Head, in MR. AND MRS. BO JO JONES, let that poor little baby die; is she some sort of sadist, or does a book have to have some sadness in it to be good, or does the baby's death provide some thematic purpose? Again, the press releases said that Puzo was concerned that the Mafia might persecute him for his treatment of THE GODFATHER; is there any legitimate area for concern indicated by the tone of the book, or was that claim simply for publicity purposes? CHRISTY invites empathetic involvement, but would you have made the same decision as Christy as to which man to marry at the end of the book, and on what do you base your agreement or disagreement with her decision? Once the students realize that these are not test questions and have no bearing whatsoever on their grades or their teacher-student relationship, their responses to questions of this type become more expansive, personal, and reflective--at times I swear that I can actually see these kids maturing from book to book!

But back to the nuts and bolts of the course. Let me see if I can't anticipate some of the procedural and mechanical questions arising with the reader.

How about the book list? How did I select the books? Well, the first criterion just had to be that these must all be books that I have read--how else could the conferences be intelligent and meaningful? The only relaxation of this criterion that I have permitted myself since the course started is that the works of certain prolific self-stereotyped writers (such as Asimov, Heinlein, Christie, Mary Stewart, Zane Grey, et al) were expanded without my reading every book. The second criterion was my personal judgment, supplemented by several recommended reading lists I was able to research, as to what books high school students like to read. Here I was only partially right; slightly over 60% of the titles I selected have already been read by some of my students during this course so far. Some of the books I selected (eg., MY FRIEND FLICKA, SO DEAR TO MY HEART, THE SWISS FAMILY ROBINSON, ROBINSON CRUSOE) were just too juvenile for my students, especially after the sophomores were excluded from eligibility. Other books have been just too difficult for any of my students so far (eg., DOS PASSOS, THOMAS MANN, and most

of Faulkner). Finally, some of the "great old standards" are just too dated or stylistically cumbersome for a high school class engaged in reading for pleasure and appreciation (eg., Thomas Hardy, Thackeray, Turgenev, Conrad). To date, however, 261 different titles have been completed by at least one student in our course, and I have on order 17 additional titles that I am certain will "sell." By the end of this school year, I will be able to prepare a list of at least 350 titles that our students have read and enjoyed during "Paperback Power." As a starter for those interested in book lists, following is the current list of titles completed to date by at least 7% of my students. The books are listed in the order of their current popularity (although the order and the list will undoubtedly be drastically revised by the time this appears in print), with a virtual three-way tie for first place and an extremely tight grouping in the middle ten.

Robbins' A STONE FOR DANNY FISHER
 Head's MR. AND MRS. BO JO JONES
 Zindel's THE PIGMAN
 Bradford's RED SKY AT MORNING
 Zindel's MY DARLING, MY HAMBURGER
 Salinger's THE CATCHER IN THE RYE
 Swartout's BLESS THE BEASTS AND CHILDREN
 de Saint-Exupery's THE LITTLE PRINCE
 Kingman's THE PETER PAN BAG
 Puzo's THE GODFATHER
 Crichton's THE ANDROMEDA STRAIN
 Marshall's CHRISTY
 Wilkerson's THE CROSS AND THE SWITCHBLADE
 Westheimer's MY SWEET CHARLIE
 McCullers' THE HEART IS A LONELY HUNTER
 Trumbo's JOHNNY GOT HIS GUN
 Hinton's THE OUTSIDERS
 Braithwaite's TO SIR WITH LOVE
 Heller's CATCH 22
 Kata's A PATCH OF BLUE
 Wojciechowska's TUNED OUT
 Hailey's HOTEL
 Huffaker's FLAP
 Fairbairn's FIVE SMOOTH STONES
 Orwell's 1984
 Kellogg's TELL ME THAT YOU LOVE ME, JUNIE MOON
 Levin's ROSEMARY'S BABY
 Bouton's BALL FOUR
 Orwell's ANIMAL FARM
 Wojciechowska's DON'T PLAY DEAD BEFORE YOU HAVE TO
 Hesse's SIDDHARTHA
 Steinbeck's THE PEARL
 Kesey's ONE FLEW OVER THE CUCKOO'S NEST
 Golding's LORD OF THE FLIES
 Baez' DAYBREAK
 Capote's IN COLD BLOOD

There are a couple of interesting sidelights to this list. First of all, the most popular books have been read by just slightly over 50% of my students to date (that is, in 15 weeks). Doesn't this say something to teachers who feel that they can safely assign a book to be read by an entire class on the assumption that "everyone will like it"? Secondly, although most of the students are interested in what others are reading, and the best sales program we have going is other students'

enthusiasm over a specific book, it is absolutely amazing what a wide range of reading is being done in this class. With 261 different titles completed to date, no two student completion lists are identical or even similar. Although not on our "best-seller" list, the classic, intellectual, forgotten, and period books are getting a play here and there, too. The other day I looked up from my desk and jotted down the titles of the books being read by the first dozen kids facing me: THE ICE PALACE (Ferber), MANCHILD IN THE PROMISED LAND (Brown), I'LL GET THERE. IT BETTER BE WORTH THE TRIP (Donovan), AN AMERICAN TRAGEDY (Dreiser), LISTEN TO THE SILENCE (Elliott), RAMONA (Jackson), THE PETER PRINCIPLE (Peter and Hull), FIVE SMOOTH STONES (Fairbairn), THE SOURCE (Michener), THE PIGMAN (Zindel), ANN. KARENINA (Tolstoy), and WALDEN (Thoreau). And each kid was totally absorbed --- doing his own thing, at his own interest and reading level. But wait! I imagine all sorts of questions are popping up from the reading audience now. First of all, I suspect, many of you are wondering how I would dare allow some of these books mentioned to be read in a high school classroom. What about parental reaction? Anticipating such problems, we prepared a form to be signed by the parents and the students. This form letter (a copy of which will be sent you upon request with a self-addressed stamped envelope) is not a legal waiver by any stretch of the imagination, but it does place the responsibility of censoring squarely where it belongs: within the home. If a parent doesn't want his student to read a specific book or author, let him so instruct the child, but he has no right to assume the role of class censor. In a highly conservative area, the signed forms were returned without objections or complaints. Relative to book selection, I carefully refrained from bringing into class books which were flagrantly prurient or predominately salacious. I could not, however, exclude such a well written book as THE GODFATHER, for example, because of those two early rather nasty pages. Nor could I ban Harold Robbins' dynamic style simply because his more recent books are borderline pornography (whatever that is). Moreover, one does not have to agree with the anti-war sentiments of JOHNNY GOT HIS GUN to recognize that potency of the author's tone, anymore than we can throw out THE CATCHER IN THE RYE because the protagonist uses a contemporary vernacular. In short, if we expect the students to respond enthusiastically to the available library in a course such as "Paperback Power," then we have no more right to be puritanistic than to be pornographic in our book selection. Since no student in this course is required, or even urged, to read any specific book or author in our library, there is no legitimate reason for him, or his parents, to be alarmed or offended by what other students may be reading. I apologize for no book in our library because each is a worthy piece of literature.

I also anticipate that some of you are concerned about the failure of some of your classroom favorites to appear on our most popular list. First of all, please realize that this is the first year of the English elective program at Arcadia, and the juniors and seniors in "Paperback Power" have previously read (or, at least, were assigned) several of the great standards, such as TO KILL A MOCKINGBIRD, A SEPARATE PEACE, SHANE, BRAVE NEW WORLD, OF MICE AND MEN, etc. Secondly, can you honestly expect students who may have had a premature overdose to expose themselves again to Dickens Disease, Eliot Electuary, or the Hawthorne Effect? And finally, if you're disturbed by the dominance of contemporary novels, please bear in mind that, although these are juniors and seniors in a highly-credited, academic-oriented high school, many of them have never really completed a novel before this class, and the average completions-per-student was just slightly over five novels---isn't it rather obvious that these virtual non-readers would be most naturally and painlessly hooked by books which focus on contemporary situations, believable characterization, compelling style, modern language, and relevant issues?

How do you finance a course like "Paperback Power?" There must be some

initial funding, and I happened into a fantastically lucky break. I just happened to be discussing the potential of this course with our librarian last year and, after a couple of injections, he literally volunteered to purchase our initial paperback inventory out of library funds. I cautiously submitted my initial list of nearly 300 titles, suspecting that I'd get one or possibly two copies of most of the list, and this fabulously fine guy (who, God love him, is more interested in kids reading than in procedural folderol) came through with four copies of practically every book on the list. From then on, it was duck soup. A course fee of \$4.00 per student (per semester) was assessed to cover expansion and replacement costs, and it has proved to be plenty adequate to date, despite the pace of reading that goes on. The kids have been unbelievably careful not to damage or lose books-- and I, in turn, have knocked myself out bringing in loads of new and exciting books. The mechanics of purchasing are bound to differ from school to school, but we are currently using (for this course) an open purchase order procedure by which a specific retailer is authorized to furnish me books I request up to a maximum of \$200.00 per order. I have accepted the responsibility of selecting, ordering, picking up, checking in, and maintaining inventory records on these books, but in exchange for these labors I am in a position to get whatever books I need almost as quickly as I might if I went to the closest drug store and picked them off the racks. Obviously, a cooperative, alert and flexible supplier is needed to prevent delays or voids in your purchasing program. I'll spare you the details of some of the growing pains and current bureaucratic nonsense involved, and categorically assure you that the impetus of a successful and significant course eventually manages to hurdle all procedural problems.

How do you grade kids in a mickey-mouse course like this? Ah, the temptation was great to establish quotas, patterns, improvement ladders, weighted book values, or other such bookkeeping baloney. But I kept reminding myself that all I was really trying to accomplish was to get these kids to spend some 80+ hours reading for enjoyment and appreciation: the other benefits and/or skills are simply corollary values. Therefore, there being 43 classroom teaching days per grading period, I simply stipulated that any student who achieves 40 or more productive classroom reading hours would get a "1," those with 36-39 hours a "2," those with 32-35 a "3," and those with 28-31 productive classroom reading hours would get a "4." A productive classroom reading hour is quite literally, just what it indicates. If a student is tardy, disruptive, napping, or doing other homework, his presence in class might merit him a half hour credit (or, rarely, even minus hours); it's amazing how seldom I've had to use the credit hour as a discipline measure, however. All absences are considered excused, but the only way that classroom reading time can be made up is by reading in class; the "Paperback Power" room is open eight hours a day (through both lunch hours) for make-up time, but I make no attempt to apply credit for reading at home or out of class. Students come in all hours of the day --- during either lunch, during their "no class" periods, and even during other class time (with that teacher's permission, of course) --- not only to make up lost reading time, but because they can't wait until next regular class time to read the book they're involved in. There are several students who regularly get in two reading hours a day, even though they have long ago exceeded their hourly need for the "1" grade. The grades for the first marking period (get ready to be disturbed if you believe in the bell curve) were 85% "1's," 9% "2's," 6% "3's," and one "4" --- no failures, of course! That does make it an awfully easy course, doesn't it? But these kids are doing what they said they wanted to do when they signed up for the course --- reading their fuzzy heads off --- and I'm delighted! Is it difficult to "teach" this course? Obviously, any well-read dolt could do it, so long as he's willing to listen with apparent interest while the students react to their reading. It fits my personality beautifully --- I don't even miss lecturing (one lecture per semester: the opening day orientation bit), nor the

lesson plans (every hour of every day is totally different, as determined by which students complete which books), nor the grading of tests and compositions (all of that time is now deliciously spent reading new books for the paperback library), nor the fever and distress of examinations (in keeping with the regular class requirements, the students come in and read during examination hours), nor even the prestige of proving that I know more about the books they're reading than the kids do (because I discovered that I really don't, if I measure knowledge in terms of individual relevance).

No, if individualized teaching appeals to you, and if you can envisage getting your jollies out of seeing kids really enjoy reading, a course like "Paperback Power" may be your bag. Try it --- you'll like it! (and you won't need to take Alka Seltzer afterwards).

RINCON HIGH SCHOOL EXPLORATORY READING PROGRAM

Barbara Silverburg, Rincon High School, Tucson

Background

Exploratory Reading at Rincon High School is a laboratory course designed to aid any student with sufficient motivation to work on an individualized program to increase his reading competency. The laboratory may be used not only by the student handicapped in learning ability but by the able student who feels deficient in reading skills. The purpose of the course is to help students improve their reading, communication, and study skills. The course is open to freshmen, sophomores, juniors, and seniors and offers one-half credit per semester. It may be taken for only one semester or for as much as four years. Students are made aware of the course through counselors, classroom teachers, and application forms made available to them.

This program has evolved over a number of years under the direction of several reading instructors. The course is very flexible, allowing the individual instructor to follow his own method of organization and emphasis.

With the help of Title III funds, an attempt has been made in the past two years to create a laboratory from a classroom situation. Study carrels, more audio-visual equipment, and a variety of materials have been added.

At present, four reading classes meeting each day are offered. Our ultimate aim is to make the laboratory available for the entire day and possibly after school. Two reading teachers, who also teach other English classes, supervise two classes each. A well-qualified aide is also employed for two of these classes.

Much of the success of the program must be attributed to the interest and help of the administrative staff and department chairman. Reactions from the faculty and parents have also been favorable.

Composition of Class

Sonya is a junior who for her first two years at Rincon was enrolled in all basic classes offered--English, science, and math. She is a slow student with possible emotional problems.

David is an Apache Indian living at the Indian Youth Center on Mt. Lemmon. He is a bright boy who understands concepts readily, but who is handicapped by a lack of word recognition skills.

Tim is a senior of above-average intelligence who has an excellent vocabulary, good reading rate with good comprehension. He cannot spell. His college ambitions may be thwarted if he cannot improve in this area.

Teresa is a sophomore of Spanish-American descent whose understanding of printed material is hindered by a lack of vocabulary development and an understanding of English sentence patterns.

Laura is a senior who is concerned about her success in college because of a slow reading rate.

Nicholas is a junior with an eye toward college who hates to read. He does not always understand his reading assignments in English class. He has physical problems which may handicap his learning.

Lynn is a very bright sophomore who received a low grade in English last year. She spends too much time on homework because she does not know how to study, organize, and remember.

Jocelyn pronounces words beautifully, but knows nothing of what she has "read."

These are only a few of the problems of students who choose to take Exploratory Reading. Each student has his own reasons, his own goals, though they may be vague at the beginning, for electing this course. And each problem is treated individually when he enters the program.

Description of Laboratory Procedures

What goes on in the reading laboratory? If you were to visit Room 117, you would probably notice first that there are no desks in neat rows. These have been replaced by tables and chairs. The mobility of the tables facilitates individual, small group, or class instruction.

Along the back wall you would see a 3-unit learning station where one student might be using a controlled reader, a pacing device using a graded film-strip to improve rate and comprehension. Another might be using a Rateometer, another pacing device. A third student might be listening to a taped story as he follows the reader's voice with the text.

Proceeding around the room, you might see students working in a programmed vocabulary book in the vocabulary development area, or perhaps checking the usage of a word in the unabridged dictionary for the weekly vocabulary test.

In the book selection area, students might be looking at current issues of LIFE, TIME, SPORTS ILLUSTRATED, HOT ROD, or SEVENTEEN, choosing a paperback from two book stands, or using graded materials in short story form. Others may be reading adapted versions of classics they are studying in other classes.

In the skills area are a number of workbooks and laboratories ranging in difficulty from third grade to adult level and varying in skills development from basic phonics to critical or interpretive reading.

A large screen in the front of the room indicates the use of films concerning reading and class practice with the tachistoscope.

Another 3-unit learning station is situated near the front of the room. A phonograph and a listening post are placed here where one student might be listening to a record which accompanies a text or a reading from Shakespeare to aid in his understanding of an assignment.

A tape recorder might be attached to the listening post where as many as six students follow a workbook while listening to an explanation on the "Listen-and-Read" tapes.

The Teacher's Role

The teacher's role in the laboratory is an unobtrusive one. She moves around

the room seeing that everyone is involved in a reading activity; she helps set up equipment; she issues a pass to the library; she discusses a book with a student; she finds appropriate materials; she checks with a student on his progress and helps plan future assignments; she gives instruction to individuals or small groups. She also keeps records of each student's individual problems and his progress.

Organization

How do students arrive at the point where they pick up their journals on entering the room, choose their materials and begin their individual program?

During the first weeks of school an interview with each student is given, as well as several tests--standardized reading tests, vocabulary tests, individual reading inventories, and oral reading tests.

The teacher then correlates all the information she has accumulated to determine the students' needs and his goals. A list of suggested materials and activities is then distributed to the student. From this list he makes up his "contract," that is, the work he plans to do. This contract is revised throughout the year to meet his needs. In a notebook which is left in the classroom, he records each day's activities, including any written exercises he has done and a weekly vocabulary test. A typical weekly "contract" might show one day scheduled for vocabulary development, one day for comprehension skills, one day for increasing rate, one day for free reading, and the remaining day for the area needed most.

During the testing period, some general techniques such as how to increase reading rate or how to begin vocabulary development are presented by the teacher for immediate practice. During this time also "free reading" and an examination of materials is encouraged.

Evaluation

Although standardized tests are used as a part of the evaluation program, we feel that those changes which we observe in daily contact with the students are far more important. A change in attitude toward self, others, or school, progress in scholastic efforts, an increased desire to read are difficult factors to measure objectively. Conferences with teachers and parents do offer other measures of evaluation, but the most important aspect is the student's own reaction to his progress.

Conclusion

Exploratory Reading as a laboratory has many advantages. The atmosphere is quiet, relaxed, informal. The student has elected to take this course. He has the opportunity to set his own goals and choose his own materials. The teacher is there to help him understand his problem and achieve his own predetermined goal. The selection of materials and equipment within the room is diverse and, we hope, interesting. The reward is hearing a student say, "My grades have improved"..."I read it in the newspaper"..."or, from a potential drop-out, "This is the first book I ever read that I wasn't assigned to read, and I really liked it."

MATERIALS USED IN EXPLORATORY READING LABORATORY AND BASIC ENGLISH

Audio-Visual Equipment

Flash-X cards and device for visual speed

Phonetic Word Drill Cards
Fun with Words Kit
Word Analysis Practice Cards
Word Wheels Teaching Aids
Listen and Read Tape Series
2 Controlled Readers
3 Junior Controlled Readers
Film strips and Quizzes for Controlled Readers
1 Craig tape recorder with cassettes and mike, and headphone
1 Tachistoscope
1 Syllabication Set
5 Hitachi Cassette Tape Players
6 Reading Rateometers
1 SRA Reading Accelerator
1 Film Strip Previewer
10 Headphones
1 Scanner
1 Record Player

Commercial "Laboratories"

SRA Pilot Library 111b
SRA Reading Laboratory 111b
Literary Sampler (Learning Materials, Inc.)
Reading for Understanding (SRA)
Dimensions (SRA)
Spelling Laboratory (SRA)

Workbooks

WORD CLUES
ENGLISH 2600 (Programmed Course in Grammar and Usage)
LISTEN AND READ WORKBOOKS
BE A BETTER READER--Book III
MORE POWERFUL READING

Graded Series

ENGLISH 9 (Addison-Wesley Publishing Co.)
TENN-AGE TALES (Heath Publishers)
IMPACT SERIES (Holt)
VOICES OF MAN Literature Series (Addison-Wesley)
THE NAME OF THE GAME (New Dimensions in Education, Inc.)
"LOYALTIES" & CONTACT Series (Scholastic Book Service)
BREAKTHROUGH! Series (Allyn and Bacon, Inc.)
Scholastic Literature Unit Anthologies

Skills Texts

IN OTHER WORDS (a junior thesaurus)
GROW IN WORD POWER
VOCABULARY FOR THE COLLEGE-BOUND STUDENT
HELP YOURSELF TO IMPROVE YOUR READING - Readers' Digest Program
WORD WEALTH
PATTERN FOR READING
READING SKILLS
BETTER READING - Books 1, 2, and 3

Adapted Classics

CANTERBURY TALES-Special Edition for young readers (Golden Press)
FROM EARTH TO MOON-by Jules Verne (Adapted, Globe Publishers)

ROBINSON CRUSOE--"Retold from Daniel Defoe" (Garrard Publishers)
ANNA AND THE KING OF SIAM--(School Edition, Globe Publishers)
HOMER'S ODYSSEY (Aapted, Globe Book Co.)
READER'S DIGEST CONDENSED BOOKS
GREAT EXPECTATIONS (Adapted, Globe Book Co.)
HUCKLEBERRY FINN (Adapted, Globe Book Co.)

Periodicals

READER'S DIGEST
READ
SCOPE
LIFE
SPORTS ILLUSTRATED
SEVENTEEN
MOTOR TREND
OUTDOOR LIFE
POPULAR MECHANICS

Audio-Visual Kits

THE CHECKERED FLAG SERIES -Field Educational Publication

Books

Over 100 Individual Titles, Contemporary Paperbacks
Over 100 Individual Titles, Contemporary Hard backs

COLLEGE SURVIVAL KIT: COPING WITH FUTURE SHOCK

Carroll Fox, Carl Hayden High School, Phoenix

"Tomorrow's illiterate will be the man who has not learned how to learn," warns Toffler in FUTURE SHOCK. In its English elective course, College Survival Kit, Carl Hayden's English Department hopes to help students realize that discovering knowledge is within their power.

In planning its English elective program last year, the committee wanted a course to answer students' demands that they be taught how to "succeed in college," to take college boards, to study better. Somewhat unique to Carl Hayden's English program is its dividing electives into reading levels. Each student then has three to five choices of courses offered to fit his reading achievement level. Since College Survival Kit was geared for college bound students, it was open to students reading on a ninth to thirteenth grade level, sophomores through seniors. To inform students of their choices, teachers distributed bright yellow booklets with appealing course descriptions to their English classes. The "advertisement" for College Survival Kit went:

How strong is your English vocabulary--the backbone of your power of expression? Do you have a supply of words broad enough to express your thoughts with exactness and variety? Do you generally know the meaning of the words you read and hear in daily life? Do you know the correct spelling of every word you use?

Can you read fast and still remember what you have read? Can you listen to a lecture and remember what is important? Do you know how to study? If you are planning to continue your education after high school these skills are especially important.

Do you want to improve your power of expression, your vocabulary, spelling, punctuation? Do you want to learn valuable skills which will help you succeed in college? In this course, you will become acquainted with the science of our language and learn to apply its concepts to add power to your speech, composition writing, and reading comprehension. You will learn those valuable skills which will help you succeed in college: efficient study methods, test-taking techniques, and proficiency in reading, writing, and listening.

The objectives formulated for this elective include:

The student will accomplish the following:

1. identify the relationship between the spoken and written forms of language: spelling, pronunciation, punctuation.
2. differentiate and identify various parts of words: affixes, roots, syllables, inflections.
3. construct and identify the basic patterns of English sentences.
4. distinguish and identify the subject-predicate relationship.
5. develop reading power through vocabulary growth.
6. improve reading comprehension and retain what is read.
7. increase ability to read critically.
8. increase rate of reading, and learn skimming and scanning techniques.
9. develop effective study techniques including listening, questioning, note taking, use of reference materials, organizing, and summarizing skills.
10. apply reading, writing, usage, and study skills to subject matter areas.

Although new to Carl Hayden and not involved in planning the electives, I welcomed the chance to teach College Survival Kit. Last year when teaching "Modern Reading Techniques" at Phoenix College Evening Division, I was amazed when my college

students swore they had never learned to take notes, outline, improve their reading speed etc. None had heard of such a creature as SQ3R or any type of planned study approach. But why wait until college to offer students study skills they need in high school as well as college? During the first week of College Survival Kit I asked my students how they studied for tests. When most replied that they "kind of skimmed over" the text, I realized how much they needed this course to ever "survive" in college!

One value of this course over conventional English programs is its concentration on communication skills. The course is divided into one quarter of intensive reading-study skills and one quarter of grammar-writing skills. Two teachers utilize their own specialties: both teach two sections of the elective during the same class periods. Thus, while Mrs. Goff taught grammar-writing skills, I was teaching reading-study skills. At the end of the first quarter, we switched students (reluctantly, after becoming attached to our first quarter students!). So, second quarter I began another nine weeks of reading-study techniques with different students and improvements on mistakes made first time around.

The text for the course brought by all students was the paperback VITALIZED ENGLISH by Mary Didas. This book includes chapters on vocabulary, pronunciation, spelling, grammar, composition, and sample standardized verbal tests. The text was primarily used in the grammar-writing class. Although it was used for vocabulary in the reading section, students there generally worked from supplementary texts lent by the reading department or, more often, from dittos and worksheets. Equipment for the reading class, also lent by the reading department, included 15 SRA pacers, a Psychotechniques tachomatic 500, and LISTEN AND READ tapes.

A rough schedule followed by the classes includes:

READING AND STUDY SKILLS

- Weeks 1-2: Speed Reading Techniques (Students were taught phrase reading and practiced with pacers, controlled reader, and timed readings.)
- Week 3: OARWET, a planned study approach (Students practiced applying this to other subjects.)
- Week 4: Reading for Main Ideas (Reading comprehension tests were taken for practice.)
- Weeks 5-6: Listening skills, note-taking, outlining, and Summarizing
- Week 7: Skimming and Scanning
- Week 8: Vocabulary development (Affixes and roots, context clues were stressed here.)
- Week 9: Critical Reading (Basic logical fallacies were discussed.)

Vocabulary was studied during the whole quarter with students learning twenty new words per week. Speed reading was also continued throughout the quarter with a timed and controlled reading every week. After an introduction to each new skill students spent most classes in lab type sessions practicing the new skill.

GRAMMAR-WRITING SKILLS

- Weeks 1-3: Introduction to development of English Language; Work on pronunciation and spelling
- Weeks 4-7: Study of grammar, sentence structure, punctuation, capitalization. Work on "trial-run" college entrance and scholarship tests
- Weeks 8-10: Trace development of written language from oral Composition Skills

Students studied spelling demons throughout the quarter. Fridays were spent in the library where students prepared a required research paper.

Although certainly difficult to measure the success of such an elective, evaluations given by all classes indicated that most students reacted favorably. In the grammar section students felt the work on standardized tests and the research paper were especially helpful. Vocabulary, speed reading and note-taking, outlining skills were especially valued by the reading sections. One student commented on notetaking, "After this class I know what I am supposed to take down. Before I took too many notes." A student remarked on his speed, "I learned to read faster and understand more." Most students doubled their reading speed, going from an average of 225 to 450 w.p.m. (with wide individual variations)

In the reading classes students took Form A of the Nelson Denny reading test during the first week and Form B during the ninth week. Students gained an average of nine months in their reading level.

In conclusion, both Mrs. Goff and I are generally satisfied with our first semester of College Survival Kit. The students electing the class proved to be an English teacher's dream--motivated, hard-working, bright. Possible changes we've discussed include limiting the class to juniors and seniors. Sophomores didn't seem to realize the pressing need to develop good study habits as did upper classmen. Another change would be to limit the size of the classes. We found it hard to individualize with an average of 36 students per class! But despite our own and our students' enthusiasm, the real proof of success will occur when these students enter college and find they have "learned how to learn"!

A REEL EDUCATION: THE FILM ELECTIVE IN THE ENGLISH CLASSROOM

Cindy Crow, Tempe High School

In the five semesters since Tempe High School began its elective English curriculum, The Film has been the most "elected" elective each semester. At the present time, we have two teachers teaching six sections of The Film. Fall semester we offered four sections. That's a lot of film. It's also a lot of ordering, bookkeeping, projector repairing, fighting with the A-V department, and....fun!

The Film class, along with about 30 other possible elective English courses, was described as "a one-semester elective course for Juniors and Seniors. Different genre of film are studied including films on movie history, documentary films, experimental films, and literary adaptations on film. The course will also provide opportunities for student film making." A committee within the English department reviewed the surveys, cut the courses which garnered no "votes," and re-surveyed the students. About 20 courses were finally settled on. Then, teachers got to choose what courses they wanted to teach.

I hadn't suggested The Film, but I signed up to teach it. It seemed to me it would be great to teach a course that so many students wanted to take. I had the usual English Education background--no photography, cinematography or other related courses. Two fellow teachers, Nancy Cromer and Charlotte Schilt - and I had done some filmmaking with Freshman and Sophomore English classes. These two had attended an EPDA English Media Institute during the summer of 1969 and were full of strange and wonderful ideas about using film in the English class. They filled me with near religious zeal, suggested some books for me to read and both promptly left to teach in college!

I read all summer and tried to decide how to teach my Film class. Others, I read, were teaching film courses from a chronological, thematic, or a filmmaking point of view. Eventually, I began to emerge from complete desperation with the confidence that although I was not an expert on the subject I could at least do a passable job with a lot of help from my friends, the George A. Pflaum Publishing Company, The ASU Film Co-Operative, and Pyramid Films. I found these books particularly helpful in planning the course: Kuhns and Stanley's EXPLORING THE FILM (Pflaum)--an excellent book with basic information about film, cameras, and filmmaking; Feyen and Wigal's SCREEN EXPERIENCE: AN APPROACH TO FILM (Pflaum)--film history, film styles, suggested film programs, film terms, and other neat stuff; 35 FLICKS (EPDA Institute in Media and the Teaching of English)--a good guide to 35 short films complete with discussion questions, now out of print; Kuhn's THEMES: SHORT FILMS FOR DISCUSSION (Pflaum)--more discussion and questions for several short films; Knight's THE LIVLIEST ART (NAL)--great for film history. - The publications FILM NUT NEWS, MEDIA AND METHODS, MEDIA MIX and SEE MAGAZINE also had many valuable articles on film.

After a summer of reading, I decided on an eclectic approach. First, to satisfy both myself and the school administration, I set up course objectives. All courses in the elective program had to include emphasis on reading, writing, speaking and listening skills. I worked out five units with activities in these different areas. The course objectives were:

- a. The student will develop a more critical attitude towards film through exposure to numerous films of various types.

- b. The student will increase his skills in visual perception, reading, writing, thinking, speaking, and listening, by reacting to films and the ideas presented in them.
- c. The student will gain in his understanding of himself and others by viewing and discussing films which deal with various ideas and present relevant problems.

Second, I decided what equipment I would need. I ordered a class set of EXPLORING THE FILM to use as a text. The administration agreed to allow a \$2.50 lab fee for the course to cover rentals on films not available at ASU and equipment. The English department purchased a Dual 8 projector, a Kodak Super-8 movie camera, an editor, and a splicer. Not being an expert on this type of equipment, I went to different camera shops for advice before I ordered the equipment. Our English department only had one 16mm projector and we quickly learned that The Film class required access to a projector nearly every day of the semester.

My original course outline has changed only slightly. As new films are discovered, changes naturally take place. Basically, the course is divided into five general units--Film History and Terms, The Documentary Film, The Experimental Film, The Literary Adaptation, and a thematic unit. These are the films which have worked well for me in the different units.

I. FILM HISTORY AND TERMS

"The Movies Learn to Talk"

"Story of the Serials"

DR. JEKYLL AND MR. HYDE--the great Barrymore version--a student's comments,

"Now, I can see why people liked silent movies!"

POTEMKIN--Eisenstein's fantastic "Odessa Steps" sequence alone is worth the viewing

ALEXANDER NEVSKY--another Eisenstein classic. Don't show both--Russian films like Russian novels tend to get just a bit tedious

THE GOLDEN AGE OF COMEDY--hilarious film including sequences starring The Keystone Cops, Laurel and Hardy and even Jean Harlow

"Basic Film Terms"--the only good film on this subject that I have found

II. THE DOCUMENTARY FILM

NANOOK OF THE NORTH--the classic documentary--my students loved this film by the "father" of the documentary, Robert Flaherty

"16 In Webster Groves"--a look at well-off, complacent teenagers--produces quite a reaction among today's kids

"Why Man Creates"--an examination of creativity...All classes love this film--the only problem is that they have seen it about 12 times before you get them because all teachers love it too!

"Night and Fog"--a real stunner for mature audiences--those who need to get mature! Alain Resnais' film on the Nazi concentration camps. This film either provokes discussion or complete, horrified silence.

"Generations"--An un-corny look at the generation gap--all my classes thought it was good.

"They Said It Couldn't Be Done"--Lee Marvin and The Fifth Dimension--what more could anyone want?

III. THE EXPERIMENTAL FILM (film techniques, animated film, special effects, etc.)

"Neighbors"

"Fiddle De Dee"

"Pen Point Percussion & Loops"--all by Norman McLaren- many different techniques -- those who are really getting into film will be fascinated--the others will be mildly interested.

"Toys"--A cleverly done movie on a discussion provoking topic--are kids influenced by the toys they play with?

"Ares Contre Atlas"--Would you believe a funny war film? Clever animation--
 extremely humorous
 "I've Got This Problem"--The lack of real communication in our society--
 my classes like it--not for Freshmen
 "Run"--A surrealistic look at contemporary man--terrific.
 "Timepiece"--hysterically funny look at time, contemporary man--for
 sophisticated students
 "Omega"--2001 fans will be thrilled--special effects are tremendous.
 "Dream of Wild Horses"--I love it--the kids don't

IV. LITERARY ADAPTATIONS

"An Occurrence At Owl Creek Bridge"
 "Chickamauga"--from the short stories by Ambrose Bierce--both are excellent!
 "Rhinceros" --OK if you study the play first--otherwise pretty heavy
 "My Old Man" (Hemingway) A series of short stories on film,
 "The Lottery" (Jackson) All well-done--student response was
 "The Lady of the Tiger" (Stockton) enthusiastic

V. THEMATIC UNIT ON PROBLEMS

"The Summer We Moved to Elm Street"--very sensitive film on alcoholism's
 effect on the family
 "Body and Soul"--Black history and music
 "The Weapons of Gordon Parks"--the black photographer, his works and life
 story
 "Flavio"--A film by Gordon Parks
 "Stringbean"--a look at aging--students liked it

Each unit is followed by a quiz. Other written work includes occasional
 essay questions on films, five written film reviews and a report on a novel adapted
 for film.

Toward the end of the semester the students produce Super 8mm films on their
 own. I allow them to work individually or in groups and ask only for the "plan"
 of the film to be written up and submitted. The film is paid for from the lab fee
 and a Film Festival is held at the end of the semester. The films are basically
 home movie variety although some students do well and produce animated films.

I feel the elective curriculum in general is very successful both from the
 standpoint of students and teachers. The students have expressed their interest.
 Senior enrollment in English has gone up. Teachers don't gripe about three (Yes,
 three) preparations because they are interested in and stimulated by what they are
 teaching.

The Film class has produced more discussion and reaction from students than
 I have found in other English classes I have taught. I believe The Film has
 justified itself as a part of the English curriculum at Tempe High School.

"A CAT IS A CAT IS A . . ."

OR

"SEMANTICS! WHAT IN THE WORLD IS SEMANTICS?!?!"

Vivian L. Forde, East High School, Phoenix, Arizona

After almost two semesters of teaching Semantics and Logic, I've grown used to answering, or attempting to answer, this question. The course, however, is not a new one to the East High School campus. Actually, the core idea is about six years old. I first began the initial work as part of a class project in Methods of Teaching and Evaluating during my senior year in college. The next semester I did my student teaching at East, and my cooperating teacher gave me the opportunity to try out my unit. Success was fair as I look back on it, but I needed experience in general teaching skills to make it more successful. Over the next four years I used bits and pieces of the unit in my classes and made several changes. For all intents and purposes, however, it lay dormant during those four years. At the end of the school year 1969-70, I dragged it out and dusted off the cobwebs because East High had been selected to try out a semi-elective program with senior students during the school year 1970-71 previous to possibly going all elective the following year, 1971-72. My department head asked me if I would like to re-do my old semantics unit and expand it into a one-semester course as it was felt there was a need for this subject matter. We all know how much the world could profit from a lesson in the importance of good communication. Thus, we offered Semantics and Logic as a one-semester course to senior students following one semester of Senior Composition. I was faced with a problem as my ancient unit had been gleaned from a number of sources. I spent much time looking for a suitable textbook for my students. I was surprised to learn that several texts were available at the college level, but I could find nothing suitable for high school consumption. I found a semi-acceptable paperback, but when it came to actual usage, I found it exceedingly lacking for my purposes. Fortunately, we had a classroom set of Hayakawa's LANGUAGE IN THOUGHT AND ACTION. I used selections from this, but although the students were seniors, they seemed to have difficulty understanding the material. It was perhaps a bit too advanced for an introductory course to a subject few of them had even heard of before. I wonder if they even know what it is now! All was dark for me and the future of the class. However, toward the end of that year, I received notice of a new series of paperback books to be published by McDougal Littell and Company called THE LANGUAGE OF MAN. The pre-publication material looked very promising as the book contained units I felt should be covered in such a course. The format was eye catching (clever cartoons, unusual type, etc.), and the book was more of a collection of readings than the ordinary text with questions at the end of each chapter. In the meantime, I had put in my tentative order to use Hayakawa so a quick change was made. I finally received a completed complementary text at the end of the year and was delighted to see it was made to order for my concept of the course content. Thus, at last I had a good text, and I felt confident of success.

During the 70-71 school year, our English department worked hard on our switch to an elective program. We wrote short blurbs for each of the elective courses to be offered and distributed them through the English classes to the students. Several "straw" surveys were taken to ascertain areas of interest. Surprisingly, a large number expressed interest in the class. It was suggested that the course might be best for college-bound students of junior or senior standing. A student also had to have my permission before signing up for the course. Registration came, using a modified college approach, and three classes formed for

each semester. So armed with my new text and an optimistic attitude, I set out for a period of summer revelry.

First day of school--ugh! I faced my second period class, my first for the year in my new Semantics and Logic. The first question I asked, "How many of you know what semantics is?" Now this was a bad question to ask--zero response. My optimism almost left me, but I trudged on anyway, and I can honestly say as the end of the semester approaches, I'm glad I did. I find "teaching" this class one of the most exciting and exhilarating experiences in my career. I put the word teaching in quotes because I have learned along with my students.

Generally, the course consists of six major units of study: The Origin and Growth of the English Language, Semantics for the 70's, Language and Politics, Language and Race, Logic, and Language of Advertising. All units, with the exception of Logic, are included in the text. Naturally, I embellish them with appropriate supplementary material. Information for the Logic unit is gleaned from numerous sources on the subject. A major emphasis of this class is individual student participation in class discussion. Tests are of a different nature for most units. For example, during the study of the unit Language and Politics, each student was asked to devise his own test in any manner he chose covering material he felt important for the understanding of the unit. He was to draw upon material from the text and related class activities (films, discussions, etc.). In addition, he was to write out the answers to his test. I felt this approach would help students learn what to pick out as important material when studying. This would be of great value for college work. For the unit on Language and Race, students were asked to select one group (such as the KKK, NAACP, Black Panthers, women drivers, handicapped people, etc.) and write a short research paper concerning its prejudice. This, of course, would give them help with writing research papers, certainly of value to the college-bound student. For the unit on Language of Advertising, students will work in small groups inventing a product and planning a successful promotional selling campaign. Their "test" will be if they are successful in selling us their product. This should give them an understanding of the ways language is used to affect us as consumers. It should also be fun. Who says fun can't be a part of the learning process. For the other units, I gave essay tests. This wasn't necessarily a cop out on my part as I felt students needed practice in writing essays, a skill they will also find useful in college. Thus, these "tests" I hope not only measure student progress, but give them valuable learning in areas they will need to be skillful in for future college work.

In addition, each student is required to compile a Semantics Notebook throughout the semester. This is a collection of semantic problems the student feels relates to the unit we are currently studying. Problems are to be obtained from newspapers, magazines, radio, TV, or personal incidents. By having students do this, I feel they relate what they are studying to current problems around them. Thus, they can clearly see the relevance of this subject to their lives. Also, I am fortunate to have quite an extensive paperback library in my room of semantics-related books. Students are required to read a number of these "outside" books for a higher semester grade--another ulterior motive, they are READING!

My final yardstick of success is the final exam. However, this test, too, is different. I tell the students about it at the beginning of the semester so they will have plenty of time to work on it. It is to be a creative endeavor of an individual student or a group of not more than three. Its purpose is to reveal what they know about some aspect of semantics. It may take the form of a tape, 8mm film, oral class presentation, slide-tape production, collage--anything that

is creative and expresses what they think they have learned about the subject. The subject matter must be cleared with me in advance. Judging from last year's presentations, students really get an opportunity to use some of their own personal creative faculties, and the results are often far better than expected. Even the less-productive students are able to draw on their own personal talents that otherwise might not surface. Their endeavors are presented to the class the week before the actual final exam day.

Student reaction has been quite favorable. Several have been in other regular English classes with me in former years. One interesting aspect is that some of these students have been less than model in the past. However, in this class, almost without exception, I have noted a vast increase in their class participation and improved quality of work. I asked one of those students, a below-average student in my sophomore English class the previous year, why she was doing so much better. She replied, "Well, that junk we studied last year wasn't interesting, but this stuff is." Colloquial, but certainly two points in my favor. I try to impress all of my students with the idea to feel free to express their opinions on the subject matter under discussion and related personal experiences. I encourage them to challenge me if they disagree with an opinion of mine. I often play "devil's advocate" to encourage their participation and thinking. At times it becomes quite confusing, but I think confusion can also be positive. Sometimes I find myself trapped in a corner, but that's all right with me too. It results in a learning experience for all of us. I know that out of the confusion students are learning something. For example, after completing the research paper for the unit on Language and Race, one student said to me as he turned in his paper on Japanese concentration camps in the U.S. during World War II, "You know, I really learned something from that." He, too, had been a below-average student in my sophomore English class the previous year and somewhat of a discipline problem. But after observing him actually searching out information in the library, I feel that this comment was sincere. Parental reaction has also been favorable. During Parents' Night this fall, several came to find out what we were studying and most seemed pleased. One mother commented that her daughter, a student in my Semantics and Logic last year and now a freshman in college, had told her that the subject matter we covered had been most helpful in her college work thus far. In fact, the student recommended to her brother that he take the class, and I have him as a student now. Thus, with incidents and comments like these, I can't help but think the course has been successful in many ways.

However, with any new class, there are problems. One major one has been lack of student responsibility in turning in supplemental homework assignments. Conversations with teachers in other subject areas has indicated that this is a problem in all classes, but I still find this disturbing. There must be a solution but I haven't found it yet. Also, audio-visual materials, especially current films, are lacking. A good lecture series by the late Dr. Irving Lee is available, but the films are quite old and student moans can be heard all over the campus when I announce that we'll be seeing another one. They are in college-lecture style, and although the content is good, students find it difficult to maintain interest in the films. This I can understand. Thus, I am constantly in search of new and relevant films. These, however, are small problems, and I feel they do not hinder the course a great deal.

In conclusion, after six years of modification after modification, I think this is a course that students can really dig in to. I am most pleased with the results thus far and hope for even better success in the future. East High's switch to the elective program for its English classes has been most successful in my opinion, and the teachers involved generally agree that although there are

problems, they are ones that can be solved with time. English fundamentals can be taught within the "new" material with relative ease as I have shown. Students seem more involved in these courses, and the stigma of having to take a dry, dull, old English class seems to be disappearing a little bit. Teachers also have an opportunity to delve into their favorite subjects and thus their enthusiasm carries over into their classes. That old feeling of fearing you'll lose your sanity if you teach "Et tu, Brute" one more time is gone. There's no chance of becoming stagnant here--things are constantly changing, and you've got to change too. Perhaps the most important result of this kind of program, and one I have personally experienced in my Semantics and Logic course, is of students and teachers learning together. Hopefully, at least in my opinion, that's what education is all about.

YOU THINK YOU'VE GOT PROBLEMS

Jack Terry, Marcos De Niza High School, Tempe

They say experience is a great teacher. Indeed, during the past six months experience has been my greatest benefactor.

The Situation: A new department chairman, in a new high school.

The Problem: What type of curriculum to establish.

The situation is certainly not a new one, except that each school is unique within its own setting. For example, this situation involves a new high school, opening for the first time, with beginning freshman and sophomore students, of which approximately 60% are Caucasian and 40% Mexican-American and Yaqui origin. To extenuate the contrast even farther, the majority of Caucasian students are from "higher middle class" families, while the majority of Mexican-American and Yaqui students are from a lower economic and social area of development. To say that such a grouping of students is heterogeneous would be an understatement.

Thus the problem--find a curriculum in the area of English, suited to the needs and wants of the students.

The Solution: One of the first items to consider is the curriculum itself--what would in theory be the best type of curriculum for such a student body. Obviously, any English program should be founded upon communication skills--reading, writing, listening, and speaking (sounds dull doesn't it). But should the program center upon electives or should a more "traditional" approach be started?

In answer, I made somewhat of a compromise, with the emphasis upon an elective system. (And I might mention here that the instigation of our electives was accomplished by the cooperation of the entire English faculty--teachers interested and concerned with relevant education; and this is an important point, for any such program would die instantly without such total cooperation.) However, my experience has shown that freshman and sophomores still need a foundation on which to build upon and thus I established four semester classes that all students must take--(1) Mass Media, (2) Freshman Literature, (3) Oral Expression, and (4) Practical Writing and Composition. Such semester classes eliminates duplication of material and gives students and teachers a break from the monotony that can arise in longer, year type approaches.

But with such an array of students, there are many types of problems that can not be handled in the four designated classes. One obvious problem is that of reading, which the average classroom teacher is not fully aware of or qualified to correct. Therefore, the establishment of a reading program was vital, with classes for both remedial and developmental readers. Additional problems arose because of the number of bilingual students who have trouble with the English language. Thus, a third type of class was created, "Teaching of English as a Second Language" (commonly called an E.S.L. class). But then what about those students who are not remedial readers or who do not necessarily have the language barrier, but who are just slow and need additional, individual help. Such help has come from the fourth type of class, designated as a "Communications" class.

Thus, the solution to the curriculum problem--right? Wrong! A second and most important item to consider is the staffing, i.e., implementation of such classes. You can't very well offer a diversified curriculum without the personnel to cover it. Therefore, for the specialized programs, teachers with backgrounds in Reading and the Teaching of English as a Second Language were needed. And it

is preferable to have a teacher with a background in Reading for the "Communications" class. In fact, with approximately half of the student body reading on such low levels, it would definitely be beneficial for all teachers of English to have a background in Reading. And this is where I ran into a little trouble for not all of the English teachers hired had this type of preparation. Fortunately though we were able to secure the right people for the right job or the teacher who could quickly learn while on the job. And this can often be a sore point for as I indicated before, without teachers who are willing to change or work exceedingly hard, most of what you try to achieve will invariably fail.

Now we have a total English program designed around the needs and wants of the school, right?--Wrong! Perhaps we've taken care of the needs but not the wants. What about the Juniors and Seniors for the following two years.

As mentioned earlier, the emphasis of our English curriculum was to be placed upon electives. But what electives and again, for what group of students. In determining the electives, two factors had to be considered--what the students wanted and what the staff could or would teach. Therefore, surveys were taken of each group and the final analysis can be grouped around three content areas-- (1) American Literature and Southwest Literature classes, (2) Advanced Writing classes, such as Creative Writing or Research Writing, and (3) Cultural Study classes, such as the Mexican-American Literature. It would seem that by offering such courses, each ethnic or social group within the school would have some choice suited to their own interest. The individual names of the classes and their descriptions have not yet been fully determined but one of the important items to remember here is that the students did have their say in determining the curriculum. We are also considering some type of modular or flexible scheduling, in which case various classes would meet at different time intervals. But it must be remembered, that with a smaller English staff, that is until the school maintains all four grade levels, the number of electives that can be offered will be somewhat limited.

Determining the electives and scheduling the students, is in itself a problem. But would you believe there are numerous other such difficulties.

Additional Problems:

- (1) Beginning in a school not yet fully finished or furnished. (Example-- no chairs or lockers for the students)
- (2) Over-loaded classrooms with grade averages, determined by reading scores, ranging from second grade to tenth grade.
- (3) No established leadership or precedence set by an older group of kids (such as Seniors)
- (4) No established rules or responsibilities in which to follow (can lead to many misunderstandings)
- (5) Incomplete records for incoming freshmen.
- (6) Having few Audio-Visual materials or aids in the area of English.
- (7) Determining which students belong in the specialized areas before scheduling begins.

These problems are slowly being solved and perhaps many of the problems are not uncommon to other schools or other English departments, but meantime (you know, that time spent in "teaching") the plight of the English teacher continues, every day, five times a day.

As mentioned earlier, the continuum of classes was arranged on a theoretical

basis--a program designed on what was thought to be the best. Since we have been involved for only one semester thus far, it is still too early to tell whether this program is the most practical or functional. Perhaps some of the difficulties mentioned in this situation will help in the foresight for similar circumstances, but present solutions most likely will pave the highway for new problems. But to paraphrase Benjamin Franklin, an investment in knowledge most surely will pay the best interest.

MODERN AUTHORS -MODERN TIMES; AN ELECTIVE COURSE

Kay Ascani, Camelback High School, Phoenix

"It's not a waste now, when I come to school."

When I accepted the proposal to write up this elective course, I went directly to the kids for help. To use an old cliché: this course is my baby, my challenge, but I had to go straight to the source to find out just what WAS happening. What I found out confirmed all that I had hoped and feared well over three years ago when the need for this type of course became a personal, potential reality. I'm not an empiricist, so much of what I can share with you boils down to an elusive philosophy about who's kidding who.

"I didn't realize how deep protest goes. I'm questioning the unquestionable now. I mean I'm not content, but I'm thinking more than ever."

And that's it exactly. The course involves protest literature. I knew what I was reading outside of school all along, and these kids were reading the same titles, and that's how the course was born. But, the real issue is not that SIDDARTHA by Hesse is about Buddha, not that THE ART OF LOVING by Fromm is about love, not that ON THE ROAD by Kerouac is about beatniks, not that GREENING OF AMERICA by Reich is about the counter-culture, not that THE WRITING ON THE WALL by Lowfells is about poetic revolution, but that all these titles include me, and you, and especially them.

"I don't swallow stuff so easily anymore. I try to think and apply what I already know."

On the surface, we study questions about American problems and situations. This approach is in keeping with the established goals of the course. Literature is a mighty sword, but of little value, unless it hits its mark: people. More than that: people's attention to themselves. Once we've examined the crust, we tear it off, throw it away, and get to the meat inside. I wasn't surprised at all to find that many of us agreed on one basic point. The most effective protest is neutral: it is a question that plays around with one's sense of bias, but the question is not biased. It merely provides the menu of possibilities once it's asked; the meal involves the sense of taste, the cessation of hunger, depending on how much is eaten. Extend the metaphor somewhat, and it comes out like this: many students see education, especially literature study, as a tasty dish where the bread has already been buttered on both sides to discourage questions about menus.

"This may sound stupid to somebody, but what I've learned in here is that I've got a soul. And it's mine. You know what I mean?"

We never avoid controversial issues. Right now we're somewhere between religious dogma and religious freedom and exploring Eastern thought. The underlying motive has much to do with the beatnik-hippie journey to the East, but really we're asking each other's patience with our own spiritual or intellectual questions. I don't think the emphasis is on collecting answers. "You've asked that one too?" When we were involved with Fromm's attack on Freudian premises about man, one steady couple found out that they had asked the same questions of each other about the same premises. They had a lot to talk about after class.

"I like the idea that a person can leave class if the discussion doesn't sit well with him."

Sometimes, a few hurt feelings really get a discussion going. That's perhaps a high price for the person, but sooner or later we seem to arrive at that neutral ground where simply wording the question takes priority. We all know, however, that we have the option to cut out mentally or physically on the group if the person decides it for himself. When we listened to Sartre's NO EXIT, for instance, one day only 6 kids elected to stay during one period. It never occurred to us to question decisions to leave; we were more concerned about decisions to stay. Six people found out that hour that five other people thought about mirrors, too.

"I'm applying everything to Now. I've also found that I don't have much self-control."

She's referring to her assignments. At the beginning of the course, I suggested that all the assignments were open-ended and left completely up to the individual. What I wanted were the results in a notebook and later on a longer paper that involved some research that seemed relevant. At first, the students couldn't get going on topics to analyze in written form; they worried about what I wanted. The collection date is next week but based on some papers submitted early, I sense a happy medium of traditional "teacher-written" papers and unique "student-written" material. Many students confess that at first they were running out of items of protest to analyze and began to poke under rocks for topics. The tide is washing in both directions, though, and many can't eliminate any topic because it seems to have its place in protest too.

Which brings me to my grading system, what's left of it. I abandoned giving grades on notebook entries long ago, and spend the time challenging the thoughts, assumptions, and approaches in each paper. For the most part, my comments involve questions for the writer to consider in light of his thinking and alternatives in respect to an awkward approach. Of course, the intent is quality, not quantity, and I found that the students wavered in their concern about one paper per week. After a vote, each class brought the total number for the essays from 18 to 9. I'd like to think that the vote indicated a concern for special attention to each paper, but the assumption remains to be supported.

"I have to get good grades. My life depends on them!"

I dropped this problem in his own lap. He's got three alternatives. A student passes with a 3 (C) if all the work simply crosses my palm. If he elects to dismiss the work, he knows he fails the course. For those who must bring home 1's and 2's (for reasons like continued car insurance payments and the like) an extra essay is submitted so that I know what his goal is. I evaluate the extra paper with the regular notebook papers for balance to determine the grade of the work. I asked the students if they believed I was qualified to do this and we settled for a compromise. As long as I was very clear early about my pet peeves in essay work, and if I gave them room to veer from standard essay format if purposeful, they would regard my opinion as qualified. This sounded fair to me. Surprisingly, the classes voted to keep the research paper as a second term requirement. They sensed, I assume, the validity of research when it so directly involves the person's curiosity.

"There are no books in this course that include the reactionary points of view, as I see it. Can you justify the obvious liberal bias?"

I don't know if my reply to the parent's question was acceptable. But the question brought me to the students again. The kids were quite emphatic that they know I was in sympathy with some liberal views, but that the way I went into a subject made them think about many points, not one point of view. Often they ask for my personal opinion and I rarely refuse a chance to elaborate how I think I arrived at some of my theories, unless I don't have one yet and tell them so. For instance, one student asked me if man always acted in terms of his goals and I launched into a discovery of a possible alternatives to the goal-theory as I talked. As the questions started to fly, I realized that I wasn't able to stabilize some thoughts yet, that I felt I was on the way to a theory. Looking back, the total experience was moving, the students were intrigued by their help in formulating a new approach, and in general, the atmosphere reflected a process of discovery where no answer was derived for any of us, and still hasn't.

"Im more messed up now than I was before this class."

This fellow went on to say, however, that his present state of confusion was less chaotic because he had some tools now to use against confusion. You might say he was more confident about the degree of his messed-up-mess. Another student who feeds on self-discovery, offered an analogy about the course.

"It's like when you give a computer a bunch of unrelated data and somewhere from deep inside that box, the computer draws together some of the numbers and shows how they really go together in a way. That's how I feel about a lot of the discussions in here. Things are starting to fall into place for me. I feel good."

So do I.

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, on Elective Programs in English

This is the shortest bibliography published during the last four years of the ARIZONA ENGLISH BULLETIN. Most of the material published on electives in English stems directly or indirectly from the Trenton, Michigan, APEX program, and the first edition of APEX appeared less than six years ago in the summer of 1966.

1. APEX: A NONGRADED PHASE ELECTIVE ENGLISH CURRICULUM, 4th ed., Trenton, Michigan: Trenton Public Schools, 1970.
2. Frank J. Barone, "The Answer Is 'A Performance Curriculum,'" ENGLISH JOURNAL, Feb. 1967, pp. 227-228, 234.
3. Robert Beck, "From Hobson's Choice to an Elective English Program," CALIFORNIA ENGLISH JOURNAL, Oct. 1970, pp. 12-18.
4. David W. Berg, "Independent Study: Transfusion for Anemic English Programs," ENGLISH JOURNAL, Feb. 1970, pp. 254-258.
5. Rebecca Berry, "We All Teach Senior English," ENGLISH JOURNAL, Oct. 1967, pp. 994-996.
6. William C. Boring and Charlotte Reppert, "A Course in Twentieth-Century American Literature," ENGLISH JOURNAL, May 1968, pp. 665-669.
7. David B. Bronson, "The Story of an English Elective Program," ENGLISH JOURNAL, Nov. 1971, pp. 1086-1090.
8. G. Robert Carlsen and John W. Conner, "New Patterns from Old Molds," ENGLISH JOURNAL, April 1962, pp. 244-249.
9. James Carlson, "A Non-Graded Elective Program for High School," ENGLISH JOURNAL, Nov. 1968, pp. 1197-1202, 1206.
10. Mary C. Commers, "Operation English Freedom," ENGLISH JOURNAL, May 1970, pp. 674-676.
11. John K. Crabbe, "Those Infernal Electives," ENGLISH JOURNAL, Oct. 1970, pp. 990-993, 1004.
12. Nancy Cromer, "Flexibility in the English Curriculum: The Semester Elective Program," ARIZONA ENGLISH BULLETIN, Oct. 1970, pp. 15-23.
13. Kilburn Culley, Jr., "Changing an English Program," ENGLISH JOURNAL, May 1968, pp. 657-658.
14. George Hillocks, Jr., AN EVALUATION OF PROJECT APEX: A NONGRADED PHASE-ELECTIVE PROGRAM, Trenton, Michigan: Trenton Public Schools, 1971.
15. Ann M. Jaekle, "Safe for Diversity: Another Approach to the English Curriculum," ENGLISH JOURNAL, Feb. 1967, pp. 222-226, 313.
16. Mildred Jeranko and Jane Tyo, "Cowboys and Indians in the Classroom, or a Shotgun Approach to Teaching American Literature," ARIZONA ENGLISH BULLETIN, April 1971, pp. 62-64.
17. Lois Josephs, "Electives in the English High School Program: Drama and Flexibility," ENGLISH JOURNAL, Feb. 1971, pp. 246-250.
18. Carole M. Kirkton, "NCTE/ERIC Summaries and Sources. A Reference Shelf for Curriculum Planning. Part II: Elective English," ENGLISH JOURNAL, Dec. 1970, pp. 1306-1312.
19. Max Klang, "To Vanquish the Deadliest Game: A New English Curriculum," ENGLISH JOURNAL, Oct. 1964, pp. 504-515.
20. Andreas P. Lehner, "The Laissez-faire Curriculum in the Democratic School," ENGLISH JOURNAL, Sept. 1970, pp. 803-810.
21. Frank Malone, "The Elective Strain," ARIZONA (Sunday Supplement to ARIZONA REPUBLIC) August 22, 1971, pp. 6-12.
22. Thomas H. Morton and Mario P. Dei Dolori, "An Elective Program in a Small High School? It Works," ENGLISH JOURNAL, Oct. 1971, pp. 952-956.
23. Franklin G. Myers, "A Plan for All Seasons: Independent Study in an English Electives Program," ENGLISH JOURNAL, Feb. 1970, pp. 244-246, 251-253.

24. Warren M. Packer, "Color Me Grey, Dobie, or Sandoz," ARIZONA ENGLISH BULLETIN, April 1971, pp. 23-30.
25. John Risken, "The Changing Face of English -- One School's New Program, ENGLISH JOURNAL, April 1970, pp. 524-527.
26. Jack E. Smith, Jr., "180 Days: Observations of an Elective Year," ENGLISH JOURNAL, Feb. 1971, pp. 229-230, 235.
27. Rosanne S. Soffer, "Can an Elective Program in English Bring True Happiness?" THE LEAFLET (New England Association of Teachers of English), May 1971, pp. 3-7.
28. Rosanne S. Soffer, "It's a Small World," ENGLISH JOURNAL, March 1970, pp. 416-420.
29. Susan Taylor and Howard Henderson, "Hooked on English, Teacher-Initiated, Interest-Oriented, Nongraded, Student Elective, Student Acceptance, Curricular Hangups," OHIO ENGLISH BULLETIN, Sept. 1971, pp. 4-8.
30. Neil E. Van Riper, "APEX, The Trenton High English Program," BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY SCHOOL PRINCIPALS, April 1971, pp. 101-105.
31. Donald F. Weise, "Nongrading, Electing, and Phasing: Basics of Revolution for Relevance," ENGLISH JOURNAL, Jan. 1970, pp. 122-130.
32. L. Lucille White, "A Different Drummer: Writing in a Nongraded Elective English Program," THE LEAFLET (New England Association of Teachers of English), April 1970, pp. 22-27.

SHOPTALK: A Column of Brief Ideas and Sundry Thoughts about Elective Programs in English

Concluding her remarks about elective programs, Rosanne S. Soffer wrote, "If I were to select the greatest asset of the elective program I would say that it lies in the fact that curriculum is built to the specific needs and interests of a particular school and that the program has a built-in factor for change that makes it viable. I don't believe that any of us consider the elective program as an end-all. If, as it appears, the only constant factor in education today is in the factor of change, the elective program is an asset. As long as it functions well, it is an answer. We are already anticipating possible changes in the direction of greater individualization in instruction and the building of future courses with an interdisciplinary orientation and a focus on concepts instead of subject content or theme." ("Can an Elective Program in English Bring True Happiness?" THE LEAFLET (New England Association of Teachers of English), May 1971, p. 7.

A fine case-study of a school evolving its own elective program for its students and its English department is Nancy Cromer's "Flexibility in the English Curriculum: The Semester Elective Program," ARIZONA ENGLISH BULLETIN, Oct. 1970, pp. 15-23. Mrs. Cromer's article is particularly fine for its detailed explanation of the ways students were brought into the process of the elective curriculum, time after time. The last three paragraphs of her article deserving reprinting:

"Also, we should consider whether main emphasis is to be placed on teachers' interests or on students' interests, as most teachers will have some special interest that they are anxious to add to the curriculum. How much of the students' choice is actually eliminated when they are presented with a teacher-prepared list of course offerings, even though they are encouraged to add to it? Perhaps they would be more involved in the curriculum change if they were asked to begin the list of courses rather than initially experience the new curriculum in giving their response to an already prepared list of courses. We tried to provide for both teachers' and students' interests in course subject matter, although it may have leaned more heavily toward teacher interests as they prepared the initial list of courses.

Another consideration that should come early in planning stages is getting community involvement--in the planning if possible, but at least in giving them information on changes that are being made. Several interested parents have commented that they would have liked to know about curriculum changes.

Of course, an elective English program does not solve all the problems we face in teaching English, nor was it intended to do so. But through a more flexible structure we can design contemporary, interesting classes which get at the problem of student apathy. An elective program doesn't guarantee that teachers will drastically change their approaches and attitudes, but what it does do is provide a flexible structure where students have the opportunity to make choices based on their own interests."

An elective in "TV and Films" at Saguaro High School (Scottsdale) received attention in the TEEN GAZETTE (Saturday supplement to the PHOENIX GAZETTE) for Nov. 27, 1971. Devised by Richard Panagos, a Saguaro speech teacher, the elective for juniors and seniors encouraged students "to appreciate and effectively criticize film and to recognize the impact that both television and movies have on all people, especially young people."

A good, brief article on elective programs in the small high school is Thomas H. Morton and Mario P. Dei Dolori's "An Electives Program in a Small High School? It Works," in the Oct. 1971 ENGLISH JOURNAL (pp. 952-956). Some fine and quite specific recommendations for the small high school considering going to electives.

An intriguing elective on the Literature of War has been taught by Cynthia Standish at Tempe High School. A course description reads, "Literature of War examines war as a force which has shaped modern man and the world in which he lives through the works of novelists, poets, playwrights, artists, and composers. This is a study of man in conflict, of man seeking an answer in a world, 'tempered by blasts of war, both hot and cold.'" Materials used include Remarque's ALL QUIET ON THE WESTERN FRONT, Frank's DIARY OF A YOUNG GIRL, Boule's THE BRIDGE OVER THE RIVER KWAI, Crane's RED BADGE OF COURAGE, Sneider's TEA-HOUSE OF THE AUGUST MOON, and Hersey's HIROSHIMA.

Another elective, somewhat similar to the one above, is taught by Ruth Boyle at Washington High School (Glendale). The course description of Man in Conflict reads, "The course is designed to explore the realities of man's existence. Most of the time will be spent reading, discussing, and evaluating fiction and nonfiction relating to war, minority groups, environment, and population." Materials include Golding's THE INHERITORS (too little known and used in high school), Shute's ON THE BEACH, David's GROWING UP BLACK, and Greene's THE POWER AND THE GLORY.

A good and quite brief article on electives is Mary Commers' "Operation English Freedom" (ENGLISH JOURNAL, May 1970, pp. 674-676). Some of the electives her school, Lincoln Southeast High School in Lincoln, Nebraska, offers sound exciting and intellectually stimulating, both for students and teachers. "German Literature," "Theatre of the Absurd," "Science Fiction," "Nebraska Writers," "Modern Music," "Modern Fiction--Modern Grotesque," "Philosophy," and "Hemingway."

Interviews with Wilfred Ferrell (Chairman, Department of English, ASU) and Martha Davis (Communications Arts Supervisor, Phoenix Union High School System) take up most of Frank Malone's "The Elective Strain," ARIZONA (Sunday supplement to ARIZONA REPUBLIC), August 22, 1971, pp. 6-12. Dr. Ferrell clearly has some qualms about electives in high school while Mrs. Davis is just as clearly hopeful that electives may breathe life into the classroom. Just a few quotations:

DR. FERRELL: "To a degree, the humanities will be threatened; they already are suffering. What I regret is that some students are getting very little exposure to what has been accepted as classical literature. The big thing is to read what's current and relevant rather than Shakespeare, Milton, or Chaucer. That's the practical thing. So we're turning out generations of student who've never read a line of some writers we consider part of our literary, cultural and intellectual heritage. Of course, being committed to the humanities, I find a great deal in Shakespeare that is good in itself and I don't look for the practical. Classics provide a depth to a person's education. . . Anything that will motivate students to be interested and concerned about reading and writing will be a big improvement. Too often, they cannot read critically, they can't retain. It's often pretty agonizing for a student to be forced to read critically, carefully, when he's not prepared. Any program that will help students come better prepared for college writing is a good idea."

MRS DAVIS: "The interesting thing is that the literature courses the kids are enrolling in are mainly the thematic literature courses, courses that cover subjects like man conflicting with man or man searching for identity. Science fiction is big, too. They're practically ignoring Shakespeare, but we're not eliminating Shakespeare from the curriculum. We're simply teaching HAMLET in a course like 'Search for Identity,' and MACBETH in a course like 'Man in Conflict.' in other words, we're including the classics, at least some representation of them in other types of courses."

DR. FERRELL: "I think this is a very good idea for the classics, the thematic approach rather than the old chronological approach. The time has passed when we

can satisfactorily force the classics. We've got to somehow make them more attractive."

MRS. DAVIS: "Each one of the English courses, no matter what its title or its emphasis contains study of language and literature and composition because there's no way to separate these things. They're all integral parts of language learning and language. So while the course may be literature and a parent may be worried that a child won't get any grammar the way the parents got it, there are two forces at work. First, students will get some grammar, although they may not get such a concentrated dose of it. I have a hunch that we've wasted a lot of kids' time by giving them the same grammar lessons year after year after year and boring them to death until they're no longer interested in English. You can't study literature without considering the language and the way people use it, because it's an integral part of literature. We judge people by the way they talk, and I think this can be more vividly brought out in a piece of literature because we're always talking about what characters are like. And how do we decide they are a certain type of person except by their actions and by what they say? What better way is there to help kids realize that their grammar, their diction, their whole language pattern is important?"

Some valid criticisms of the elective program are sounded by John K. Crabbe in his ENGLISH JOURNAL article, "Those Infernal Electives" (Oct. 1970). The whole thing is worth reading, if for no other reason than to alert the enthusiastic English teacher to some potential dangers, but these quotes will sound some alarms and give the flavor of the article. "My principle concern about the elective programs I have seen fall under two of the favorite terms used by their program writers -- scope and sequence. Despite the breadth of the offerings, the scope of individual courses is in many cases very narrow, or else the offering is too broad to fit into the time allowed; and many of the accomplishments of the last decade in developing sequential approaches for literature and composition may be getting lost in the new jumble." (p. 991)

"Sequence is another matter. Since no two students need follow the same elective program, a teacher may be able to draw on no common literary experience outside his own nine weeks of readings /in a mini-elective/." (p. 992)

"There is the problem of who will teach what. When the elective trumpet sounds, and everyone jumps into his favorite bag, it is very likely to be a literature bag. . . . But who will teach the dreary little skills courses, the Composition Workshop, the Basic Communication?" (p. 992)

"I shudder to think of some mute inglorious Milton passing his days in the country schoolyard, unable to study Shakespeare, not because he didn't choose to elect it, but because not enough other people did." (p. 992)

"Still another heresy suggests itself at this point. Are high school students -- particularly the younger ones -- capable of selecting a balanced meal from all these goodies? It's all very well to preach that they are learning to live with decisions, but unlike college students they can't stay around an extra year if they err. We could examine the seniors to see if they had gathered the requisite pearls, but it might be rather late for remedies if they didn't pass. And not to flog the skills notion to death, but can we be sure that the girl who can't write two sentences of coherent prose, won't pass those wretched clauses off as poetry and slip our under cover of Creative Writing? Considerable counselling will be needed, another little labor for the English department to take on." (p. 993)

The Winter 1971 VIRGINIA ENGLISH BULLETIN arrived too late to be included in the bibliography for this issue, but several articles from the VIRGINIA ENGLISH BULLETIN are on electives, and deserve mention and reading, R. Baird Shuman's lead article, "Multiple Electives in the English Curriculum," Charles R. Duke's "CREATIVE DRAMATICS: A Natural for the Multiple Electives Program," and Robert Robertson's "FROM POLE TO POLE: The Teaching of World Literature as a Multiple Elective," particularly. Copies are \$1.00 from Foster Gresham, Dept. of English, Longwood College, Farmville, Virginia 23901.

In discussing the elective program at Central High School (Phoenix), Department Chairman Mrs. Coleen Goodwin suggested three special strengths of elective programs: "Flexibility--It permits students unprecedented opportunities to explore their interests in English and to develop their skills. It will be revised annually to provide for emerging interests. Common sense--It was 'built from the bottom up,' by teachers in consultation with students and parents, rather than being mandated by the school or district administration. Appeal--It is stimulating for the students because of the freedom of choice it presents to them. 'They're interested in each subject they take because they chose it.'" Concluding the newstory, Mrs. Goodwin commented on something that has probably worried more English teachers and administrators about the elective program than anything else--parental questioning, if not outright opposition, to the new curriculum approach. "When the list of elective courses was first distributed, she admitted, the faculty anticipated a flood of complaints from tradition-minded parents. 'We got the calls, all right,' she said, 'but not the complaints. They were saying, 'We wish we could go back to school.'"

(Peter B. Mann, "New Curriculum Puts Zest into English at CHS," ARIZONA REPUBLIC, Sept. 13, 1970, Sec. B, pp. 1, 10.)

In discussing his school's version of the elective program, which he calls a "laissez-faire curriculum," Andreas P. Dehner early discusses why he uses that term and later talks about a problem that worries many teachers, that students will choose courses because of the teachers rather than the course content.

"'Laissez-faire' means that the curriculum is negotiable. It means that what happens in the classroom is the product of the demands of the students as they are met by the supply of the teachers' abilities and the school's resources. It means the negotiability of all aspects of the curriculum, from basic objectives to daily assignments. Thus, it calls for students and teachers to discuss and agree on the objectives for their course of study. There is no inherent reason why all students must pursue the same objectives in a particular course, although most students will share some objectives. Adopting the laissez-faire curriculum means, of course, abandoning the idea of a body of knowledge and skills which is common to educated men and women and which all students must therefore acquire."

"Some teachers will inevitably be more popular than others, just as some subjects will interest greater numbers of students, but the likelihood that a teacher will have no students is extremely small, because the laissez-faire curriculum tends to be self-adjusting as students discover that they prefer a small class to working in a crowded class with a popular teacher; once they can spot the situation where they personally can gain more, they begin to learn not to make superficial judgments."

("The Laissez-Faire Curriculum in the Democratic School," ENGLISH JOURNAL, Sept. 1970, pp. 805 and 807.)

Worried about the claims of parents and other teachers of English that there is a body of material (usually called the "classics" or the "great books") which every child must read or all sorts of dire things will happen to him? Then hearken unto these modern words:

"There is a peculiarly persistent Victorian affectation that there are some books that 'every child should know.' This notion has its roots in the renaissance; but it needs to have its branches pruned. Every child should know the world in which he lives as thoroughly as it lies in him to know it. This world includes traditional lore and characters, 'classic' tales and long-enduring, if not eternal, verities. It is well to assimilate a great deal of this intellectual background. But it is more urgent to learn the present world and the world in which he is going to live."

(Sidonie M. Gruenberg, "Reading for Children," DIAL, Dec. 6, 1917, p. 576.)