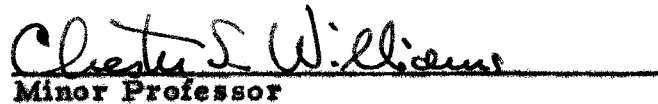
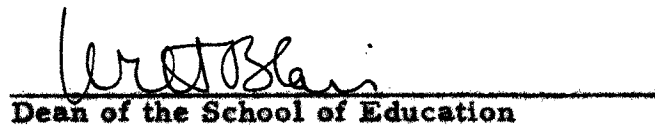


AN ANALYSIS OF TRENDS IN TEACHING LITERATURE
IN THE UPPER ELEMENTARY GRADES AS
RECOMMENDED IN THE ELEMENTARY
ENGLISH REVIEW, 1941-1950

APPROVED:


Major Professor


Minor Professor


Dean of the School of Education


Dean of the Graduate School

AN ANALYSIS OF TRENDS IN TEACHING LITERATURE
IN THE UPPER ELEMENTARY GRADES AS
RECOMMENDED IN THE ELEMENTARY
ENGLISH REVIEW, 1941-1950

THESIS

Presented to the Graduate Council of the North
Texas State College in Partial Fulfillment
of the Requirements

For the Degree of

MASTER OF SCIENCE

By

193299

Louise Richardson Graham, B. S.

Denton, Texas

August, 1951

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
Chapter	
I. INTRODUCTION	1
The Problem and Its Purpose	
Limitations of the Study	
Sources of Data	
Treatment of Data	
Related Studies	
Background of the Study	
II. TRENDS IN TEACHING POETRY AND DRAMA	8
Poetry	
Status of Poetry	
Aims of teaching poetry	
Selection of poetry for the classroom	
Presentation	
Summary	
Drama	
Scope and purpose	
Selection of material	
Methods of presentation	
Summary	
Compilation of General Trends	
III. TRENDS IN TEACHING FICTION AND NON-FICTION	27
Aims of the Literature Program	
Selection of Reading Material	
Methods of Presentation	
Criterion	
Types of presentation	
Oral reading	

Chapter	Page
Silent or free reading Correlation of reading with other subjects Tabular Summary	
IV. SUMMARY AND CONCLUSIONS	48
Summary Conclusions Poetry Drama Fiction and non-fiction	
BIBLIOGRAPHY	54

LIST OF TABLES

Table		Page
1.	Trends in Teaching Poetry and the Number of Articles Indicating Each Trend	18
2.	Trends in Teaching Drama and the Number of Articles Indicating Each Trend	24
3.	Trends in Teaching Fiction and Non-fiction and the Number of Articles Indicating Each Trend	45

CHAPTER I

INTRODUCTION

The Problem and Its Purpose

This study is an analysis of trends in teaching literature on the upper-elementary-grade level, as reported or recommended in the Elementary English Review during the ten-year period of 1941-1950. Each issue within this period was examined, and all material related to the present problem was analyzed, with special attention being given to data on junior-high-school literature.

The purpose of the investigation is to examine relevant material on current trends of teaching literature to the adolescent, as revealed in reported practices of classroom teachers throughout the United States. A compilation of these procedures appears to present a picture of what is being done in the field of literature on the upper-elementary-grade level in various sections of the country.

Limitations of the Study

Since no single investigation could explore all the concepts involved in teaching literature, as reported by educators, and because of the extensive connotation of the term "literature," the present study is arbitrarily limited to the following four areas commonly included in

practically all literature curriculums for the upper elementary grades: (1) poetry, (2) drama, (3) fiction, and (4) non-fiction. Discussion is limited to articles related to the upper elementary grades, with special attention to data which deal with the junior-high-school pupil. All articles listed under the title of "literature" which pertain to the lower elementary grades and the primary level are, therefore, omitted.

Sources of Data

The problem itself limits the sources of data to only one type---secondary. Various books, periodicals, reported investigations, and bulletins have been consulted for information on general concepts of literature and related studies. For the body of the study, however, reference is made only to issues of the Elementary English Review published during the period of 1941-1950.

Treatment of Data

The first step in the development of the problem was extensive reading in the field of children's literature, with special attention given to methods and materials which dealt with the junior-high-school level. These data served as a background for the study.

The second step was to examine every issue of the Elementary English Review published during the ten-year period under consideration. Attention was given to all material which appeared under the caption "literature."

The third step was to analyze the articles dealing with literature in the upper elementary grades. The final step, organization of the compiled material for presentation, resulted in the following divisions: Chapter I, Introduction; II, Trends in Teaching Poetry and Drama; III, Trends in Teaching Fiction and Non-fiction; and IV, Conclusions and Recommendations.

Related Studies

The investigation which most closely resembles the present study was one made by Davis in 1941.¹ An evaluation was made of the trends in teaching literature in the upper elementary grades, as outlined in the Elementary English Review during the period of 1929-1939. The investigator reviewed recommendations of leading educators and set them up as criteria for evaluating the articles under consideration. Trends were discussed in view of aims, choice of subject matter, presentation, and the use of tests and book reports.

Davis' investigation differs from the present study in that the former was an evaluation of trends, whereas the latter is a compilation of trends. Moreover, the former sought to determine whether classroom teachers of literature were measuring up to certain educators'

¹Florence Lee Davis, "Evaluation of Trends in Teaching Elementary Literature as Found in Articles in the Elementary English Review, Years 1929 to 1930," Unpublished Master's Thesis, Department of Education, North Texas State College.

standards, while the latter seeks to point out the current practices and procedures which are being used today in various schools in all parts of the country, as represented by published reports and descriptions.

Another difference in the two studies is organization. Davis analyzed trends in view of aims, subject matter, presentation, and the use of tests and book reports. The present investigation is organized on the basis of trends in teaching types of literature, namely, poetry, drama, fiction, and non-fiction.

Obviously, there is a difference in the dates of the Elementary English Review under consideration. Davis analyzed articles published during the period of 1929-1939, while the present study covers the period of 1941-1950.

Another investigation which had to do in part with the teaching of literature was made by Smoot in 1942.² The methods and philosophy of teaching English in the high school, as reported in the Texas Outlook, 1925-1940, were evaluated. Criteria for the evaluation were composed of concepts obtained from professional literature.

Smoot's study differs from the writer's problem in matters of sources of data, subject matter evaluated, and grades considered.

²Kate Owens Smoot, "An Evaluation of the Methods and the Philosophy of Teaching English in the Secondary Schools of Texas as Reported in the Texas Outlook, 1925-1940," Unpublished Master's Thesis, Department of Education, North Texas State College.

Another study in the field of reviewing articles was made by McElroy at the George Peabody College for Teachers in 1939.³ The teaching of composition, as reflected in reports in the Elementary English Review, 1924-1938, was reviewed and analyzed. The principles and methods of procedure were organized under three headings: (1) "Composition Taught in a Regular Class," (2) "Composition Correlated with Other Subjects and Activities," and (3) "Composition Taught Creatively."

McElroy's study differs from the present writer's investigation in that it dealt with composition rather than literature. Also, there is a difference in the period of time covered.

Each of the three studies reviewed in the preceding discussions differed from the present investigation in various respects. All of them, however, resembled the present study in that they reflected an awareness for the need of constant and continuous research which will tend to make English classes, especially literature, a source of personal development for each pupil.

Background of the Study

The people of Europe and America turned their attention in a remarkable way to a consideration of the worth and rights of the individual during the eighteenth century. This democratic movement in America

³Eulah McElroy, "An Analysis of Composition Articles in the Elementary English Review," Unpublished Master's Thesis, Department of Education, George Peabody College for Teachers, Nashville, Tennessee, 1939.

culminated in the Declaration of Independence in 1776, while the most dramatic manifestation in Europe was the French Revolution of 1789. These movements resulted in an awakened interest in the welfare of children and the beginning of a new kind of literature, known as literature for children. There are two types of this literature: the traditional kind that grew up among the folk of long ago and modern productions of individual contemporary authors.⁴

For many years there has been a general awareness among educators that the desired objectives of teaching of both kinds of literature were not being realized fully, although teaching methods have progressed markedly during the last decade. It is believed that under proper guidance and through effective stimulation, literature can be transformed from a mass of required reading into an interesting study of life.

Literature makes provision for the pupil to have an intimate familiarity and a feeling of friendship with great characters of the past and the present. Adolescents can be led to realize that literary material, whether written in 1851 or 1951, is concerned with human beings who are somewhat alike, regardless of the age in which they lived. Therefore, literature about those people can be taught in terms of life experiences and as an integral part of the pupil's own personal liking.

⁴Charles Madison Curry and Erle Elsworth Clippinger, Editors, Children's Literature, p. 7.

The possibilities of effective participation in literature are depicted in the following quotation:

. . . **S**ome day a boy or a girl while reading a good book, may catch a vision and have unlocked a door of opportunity which will mean a successful and useful life. He may, by the reading of good books, accumulate a greater fund of knowledge, develop into a better thinker, and become a more efficient worker. But best of all, he may find real friends in books, friends who will never fail him and who will give him enduring satisfaction throughout life.⁵

To conclude, it may be said that the child who reads easily and has been taught to seek for himself the information that may be found in books has taken the surest and shortest road to knowledge.

⁵Henry L. Cecil, "Motivating Good Book Habits," Texas Outlook, XII (October, 1928), 46.

CHAPTER II

TRENDS IN TEACHING POETRY AND DRAMA

Poetry

An examination of eighty issues of the Elementary English Review published during the period of 1941-1950 shows that a total of forty-nine articles are related to the teaching of poetry in the literature or language-arts classes of the upper elementary grades (which are often designated as the junior high school). It is to be noted that consideration was not given to discussions which dealt with poetry in the speech program, when the latter was considered as a separate area of instruction.

The major concepts contained in the articles considered are presented in the succeeding pages. These concepts and the number of articles in which they are discussed appear as summarized trends, in tabular form, at the conclusion of the discussion.

Status of poetry. -- This phase of literature has been described as being one of the most lasting and deeply effective of the literary arts. Yet research indicates that boys and girls, in general, have never fully enjoyed this art, and many grow up without knowing Fyfe, Milne, Rossetti, or Stevenson. Consequently, they have

denied themselves, or have been denied, a racial heritage, because "to be young without poetry is like being indoors when it is spring."¹

It has been suggested that the pupils' lack of poetry appreciation exists partially, at least, because poetry has been mishandled at school in the literature class. Such a condition may be due to various difficulties connected with teaching and reading poems. For instance, verse itself is often a distractor, because the language and the form are different from most reading material. Also, figurative language is not always easily understood.²

Aims of teaching poetry. — The purposes and aims of poetry in the upper elementary grades parallel the purposes and aims of all other areas of the curriculum—personal-social development.³ Because of this purpose, poetry, as one phase of literature, always will have a valuable place in democratic education.⁴

Regardless of what area of instruction is under consideration, the school is confronted with the demand that it prepare the pupil for living in the present and in the future. Each child must be helped to

¹Blanch Trezevant, "The Function of Literature in the Elementary School," Elementary English Review, XXII (March, 1945), 102.

²Mabel W. Tucker, "Do Your Pupils Enjoy Poetry?" ibid., XXIV (January, 1947), 33.

³Walter Loban, "Human Relations Now," ibid., XXVIII (March, 1951), 123.

⁴Sister M. Francis Loretto, "Developing Spiritual Values in Children," ibid., XXIV (October, 1947), 388-395.

develop the intellectual and emotional capacities for a satisfying and socially useful life.⁵ He must be helped to understand himself, his associates, and other people whose actions influence the world. As a result, each pupil should achieve some philosophy which will help him to understand his daily problems and to work out harmonious relationships with those about him. For this purpose, the solution of life's problems, as depicted in literary verse, is invaluable if it is understood and appreciated.⁶

Agnes says that since many real-life experiences cannot be brought into the classroom, poetry is a valuable instrument for providing desirable vicarious experiences for every child.⁷ Ryan adds that children can have fun while having these experiences.⁸

Through the medium of poems, pupils can picture the situations, the characters, the sounds, and the sights which the author has described and can feel the emotions which accompany the descriptions.⁹ The teacher's task is to provide materials which will supply desirable

⁵Ellen Frogner, "Books for a Friendly World," ibid., XX (October, 1943), 225, 227, 228.

⁶Evelyn Wenzel, "Child Literature and Personality Development," ibid., XXV (January, 1948), 12-16.

⁷Sister Mary Agnes, "Social Values in Children's Poetry," ibid., XXII (April, 1945), 133, 136.

⁸Calvin T. Ryan, "Poetry Can Be Fun," ibid., XXVII (November, 1950), 457-460.

⁹Paul Witty, "Promoting Growth and Development through Reading," ibid., XXVII (December, 1950), 495.

experiences, and to make reading them such a pleasant activity that the child will cultivate a taste for poetic literature which contributes to his optimum development.¹⁰

Selection of poetry for the classroom. ---Pupils should be supplied with an abundance of poetry which they can understand, visualize, respond to emotionally, and derive pleasure from reading or from hearing read.¹¹ Many poems are distasteful because they are so far removed from the child's experience.¹² Therefore, selection of material should be based upon the pupil's intellectual-emotional capacity, taste, needs, and interests.¹³ This means that the poetry program must be flexible.

Poetry should be chosen for reasons other than its historical value and conventional reputation. The chief criterion, on the contrary, should be the pupil's welfare, relative to his development of attitudes toward poems as a means of human expression, not merely as something which he is required to read or memorize.¹⁴

¹⁰A. Elizabeth Johnson, "Children and Poetry," ibid., XXIV (January, 1947), 43.

¹¹Sema Williams Herman, "Verse and Song for Democratization," ibid., XXV (October, 1948), 339-343.

¹²Mabel W. Tucker, "Do Your Pupils Enjoy Poetry?" ibid., XXIV (January, 1947), 33, 35.

¹³Virginia K. Neff, "Children of Other Lands," ibid., XXIV (November, 1947), 454-455.

¹⁴Julia Webber, "Speaking and Writing in the Elementary School," ibid., XXIV (April, 1947), 230-236.

Since comprehension is the primary basis of literary interpretation, individual differences should be given attention in the selection of material. In the average junior-high-school class, there is often a wide range of ability, and material should be appropriate for each individual pupil. Also, selection should be a teacher-pupil activity, not a teacher-assigned task.¹⁵

Presentation. ---In most cases, pupils enjoy poetry if the poems are selected wisely and presented interestingly. In fact, Ryan goes so far as to say that every child loves poetry until some grownup kills it for him.¹⁶

Teachers should discover fundamental appeals that are operative with junior-high-school pupils and should provide for much poetic experience.¹⁷ Too much emphasis cannot be placed upon the fact that it is more valuable to discover why pupils like or dislike poetry than it is to discover what poems they like or fail to like. At this point, McCullough says that "the moment memorization sets in and improvisation ends, language growth is no longer served."¹⁸

¹⁵Florence E. Gould, "Creative Expression through Poetry," ibid., XXVI (November, 1949), 391.

¹⁶Calvin T. Ryan, "A Plea for the Poets," ibid., XXV (April, 1948), 217, 220.

¹⁷Ibid.

¹⁸Constance M. McCullough, "Recognizing Child Development in the Reading Program," ibid., XXV (January, 1948), 9.

Poems should be presented in such a way that the pupil comprehends the content, which means that poetry should be within the literary appreciation of the reader.¹⁹ Although junior-high-school pupils should be able to read simple poems readily and effectively, if the material presents any difficulties, such as new words, unknown phrases, or distracting form, the teacher should be sure that each difficulty is overcome by every child.²⁰ Again, stress should be placed upon the fact that poetry presents difficulties not usually found in prose. These difficulties often interfere with the enjoyment of the poem.²¹ In fact, the absence or presence of reading difficulties appears to determine, to a great extent, the reader's emotional attitude for or against what he reads. Recognition of this fact probably led Fenner to suggest that teachers often are frightened at the prospect of trying to teach poetry to children, because the pupils' reactions generally are negative.²² However, if poems are conceived of as tools for social betterment and improved living, attitudes of the children generally will become positive.²³

¹⁹Kathryn R. Berry, "Rhythm in School," *ibid.*, XXV (March, 1948), 222.

²⁰McCullough, *op. cit.*, pp. 4-5.

²¹William S. Gray, "Reading and Understanding," *ibid.*, XXVIII (March, 1951), 154.

²²Phyllis Fenner, "Old Stuff," *ibid.*, XXI (October, 1944), 203.

²³Sol Channels, "A New Attitude toward Poetry," *ibid.*, XXVII (November, 1950), 454-456.

Poetry should be presented in such a way that the pupil identifies his own personal experiences with those of the author.²⁴ In other words, re-experiencing seems to be the key word in teaching poetry, because poems are written to be re-lived by the reader. Reading them should provide pleasure and should cause the pupil to think, sense, and feel with the writer—"a neat balance of psychological content and emotional intent."²⁵ Such a condition calls for a fruitful interrelationship between the individual poem being read and the individual reader. In other words, each pupil must realize that he has received something from what he has read, or heard read.²⁶

Poetry may be presented through oral reading, silent reading, or dramatization.²⁷ Jacobs insists, however, that poetry was written to be read aloud.²⁸ Oral interpretation may be read by a child, a group of children, the teacher, or some other adult and is considered to be an excellent means of presentation because of the beauty of

²⁴Serna Williams Herman, "I Teach a Way of Living," ibid., XXIV (November, 1947), 425-434.

²⁵Leland B. Jacobs, "Reading Poetry to Children," ibid., XXV (November, 1948), 418-419.

²⁶David H. Russell, "Reading Success and Personality Adjustment," ibid., XXV (February, 1948), 77.

²⁷Naidene Goy, "Let's Build a Poem," ibid., XXV (March, 1948), 228.

²⁸Jacobs, op. cit., p. 418.

rhythm. Silent reading is an individual activity, while dramatization generally is participated in by the entire group or by part of the group, at least.

At this point, it should be pointed out that the teacher plays an important part in the pupil's enjoyment of poetry, or his failure to enjoy this type of literature, regardless of the type of presentation used. The teacher who is concerned vitally with helping his pupils to really enjoy and appreciate poetry must love poems, must be familiar with an abundance of them, and must understand the personalities who are to experience this phase of literature.²⁹

In any type of presentation, poetry should be read for pleasure and for enlargement and extension of experiences. Therefore, poems should not be dissected to such a degree that the purpose is lost in the dissection. In this connection, Ammerman says children's poetic expression becomes both moving and revealing when they are encouraged to express their own thought and feeling, without any reference to rhyme, except to forget it.³⁰

Poems should be presented as an integral part of the child's daily program.³¹ Green says the time for poetry may come at any

²⁹Ivah Green, "The Time for Poetry," ibid., XXIII (April, 1946), 154-156.

³⁰Kathleen G. Ammerman, "Can Children Interpret Literature?" ibid., XXI (October, 1944), 207.

³¹Lena Denecke, "My Country Is the World," ibid., XXIV (November, 1947), 435-453.

odd moment in a school day. Many poems should appear naturally in some actual normal situation.³² Then children's enjoyment will come as a natural result, if the teacher has built up a happy classroom atmosphere and shows his own pleasure in reading. This means that poetry should be correlated or integrated with various other areas of the child's school program. Bowes, Painter, and Lynn believe that there is a close kinship between music and literature.³³ They say that music may relax the child and may "set the mood" for appreciation of related poems. However, teachers should be cautious not to use inferior, uninteresting, or incomprehensible poems merely because they are connected with some school subject.³⁴

Creative writing is an important phase of any poetry program, because it provides an opportunity for the child to express his own feelings.³⁵ However, Novokovsky warns that "one of the surest ways to develop a dislike for poetic or other creative expression is to require every pupil to write a specific amount of it on specified dates."³⁶

³²Green, op. cit., pp. 154-156.

³³Fern H. Bowes, Florence Painter, and Vesta Lynn, "Use of Recorded Music to Introduce Literature to Children," ibid., XIX (May, 1942), 178, 179.

³⁴Alice Galgliesh, "Stars to Steer By," ibid., XVIII (December, 1941), 289.

³⁵Johnson, op. cit., p. 46.

³⁶Gertrude Novokovsky, "Radio and Language Art," ibid., XXV (February, 1948), 104.

The time for creative writing is when some experience causes the child to feel an impulse to express his feelings.³⁷ In other words, this type of literature has value as an emotional outlet.³⁸

Class co-operation in the writing of poems is often worth-while in developing an appreciation of poetry. Constructive criticism by classmates and by the teacher should be given both for group and individual poetic efforts.³⁹

Summary. -- Summarized statements of preceding concepts related to teaching poetry in the literature class, on the upper-elementary-grade level, appear in Table 1, beginning on the following page. Major concepts are included as trends, and the number of articles in the Elementary English Review, 1941-1950, which indicates each trend is noted.

An analysis of data in Table 1 indicates that the main purpose of teaching poetry in the literature program of the upper elementary grades is the pupil's personal-social development, according to the number of articles which indicated the trend. Other purposes which rank almost as high include provision for vicarious experiences and

³⁷Sister Ann Marie, "Writing Original Ballads in Junior High School," ibid., XXVI (October, 1950), 383-385.

³⁸Jane Wilcox Cooper, "Creative Writing as an Emotional Outlet," ibid., XXVIII (January, 1951), 21-23.

³⁹Janet Anne Dann, "Speaking Thoughts Together," ibid., XXIV (May, 1947), 289.

TABLE I

**TRENDS IN TEACHING POETRY AND THE NUMBER
OF ARTICLES INDICATING EACH TREND**

Trend	Number of Articles
1. The primary purpose of teaching poetry is being interpreted as the pupil's personal-social development	47
2. Poetry is being interpreted as a valuable instrument for providing the child with vicarious experiences with which he can connect his own and other people's commonplace human experiences	43
3. Poems are being selected because of their potential value for helping the pupil to recognize poetry as a means of human expression---not merely as something he is required to read or memorize	42
4. Poems are being selected co-operatively by teacher and pupils and are based upon the individual's or group's intellectual-emotional capacity, with special emphasis on individual differences	37
5. Pupils are being helped to approach poetry as a recreational-creative activity, an emotional outlet, rather than as a critical or analytical task	41
6. Reading difficulties are being recognized as obstacles to the enjoyment of poetry, and special attention is being given to their correction	38
7. Memorization is being done through stimulation rather than compulsion, and poems are being considered to be a source of enjoyment rather than a source of information to be retained	12

TABLE 1--Continued

Trend	Number of Articles
8. Oral reading, either individual or choral, and dramatization are being used as the most successful means of presenting poetry because of the beauty of rhythm and the social value attached to group participation	39
9. The teacher's attitude is being recognized as a significant factor in the pupil's development of a like or a dislike of poetry	38
10. Poetry is being read for pleasure and as an integral part of the school program. Therefore, structure discussions and analyses are being minimized or discussed incidentally.	40
11. Poetry is being correlated and integrated with other phases of the curriculum and appears as a natural part of the school program	44

recognition of poetry as a means of human expression which pictures the problems and solutions of mankind throughout the history of the world.

The seven high-ranking trends related to techniques involved in teaching poetry include the following, according to rank: (1) poetry is being correlated and integrated with other areas of the school program; (2) poetry is being approached as a creative-recreational experience rather than as a critical or analytical task; (3) poetry is being read for pleasure rather than for analysis; (4) various forms of oral interpretation, including individual oral reading, choral reading, and

dramatization, are superseding silent reading and other work-type activities; (5) the teacher is being recognized as a significant factor in developing the child's attitude toward poetry; (6) poems to be used in the literature program are being selected co-operatively by teachers and pupils and are being selected on the basis of the individual's or group's intellectual-emotional status and capacity, with special emphasis upon individual differences; and (7) reading difficulties which appear in poetry are being recognized and corrected.

Another trend in the technique of teaching poetry as part of the literature program, which was indicated by fewer articles than the preceding trends, is related to the problem of memorization of poems. Reference to this phase of the program was mentioned in only twelve articles, but each author recommended that memorization should be the result of inspiration rather than compulsion.

Drama

For the purpose of this study, the discussions related to drama were limited to those which had direct bearing on literature for the junior-high-school pupils. No effort was made to include various phases of the program which commonly are incorporated in the speech class.

Only fifteen articles in the Elementary English Review, 1941-1950, were related to drama on the junior-high-school level. Regardless

of the small number, the trends indicated in each of the articles are discussed in the succeeding pages and appear in tabular form in the summary.

Scope and purpose. —Dramatization, rather than a study of the drama as such, is the usual pattern in the upper elementary grades. Much of the material includes short plays related to contemporary problems and comprehensible scenes from the so-called classics. Original plays and creative presentations of poems and prose, especially interesting books, are often a part of the program. Regardless of the type of material used, teaching through drama is predicated on the concept of education as a living experience, with personal-social adjustment as its primary aim.

In a discussion of the value of dramatization, as part of the literature program, Kamerman says that participation in plays appears to have a desirable therapeutic effect upon stammerers and children with simple speech impediments.⁴⁰ Maier reports that dramatization is an instrument for revealing human nature,⁴¹ while McCullough emphasizes its contribution to the pupil's comprehension of the material under consideration.⁴² Dawson adds that a secondary purpose of

⁴⁰Sylvia E. Kamerman, "Drama as a Teaching Tool," ibid., XVIII (December, 1941), 295, 299.

⁴¹Lucille S. Maier, "Bodily Activity and Creative Dramatics," ibid., XIX (February, 1942), 71.

⁴²McCullough, op. cit., p. 3.

dramatization is the enrichment of the pupil's vocabulary. She adds that children should be encouraged to adopt certain expressive words as their own as they dramatize, tell parts of stories in their "advertising" of favorite books, or when reading orally to various groups.⁴³

Selection of material. ---Much of the material selected for dramatization should be recommended by the pupils themselves and should be the outgrowth of some group activity.⁴⁴ Reliance on child judgment seems not only to be in harmony with a sound philosophy of education, but also appears to be practically desirable. If the group members choose the selection, they naturally will be more interested in its production than if the material had been thrust upon them; and each child or group will select material which is in keeping with the individual's or group's intellectual-emotional-experiential level.⁴⁵

Baxter says that an important consideration in selection of material for dramatic play, choral reading, or other types of reproduction, is content which artistically depicts the attitudes and ideals of democracy, fair play, courage, kindness, co-operation, and other

⁴³Mildred A. Dawson, "Maximum Essentials in English," ibid., XXV (January, 1948), 37.

⁴⁴Althea Beery, "Oral Language and Inter-group Harmony," ibid., XXV (March, 1948), 171-172.

⁴⁵McCullough, op. cit., p. 3.

human-relation themes.⁴⁶ In other words, dramatization is a valuable medium for experiencing desirable citizenship. It should be added, however, that the enjoyment which results from dramatization should not be decreased by any type of static drill on the moral theme of the material.⁴⁷

Methods of presentation. — Any type of dramatization offers a great and comprehensive opportunity for pupil participation. It is a tested and successful method of enlivening and vivifying literature in the classroom.⁴⁸ However, interesting short plays, easy pantomimes, puppets, and choral speaking are more in keeping with the junior-high-school pupil's interests than is the type which requires heavy dramatic roles.

Since lines generally become more stilted with each rehearsal, they seldom should be memorized in any method of presentation. The main points of emphasis are not lines, but comprehension, free expression, re-experiencing, and enjoyment.⁴⁹

⁴⁶Bernice Baxter, "Democratic Practices in the Language Arts," ibid., XX (March, 1943), 110.

⁴⁷Marcella Mason, "Let's Say It Together," ibid., XX (May, 1943), 200.

⁴⁸Clara Evans, "Dramatic Play," ibid., XXVI (April, 1949), 201.

⁴⁹Charlotte A. Kiviat, "The Values of Dramatization," ibid., XXVII (November, 1950), 465.

Summary. -- Major concepts related to dramatization of literature in the junior high school are summarized as trends in Table 2. The number of articles in the Elementary English Review, 1941-1950, which indicated each trend is included.

TABLE 2

**TRENDS IN TEACHING DRAMA AND THE NUMBER
OF ARTICLES INDICATING EACH TREND**

Trend	Number of Articles
1. Dramatization is being used primarily as a vehicle for promoting the pupil's personal-social development	14
2. Dramatization is being used to encourage pupil participation and to take care of individual differences	13
3. Dramatization is being used for its therapeutic value	4
4. Dramatization is being used as a vehicle for interpreting human nature	12
5. Dramatization is being used to facilitate comprehension	10
6. Dramatization is being used to enrich the child's vocabulary	2
7. Pupils are being given the opportunity of helping to select material with emphasis on their intellectual-emotional-experiential level	12
8. Enjoyment of dramatization is superseding drill on the moral theme of selections	11

TABLE 2---Continued

Trend	Number of Articles
9. Interesting short plays, easy pantomimes, puppets, and dramatized choral speaking are being used more widely than heavy dramatic material	9
10. Lines are being re-created by the pupil, in his own words, instead of being memorized	8

An analysis of data in Table 2 indicates that the primary aim of dramatization in the junior high school is the pupil's personal-social development, according to the number of articles which indicated the trend. Other aims which ranked almost as high include pupil participation, provision for individual differences, interpretation of human nature, and facilitation of comprehension. Two aims which were mentioned in only a few articles include speech therapeutics and enrichment of the vocabulary.

Trends in the selection of material emphasized pupil-teacher co-operation, with emphasis on the child's intellectual-emotional-experiential level, and human-relation content. Trends in presentation, in their order of rank, include emphasis on enjoyment of dramatization, rather than drill on the moral issues of the material; the use of interesting short plays, easy pantomimes, puppets, and choral speaking; and minimized memorization of lines.

Compilation of General Trends

An analysis of preceding data related to poetry and drama indicates that the primary purpose of teaching both poetry and drama is the personal-social development of the pupil. In both areas, material is to be selected on the basis of the child's interest, comprehension, and experience. Methods of presentation in both areas involve pupil participation, correlation, and provision for individual differences.

CHAPTER III

TRENDS IN TEACHING FICTION AND NON-FICTION

For the purpose of this study, fiction is interpreted as books which are read purely for enjoyment and emotional release instead of for information. In most instances they have to do with real-life problems of people. They may be romantic, humorous, mysterious, or plain narratives. In contrast, much non-fiction in the junior high school consists of selections from biographies, literary classics, tales of adventure and travel, short plays, books, or stories about science, construction, nature, and industry.¹ Newspapers and periodicals are often included.² Recently comic magazines have found their place in many libraries.³ However, this medium has not received unanimous acclaim as a phase of the literature program.

In order to determine what is being done currently to promote efficiency in teaching literature in the upper elementary grades, an

¹Lillian Hollowell, "Biography for Young Readers," *ibid.*, XXIII (October, 1946), 262.

²Lester R. and Viola D. Wheeler, "Newspapers in the Classroom," *ibid.*, XXII (December, 1945), 324-328.

³Robert Vigus, "The Art of the Comic Magazine," *ibid.*, XIX (May, 1942), 168-169.

examination was made of 112 articles related to the teaching of fiction and non-fiction, which appeared in the Elementary English Review during the period of 1941-1950. Only those articles which had direct bearing on the literature program were considered, and no consideration was given to discussions dealing with the mechanics of reading. The major concepts contained in the articles are presented in the succeeding pages. These concepts and the number of articles in which they are discussed appear as summarized trends, in tabular form, at the conclusion of the discussion.

Although there are many aspects involved in teaching fiction and non-fiction in the junior high school, the following three areas are of major importance: aims, selection of material, and methods of presentation. These phases of the program are considered separately in the succeeding discussions.

Aims of the Literature Program

The literature program in the junior high school must be built upon a foundation of major objectives. These objectives or aims have been stated in many forms, but the term "personal-social development" seems to cover them all. Personal development results from experiencing the things which authors have put into books and deriving satisfaction from the reading.⁴

⁴Dora V. Smith, "Building the Lines of Communication in the Elementary School," ibid., XX (March, 1943), 85.

Smith says that there is a strong relationship between mental health and reading achievement, and that personality difficulties frequently improve as reading ability improves. Research indicates, however, that the same book does not produce the same effect on all individuals. This knowledge explodes the theory that having all children in the class read a certain story will result in changed attitudes in the entire group.⁵ Since literature is one means of broadening experiences, and since personality development takes place through experiences, it follows that the study of literature can contribute to personality development.⁶

In agreement with the preceding concept, Russell says that the aim of literature-reading extends beyond the acquisition of certain abilities to the effects of reading upon the whole personality pattern. He adds that the modern teacher should not ask herself, "What is Johnny doing in reading?" so often as she inquires, "What is reading doing to Johnny?"⁷

Social development can be a product of the printed page, because literature is another avenue that offers the child an insight into the

⁵Nila Blanton Smith, "The Personal and Social Values of Reading," *ibid.*, XXV (December, 1948), 497-498.

⁶Evelyn Wenzel, "Children's Literature and Personality Development," *ibid.*, XXV (January, 1948), 13-14.

⁷David H. Russell, "Reading Success and Personality Development," *ibid.*, XXV (February, 1948), 73.

feelings and thoughts of other human beings. Because it offers them this quality, literature will always be an important aid in helping them to understand other people---and because understanding other people is so crucial a need for all human beings, literature used for that end will always have a central place in democratic education.⁸

Many secondary aims of literature have been stated. One of the purposes of including both fiction and non-fiction in the junior-high-school literature program is to guide the child's reading in such a way that his reading interests will be permanent.⁹

At this point, the role of the teacher should be considered. To begin with, it should be said that adolescents in the junior high school generally are omnivorous readers. They are ready to accept any book which is available, and they are especially desirous of sensational stories. The demand is in keeping with their development, and instead of trying to stifle or thwart the desire, the teacher should recommend and make available books which have the attractive adventure features of the "dime novel," and which have, in addition, sound artistic, ethical, and human qualities.

Trezevant emphasizes, however, that too many teachers have attempted to force their own tastes upon children. There is grave danger

⁸Walter Loban, "Human Relations Now," *ibid.*, XXVIII (March, 1951), 123.

⁹Opal French, "Guided Free Reading in the Classroom," *ibid.*, XXIII (January, 1947), 31.

in compulsion in regard to reading. Opening a book at an exciting chapter, telling a part of the story, asking a child what he thinks of a good book---all these are devices which are more conducive to reading with enthusiasm than is an attempt at compulsion. The teacher of to-day must know children; also, he must know books.¹⁰

The teacher who has thoroughly familiarized himself with the student's interests and background, who has gained his confidence and trust, has won half the battle. He brings to his next task a wide knowledge of all the good books ever written for boys and girls for a triumphant completion of his work. He must consider the library a well-stocked store, and he must know that stock well. For each kind of deficiency, for each type of reader, he must be able to bring to mind the specific book that will be attractive. His chief aim is to bring a good book and a child together.¹¹

Loretto stresses the fact that it is important for teachers to give careful study to what is best and finest in children's books, since reading itself reacts on the moral sense, either favorably or unfavorably.¹² She says that many wrong values which often are presented to the

¹⁰Blanche Trezevant, "The Function of Literature in the Elementary School," ibid., XX (March, 1945), 100.

¹¹Wilma Leslie Garnett, "Why Read?" ibid., XIX (April, 1942), 122-124.

¹²Sister M. Francis Loretto, "Developing Spiritual Values in Children," ibid., XXIV (October, 1947), 388.

child through films, radio, and the comics may be offset through desirable books. It is essential, she adds, that the teacher direct the pupils' thoughts to the ideals that are outstanding in the characters as they appear in books. Unless they have careful guidance that will lead them to discern these characteristics, children cannot formulate moral principles.¹³

Lewis summarizes the significance of the teacher in the child's selection of reading material by suggesting the following desirable qualifications: she must (1) know adolescents; (2) know literature; (3) know modern-day substitutes for literature; (4) know how to interview; (5) be able to remedy poor reading habits; (6) be skilled in the use of testing devices; (7) be able to make a book sound so attractive that an adolescent will be unable to sit still until he gets his hands on it; and (8) be a skilled salesman. In other words, without being didactic, he must be able to convince his pupils of the superiority of good literature over shoddy substitutes.¹⁴

Another secondary purpose of literature in the junior high school is to extend the pupil's experiences and interests by providing vicarious experiences, which are rich and varied. It is a recognized fact that

¹³ Ibid.

¹⁴ Norman Lewis, "What About the Child Who Doesn't Like to Read?" ibid., XIX (October, 1942), 209-210.

the ideas and attitudes which the reader brings to literature are the result of his past experiences. The choice of selections should be based upon the possible links between the potential and available material and the pupil's past experience and present emotional level.

Baker emphasizes this concept in the following quotation:

Provide readiness experiences at all levels. The more meager the home from which the child comes, the more enriching experiences the school must provide--- field trips, visual aids, experiments, and other interesting activities. At every level, we must take pains to see that children have experiences which give the printed page meaning.¹⁵

A third secondary purpose in teaching fiction and non-fiction to upper-elementary-grade pupils is to help them re-experience or re-live the author's story, because generally it is a picture of life itself.¹⁶ Great writers, present and past, have been fascinated by human relationships. Their poems, stories, essays, plays, and novels usually deal with people who live and work together. Fiction and certain types of non-fiction are mirrors which reflect those human interests and the problems which grow out of human contacts. Therefore, one of the chief functions of literature is to enable the child to understand and appreciate life, on his own level.

¹⁵Emily V. Baker, "Reading Problems Are Caused," ibid., XXV (October, 1948), 369.

¹⁶ibid.

Selection of Reading Material

The popular conception of the school's curriculum is that it is a body of guided experiences which are in keeping with, or which parallel, present and future experiences. Literature is no exception to this educational concept. Its selection should contribute to the aim of all school experiences—the development of the child.

The great variability and the distinct catholicity of children's interests in reading make a wide range of material essential. Variety of selection affords an opportunity to realize that true literature, whatever its form or age, is a living reality which illuminates life everywhere and at all times.¹⁷

Since different types of content are needed for realizing different purposes, varied types of content, both literary and informational, both fanciful and realistic, are necessary. However, in all types of reading, the welfare of the reader is of paramount importance. For that reason, the literature course should begin with themes or subjects which are familiar, comprehensible, and interesting to the pupil.¹⁸

Kruzner goes so far as to say that if teachers of literature would spend a little more time trying to discover the interests of different

¹⁷ Clara Evans, "On Reading Aloud," *ibid.*, XXVIII (February, 1951), 83.

¹⁸ Clara Evans, "Stories and Poems for Young Children," *ibid.*, XXV (November, 1948), 425.

students in the group instead of trying to force personal selections upon them, they might contribute more to the pupil's appreciation of good reading material.¹⁹ In agreement, La Brant warns of the danger inherent in compelling children to read materials which adults consider to be desirable, regardless of how far the book misses the child's experience and interest.²⁰

For a book to be interesting to adolescents, Guttery points out that style requires all the skill, planning, and artistry that are used in writing for any age. The material must be of undoubted value; must appeal to the child's immediate interests; must cover a wide range; the illustrations must be good; and the physical makeup of the book must be attractive and durable.²¹

Although much significance is attached to the teacher's role in guiding the pupil's selection of desirable reading materials, Fenner says that children should be given time to browse around and should be allowed freedom to choose books for themselves.²² It may be true that indifference on the part of many, distaste on the part of some, and

¹⁹ Donald L. Kruzner, "Reading as a Live Experience," ibid., XXIV (December, 1947), 540.

²⁰ Lou La Brant, "Language Teaching in a Changing World," ibid., XX (March, 1943), 95.

²¹ Jean Guttery, "Style in Children's Literature," ibid., XVIII (October, 1941), 208-212.

²² Phyllis Fenner, "Old Stuff?" ibid., XXI (October, 1944), 203.

interest on the part of a very few, result when books are imposed through any procedure, except stimulation.²³ Gates warns that if the reading program continues to be as arduous and uninspiring as it is in some schools, the program will jeopardize literary appreciation and basal reading.²⁴

Methods of Presentation

Good books are helpful in the cultivation of effective reading habits and are a means of introducing boys and girls to the fascinating world of literature. If presented wisely, they can contribute to the attainment of all true education--personal-social development.

Criterion. --All literature should be presented in terms of life experiences, and should be taught purposefully as an integral part of the pupil's life. This means that the material should be adapted to the abilities and interests of individuals and of groups.

Reading material must always be considered in relation to the individual. If a reader finds that a book fails to vivify him, deepen awareness, or interpret significant human experience, then for him that is a poor book, regardless of its impressive position on any number of reading lists. For this reason, the pupil's interests and

²³Althea Beery, Elizabeth Guilfoile, and others, "Developing the Reading Interests of Children," ibid., XX (November, 1943), 280.

²⁴Arthur I. Gates, "What Shall We Do about Reading Today?" ibid., XIX (November, 1942), 233-234.

experiences should be recognized and used in planning a worth-while, meaningful, experiential literature course. Enjoyment of books will spread through a group of children. However, without the guidance of an adult who is able to make appropriate suggestions, it may be as "uncontrolled as a grass fire on a windy day."²⁵

Age, sex, mental ability, rate of physical development, health, school environment, social and economic status, home training, emotional endowment, and temperament are factors which affect a pupil's reading status. For these reasons much consideration should be given to individual differences, because all pupils in the same grade or even in mentally equated groups do not possess the same readiness for reading or the same desire for certain types of literature. Fortunately, one must note with gratification that modern libraries contain a wealth of fiction and non-fiction which is presented in the vocabulary of the average child and youth.²⁶

Hatfield charges that because we are so serious today, many seventh-grade youngsters cannot surrender to Alice in Wonderland.²⁷ He urges that the teacher provide happy experiences with such literature, because these experiences make a direct and permanent

²⁵R. Nance Stauffer, "The A B C's of Enjoyment of Reading," ibid., XXIII (January, 1946), 38.

²⁶Max M. Wright, "Terrible Tales for Tots," ibid., XVIII (May, 1941), 190.

²⁷W. Wilbur Hatfield, "Literature for Personal Growth," ibid., XXIII (April, 1946), 150.

contribution to mental health. Thus the responsibility of the teacher is magnified.

Types of presentation. --Practically all of the reading in junior-high-school literature classes can be classified in two categories --oral and silent. Trends in each of these types are outlined in the succeeding discussions. All of the concepts presuppose that the pupil has mastered the mechanics of reading to a satisfactory degree. It is the function of reading instruction to develop the pupil's ability to see the author's purpose and his plan of organization, to recognize problems inherent in reading material, to interpret problems and comprehend their essential conditions, to locate data with facility by utilizing guideposts and by skimming, to evaluate statements and judge the validity of conclusions, and to apply the reading techniques best adapted for purposes of retention and recall. If each pupil is not proficient in these skills, he should receive specialized training, because inability to read is a barrier to the appreciation of literature.

Oral reading. --The main function of oral reading in school and out-of-school life is the conveyance of meaning and feeling to auditors. This is the social value of oral reading. The literature program is an appropriate place for developing a proper attitude toward the audience, and effective natural expression of the meaning through proper fluency, correct emphasis, appropriate use of the voice, and inhibition of distracting mannerisms. McCullough points out certain

motivations for effective oral reading in terms of the following suggestions:

Contrary to public opinion, fluent oral reading is not gained by a great deal of sight reading or a great deal of oral reading around the room while everybody looks at the same page. The performance, in sight reading, is bound to be inferior in quality because it is not prepared. The standard is apt to be low in oral reading around the room because the reader has no reason for making himself clear or interesting to his audience. Fluent oral reading can come through the reading of easy material that has been read carefully silently in advance. It is motivated by situations in which the reader wants his audience to know how the place looked, how his opinion of a character is justified by the words of the book, or how the character felt.²⁸

Baker advises teachers to reduce oral-reading activities to those occasions in which the children have a reason to read orally—occasionally to share a story or an anecdote, to prove a point during class discussions, but rarely when their classmates are following.²⁹ She says that, except when making informal inventories of reading abilities, children should be given an opportunity to be thoroughly prepared before reading orally, because the poor reader should be spared the embarrassment of reading before his group. Parent insists that effective oral interpretative reading is one of the best methods of teaching appreciation of literature to children in the upper elementary grades.³⁰

²⁸ McCullough, *op. cit.*, p. 5.

²⁹ Baker, *op. cit.*, p. 369.

³⁰ Norma Parent, "Speech Techniques and Children's Literature," *ibid.*, XXVII (November, 1950), 450.

She says that in this activity the teacher does a maximum amount of preparation and direction, but a minimum of participation, which is a desirable type of teaching.

Blosser reports an interesting activity that was carried on in an elementary school in Chicago.³¹ During Book Week, a book-character parade was held in the assembly hall. The parade underwent a metamorphosis in the process, emerging as a reception given by Louisa M. Alcott in honor of Robert Louis Stevenson to 150 best-loved characters of children's literature. It was agreed that participation would be voluntary, and that a child impersonating a character must have read the book in which the character was portrayed. Exceptions were made only in the cases of a very few retarded readers and children of the sight-saving classes. Each child planned his costume according to his own interpretation of what he had read. The assembly proved very effective, and it stimulated a lively interest in books.

Another activity that has been tried successfully is the formation of book clubs. The clubs usually meet once a week in the library or classroom. Each table group reports to its own members, while the teacher visits various groups. A notebook record at each table is kept by a child chairman. The best book talk is decided by the children, and one from each table is given before the entire class. This

³¹ Mary Blosser, "Miss Alcott's Reception," ibid., XIX (October, 1942), 194-196.

is a very simple device, yet it creates great interest in books on the part of the pupils.³²

An activity that probably calls for some skill is the use of puppets. The selection of the story is the first step in using marionettes in literature. The story is then divided into scenes, and the stage settings, characters, and the scenery are selected. The children change the story into dramatic form and re-create in their own words. This activity has been used very successfully in stimulating children's interest in reading.³³

Silent or free reading. ---Free reading is a procedure in which the pupils are led but not driven to read. The activity is motivated by making experiences and associations with reading a pleasant activity. The reading room for each reading class contains many books and other reading materials of various kinds and of various levels of reading difficulty. In this way, free reading attempts to adapt materials to individual differences. The pupils are allowed a free choice as to what they read. They do not study, or read orally, or do reference reading, or perform any work-type activity; free reading is intended to be without a work element. There is none of the ritual of the traditional classroom---no themes, no formal vocabulary drills, and no

³²Florence Tredick, "Pupil Participation in the Elementary School Library," ibid., XX (October, 1943), 241.

³³Florence A. Brady, "The Use of Marionettes in Literature," ibid., XXII (May, 1945), 182.

tests except such objective standardized tests as may be a part of the school's testing program.

Gates urges that more free-reading periods are needed, together with a larger amount of lusty, challenging, and satisfying content for the literature program.³⁴ He goes so far as to say that the schools are largely to blame if interest in reading is not developed, or if it is developed at first and is later reduced.

Hubbard reports that much variety is noted in the types of reporting on free reading which the pupils have done.³⁵ He describes the manner in which a real or a dummy microphone is used for reviewing books. The value of a mimeographed newspaper which carries a review of some piece of literature also has been described. The co-operative enterprise of a typewritten book, which contains contributions from all members of the class on various phases of the book has been recommended. In addition, reports on the value of illustrated incidents in the story by means of illustrations cut from magazines, or by the use of drawings and dramatizations of scenes have indicated their effectiveness.

McCormick reports that there is a decided tendency to do away with written reports on books read.³⁶ Children are asked too frequently

³⁴Gates, op. cit., pp. 233-234.

³⁵S. Hubbard, "A County Focuses on Its English Curriculum," California Journal of Secondary Education, XV (November, 1940), 421-4.

³⁶Alice McCormick, "Our Library--Present and Future," Elementary English Review, XXIII (October, 1946), 257.

to do what they cannot do successfully. However, she says that it is necessary to have much conversation about a book. Children need to talk things over for understanding, for enjoyment, and for simple explanations. If this is not done, children may miss much--even the point.

Often children are encouraged to read if a record is kept for each child. Either the teacher or the pupil may keep the record, which is simple. Pupils are asked merely to tell why they liked or did not like the book and to note the author and illustrations. Such a record, though brief, has value.³⁷

Correlation of reading with other subjects. --Literature can be correlated and integrated with other subject matter very profitably.³⁸ A significant trend in reading instruction is found in relating reading to all the fields of learning. Teachers in various areas have begun to concern themselves with the reading tool as an important factor in carrying on successful learning experiences.

Literature and composition are being correlated, because each phase may be made to enrich and motivate the other. Such a program does not imply that all composition work should be based upon the

³⁷Ethel L. Brecht, "Adventure in Free Reading," ibid., XXIV (January, 1947), 15.

³⁸Willis E. Pratt, "Going Places in Reading," ibid., XXIV (February, 1947), 155.

literature course, or that all books read should be used for rhetorical purposes. It does mean, however, that literature and composition can be united in purpose on many occasions, and each made to serve the other.

In all areas of the school program, the pupil should be given an opportunity and the courage to approach literature personally. He should be led to realize that the important thing is what the reading material means to him and does for him, regardless of whether it is in arithmetic, geography, or music.

Tabular Summary

Major concepts related to the teacher-pupil learning situations in the use of fiction and non-fiction in the junior high school are summarized as trends in Table 3. The number of articles in the Elementary English Review, 1941-1950, which indicated each trend is included in the tabulation.

An analysis of data in Table 3 indicates that the primary aim of fiction and non-fiction in the literature program of the upper elementary grades is the pupil's personal-social development. Other trends which ranked high, according to frequency of mention in at least half of the 112 articles considered in the study, include the following:

(1) interpreting literature in terms of life experiences; (2) providing a varied and extensive range of material adapted to the pupil's ability,

TABLE 3
TRENDS IN TEACHING FICTION AND NON-FICTION
AND THE NUMBER OF ARTICLES
INDICATING EACH TREND

Trend	Number of Articles
1. In many schools the primary purpose of the literature program is the pupil's personal-social development	99
2. Literature is being interpreted in terms of life experiences and is being taught purposefully as an integral part of the pupil's life	86
3. The teaching of literature is based upon the conception that each pupil should be given experiences in reading that have intrinsic value for him now, as well as for the future	84
4. Teachers appear to be concerned about teaching their pupils to read both for sheer enjoyment and for information	78
5. Literature is being used as a powerful means of vicarious experience	71
6. The teacher's role is being considered a significant factor in the child's attitude toward reading	75
7. Literature is being utilized as supplementary material to actual life and classroom experiences	25
8. A varied and extensive range of reading material is being offered and is being adapted to the abilities and interests of individuals and of groups	98
9. Both oral and free reading are being used as methods for developing a love for reading	90

TABLE 3---Continued

Trend	Number of Articles
10. Newspapers and magazines are playing an important, interesting, and significant part in the literature program	30
11. The teacher is using various methods for motivating the pupil's interest in reading	32
12. Correlation of literature and other areas is being practiced	63
13. Reports on what has been read are made interesting and profitable by the introduction of novel methods of presentation	45
14. Pupils frequently have the valuable experience of choosing for themselves what they will read	90

interest, and experience; (3) providing for pupil participation in selection of materials; (4) using both oral and silent, or free reading, as instructional methods; (5) utilizing reading as a means of rich vicarious experiences; (6) encouraging pupils to read for sheer enjoyment; (7) recognizing the teacher as an influential factor in the pupil's attitude toward reading; and (8) correlating literature and other areas of the school program.

Other trends which ranked lower in frequency of mention than the preceding trends include the following: (1) introducing novel methods of reporting on what has been read; (2) utilizing various methods

for motivating interest; and (3) using literature as supplementary material to actual life situations.