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THE  
EDUCATIONAL  
LEADER



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**APRIL 1, 1956**

VOLUME XIX

NUMBER 4

KANSAS STATE TEACHERS COLLEGE • PITTSBURG

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# THE EDUCATIONAL LEADER

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VOLUME XIX • NUMBER 4

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# THE EDUCATIONAL LEADER

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## FOREWORD

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THE SOCIAL skills program at K. S. T. C. represents an organized endeavor to provide appropriate social training in the college experiences of freshman girls. It is woven into the schedule for the girls who reside in the freshman residence halls. The meals are served in the Student Union, the food service center of the campus.

The need for education in the so-called "social skills" varies greatly with college students. It is to be hoped, however, that by graduation time all have gained an appropriate sense of appreciation for the social conduct and practice that may be rightfully expected of college-trained people.

The social skills program here currently reaches only freshman girls who reside in the College residence halls. The apparent success of it causes us, however, to anticipate expansion to eventually include not only the other freshman women but also the freshman men. This we hope to do when food service facilities and instructional staff will permit.

REES H. HUGHES, *President.*



## A SOCIAL SKILLS PROGRAM

CONSTANCE ZIMMERMAN

The social education program at Kansas State Teachers College, Pittsburg, originated in response to a particular problem. The need for the program became apparent as a result of annual questionnaires sent to superintendents of schools where K. S. T. C. graduates are teaching. These questionnaires, reflecting the successes and failures of graduates in the field, showed consistently over a period of years that K. S. T. C. graduates rate average or below-average in social qualities. Personal interviews with alumni revealed that many graduates felt handicapped by a lack of social training. The social skills program was designed to correct this deficiency.

The director of the program, the writer, was given the assistance of a dormitory council. This advisory group included the dean of women, as chairman, the directors of the residence halls, the director of housing, the head of the home economics department, the director of the cafeteria, the sponsor of Panhellenic, two members from the physical education department, and the student officers and the advisors of Willard Hall, the residence hall for freshman women. These last named were to serve as liaison officers for recommendations and grievances from students.

All freshman women on the campus are required to reside in Frances Willard Hall, with the exception of those who live in the city of Pittsburg and those who commute from surrounding areas. None of the women's sorority houses has dining facilities, and, of paramount importance, none of the residence halls has dining facilities. This fact deserves emphasis because many college administrators, when queried as to their social education program, reply that a program with dining accommodations is not feasible, since all their food service is cafeteria style. It will be shown that this is not an insurmountable obstacle.

At Kansas State Teachers College, use is made of the cafeteria, which is part of the recently built Student Center. A modern fold-door, functionally but attractively installed, gives the necessary privacy for a dining section. From this section, one of the food service counters of the cafeteria is accessible. Ample space is left for the remaining student diners who frequent the cafeteria for their evening meal.

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The program includes only the freshman women living in Frances Willard Hall. This group of girls meets for dinner twice weekly from 5:30 until 7:00 p. m., for two semesters. The students are expected to attend every scheduled dinner. If illness prevents their coming, they must obtain a written excuse from the house mother, the college nurse, or the college doctor and present it to the Social Skills director. There is no refund on the meal ticket and no make-up meals are provided.

The price of the meal ticket is 85 cents, or \$6.80 for a ticket of eight meals, and it is considered a part of the college expenses, like tuition or room rent. The price is the same as that charged by the cafeteria for complete meals to all students.

At the end of each semester the student's transcript carries a credit or no-credit in Social Skills, the credit rating being based upon regular attendance and active participation in the program.

Students are expected to dress for dinner. This means clothes that ordinarily are not worn to classes, such as an afternoon frock or an after-five ensemble and hose and heels.

The girls are seated at tables of six. Three girls at each table have responsibilities, one acting as host, one as hostess, and the other as assistant hostess. Responsibilities are rotated every three meals, and each girl is given an opportunity to practice all phases of table service. Only those having responsibilities are permitted to enter the dining area until dinner is served. If one of these girls is ill, she is expected to arrange for a substitute.

The host and hostess arrive at 5:15. This gives them ample time to set the table correctly and attractively for their "family." They place everything on the tables with the exception of the hot food, hot beverage, and warm plates. All food is prepared by the cafeteria director and her assistants and is placed in family-sized platters and serving dishes on warming tables at the service counter.

The assistant hostess arrives at 5:15 if flowers are to be arranged for her table. It is also her duty to greet any guest, take his wraps, introduce him to others and take him to the proper table, where he is introduced to the college family members. The hostess indicates where he is to sit.

Dinner is served promptly at 5:30. After everyone enters the dining room, the assistant hostess brings the warm plates and food from the service counter and places them before the host. Then she is seated, the blessing is asked, and the host begins serving. From then on until the meal is finished, the assistant hostess is re-

sponsible for the needs of her "family's" table. This includes pouring beverages (a choice of tea, coffee, or milk), replenishing the food, removing the main course, crumbing the table, and serving the dessert course.

During the serving the assistant hostess has the use of a small table comparable to a service table. The family style of table service is used, and each girl in the program is provided with a copy of *Family Table Service*<sup>1</sup> and a copy of *As Others Like You*.<sup>2</sup>

Dinner is finished and all dishes are removed at 6:20. The group then reconvenes in the adjoining lounge for a discussion period.

The course of study for the forty-minute study-discussion period after every dinner is here presented in topic outline. Specific objectives, activities, and materials or resources are omitted. With few exceptions, the after-dinner activities take place in the lounge adjoining the dining room.

### *Topics for Study*

1. *Getting Acquainted*: Making introductions. Value of acquaintances. Understanding personal backgrounds.
2. *Social Hour*: Ease in communication. Enthusiasm for social activities. *Espirit de corps* so that reciprocal effect would be operative.
3. *Setting the Table*: Fundamentals of correct and attractive table service.
4. *Serving the Table*: Advantages and uses of various types of table service.
5. *Table Etiquette*: Techniques of eating graciously. Self-confidence. Interpersonal relationships.
6. *Buffet Service*: Procedures and values of this service explained and practiced.
7. *Tea Service*: Planning and participation. Dress for the occasion.
8. *Flower Arrangement*: The elements of art. Appropriate center pieces.
9. *Music Appreciation*: Cultural opportunities.
10. *Art Appreciation*: Aesthetic development.
11. *Posture and Carriage*: An essential quality. Confidence, poise, health.
12. *Entertaining Guests*: Strengthening confidence and erasing doubts.
13. *Personality Development*: Learning how to look objectively at one's self.
14. *Good Grooming*: Application of make-up, corrective make-up, hair care and arrangement.
15. *You and Your Clothes*: Favorable impressions, personality requirements, fashion trends, and occasion.
16. *Your Figure*: Health, appearance, posture and disposition.

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1. Kathryn Bele Niles, *Family Table Service* (Minneapolis: Burgess Publishing Co., 1952).

2. Margaret Stephenson and Ruth Millett, *As Others Like You* (Bloomington, Illinois: McKnight & McKnight Publishing Co., 1947).

The sixteen topics outlined above were the basis for the structure of the program during the school year 1952-'53. In response to a questionnaire, a majority of the participants indicated that all sixteen were valuable or most valuable. Of the sixteen, art appreciation received the lowest rating, forty percent of the group replying that it was of no value to them. In the order of student approval, the sixteen topics ranked as follows: serving the table, setting the table, having guests, table etiquette, getting acquainted, posture and carriage, good grooming, you and your clothes, social hour, your figure, buffet service, tea service, personality improvement, flower arrangement, music, art appreciation. The results of this student evaluation indicate that all sixteen topics should be retained in future programs.

In answer to an additional questionnaire, 97.9 percent of the participating students affirmed that boys should be included in a similar program. This response represents the most emphatic "yes" in the entire questionnaire. The comment "Boys need social skills and they are interested in it too" was heard often through the year's activities.

Two-thirds of the group indicated that they would attend the Social Skills program on a voluntary basis. The writer appreciated this vote of confidence, since the beginning of the program caused some turmoil with regard to required attendance.

All but two of the participants stated that the Social Skills training had been of value to them. A request for comments brought many interesting replies:

"The course was helpful, even though we sometimes complained."

"I'd like to come next year; I learned many things."

"I should like to repeat the course."

"I think it's wonderful, but we need more time for study and discussion."

"I envy the new freshmen."

"I like the close association with many people."

"Now I feel at ease at social functions."

"Social Skills was the most valuable course for me during my freshman year."

"I am too busy for twice weekly attendance."

"Could make better use of the forty minutes after dinner."

"I don't want to dress."

"The course could be presented better."

"Food could be better. Need more variety."

"My mother taught me table manners—I resent being treated like a dummy."

"Group was too large—it should be divided."

"Better food—fewer carrots!"

"I already knew everything you taught."

It is interesting to contrast the two extreme comments: "My mother taught me table manners—I resent being treated like a dummy" and "Social Skills was the most valuable course for me during my freshman year."

During the first nine months of the program, the director kept an anecdotal record. A few of these unsolicited remarks are of deep significance: "I was certainly thankful for my social skills experience during the Christmas vacation. My boy friend was here from Arkansas University and he told me about their social training in his fraternity house. It would have been awful if I hadn't known what to do! It's not so bad when a boy doesn't know, but when a girl doesn't know, it's terrible."

"I want my mother to use our good silver all the time, but she keeps it wrapped up and in the buffet drawer. She's beginning to feel a little different about it now, though. She thinks 'Social Skills' is wonderful."

"Do people really eat like that? I know a family whose father always served the food on the plates, but I thought it was because they were poor and this way everyone would receive equal portions."

Statements like these suggest that many students, in the increasing democratization of our colleges, are coming from backgrounds of limited social experience. It is the task of Social Skills to make up this deficiency and, as far as success depends on social training, to give all students equal opportunity.



# REPORT OF A WORKSHOP ON BOOKS AND READING FOR THE SECONDARY SCHOOL

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## INTRODUCTION

The Department of Library Science and Department of Language and Literature co-operated in offering two workshops on books and reading during the summer of 1955. One dealt with book reviewing and the other with literature in the high school. Each aroused the interest of numerous teachers and librarians in this area.

The Departments planned these workshops on the one hand as the result of some demand from persons in this area for instruction in book reviewing and on the other hand in order to bring an outstanding leader to the campus for a full hearing of his unusual ideas. Many English teachers and librarians are called upon to give book reviews before women's clubs each year. The one workshop was designated to teach the fundamentals of book reviewing in order to make more efficient and more effective reviewers of the students. The librarian and the English teacher are both concerned with better English classes in the high school, classes which will hold the students' interest and make voluntary book readers of them. G. Robert Carlsen's unusual ideas about this instruction were sure to stimulate thought and course reorganization by any students hearing him.

Each workshop group met for two weeks and spent six to eight hours per day in class plus several hours a day in outside preparation. The book reviewing workshop was held June 4-15 and the literature in the high-school workshop was held July 5-15. Each workshop carried two hours of senior-graduate level credit in either library science or language and literature. Both workshops met in air-conditioned comfort, with mental agility and stamina consequently increased.

Miss Ada Coffey, who led the book reviewing workshop is a well-known reviewer in this area and is also Instructor in English at Joplin Junior College. She has an M. A. degree in Literature from the University of Kansas.

G. Robert Carlsen is Associate Professor of Education at the University of Texas and has a Ph.D. from the School of Education, University of Minnesota. He was formerly a high-school English instructor in Minneapolis.

Other workshop leaders included Robertson Strawn, chairman, Department of Language and Literature; John Harvey, chairman, Department of Library Science; Hulda Berg, Laboratory Schools Librarian; Mrs. Jean McColley, Instructor in Language and Literature; and Mrs. Edna Day, of the College high-school faculty.

Both the talks by Mr. Strawn and Mr. Holland were tape recorded on the spot and then typed for this series of papers. However, Mr. Holland returned to London before having an opportunity to correct the typescript of his talk.

The report on the Secondary School Workshop, which follows, will, we hope, be helpful and thought-provoking for the reader.

JOHN F. HARVEY.



## A WORKSHOP ON BOOKS AND READING FOR THE SECONDARY SCHOOL

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### PROSPECTUS

This workshop will feature an unusual approach to the teaching of literature in high schools. G. Robert Carlsen urges teachers to make heavy use of outside reading and book reports to replace the dull and regimented textbook. In this way, students can read books they enjoy about subjects which interest them. Books can be selected from the school library.

Dr. G. Robert Carlsen is Associate Professor of Education at the University of Texas and has lectured on several previous occasions to Kansas teachers, administrators, and librarians with enthusiastic response.

Dr. Carlsen's outline follows:

#### Objectives

1. To provide opportunity for teachers and librarians to read widely in the field of "literature for the adolescent."
2. To present a philosophy of literature based on the examination of the interaction between book and reader rather than on the examination of the work of art alone.
3. To discuss methodology for a program of individual reading within the framework of an organized class period.

## First week:

1. Introduction
  - What is adolescent literature?
  - Introduction of reading.
  - Suggestions for projects.
2. Objectives sought in a literature program in the secondary schools.
3. Adolescent reading interests and habits as related to the needs of young people.
4. Classroom techniques for teaching and guiding reading interests.
5. The evaluation of adolescent literature.

## Second week:

1. Relation of the library to the reading program.
2. Introduction of bibliographical tools for adolescent literature.
3. Building reading ladders.
4. Audio-visual aids for the literature program.
5. Individual reports by participants.

## Methodology:

1. Group meetings for presentation and discussion of a general topic each day (about 2 hours).
2. Discussion of individual books for specific purposes (about 1 hour each day).
3. Individual reading, conferences, projects (remainder of the day).

## STUDENTS

MARGUERETE BOWERS, Teacher, Ninth and Eleventh Grade English, High School, Travers, Fla.

MILLIE P. ERICSON, Librarian, High School, Elsmore

LORENE ESTER, Librarian, High School, Gorham

A. D. HALEY, English Teacher, High School, Garden Grove, Cal.

MILDRED C. HEMPHILL, Junior High School Teacher, Chanute

LORENA A. HENDERSON, Junior High School Teacher, Joplin

PEARL HIGHT, Librarian, High School, Carl Junction, Mo.

LORENE D. HOOD, 11th Grade English Teacher, High School, Pittsburg

EDNA COOPER HUNT, Librarian, High School, Arma

RUTH JONES, Ninth Grade English Teacher, High School, Columbus

EDDA LOCHEAD, Teacher, High School, Douglass

CLARA G. MYERS, Librarian, High School, Columbus

MRS. RUTH NEVIN, Librarian, Public Library, Pittsburg

JAMES H. RYBLOOM, Teacher, Junior High School, Fort Bragg, Cal.

SARA STEPHENS, 10th and 11th Grade English Teacher, High School, Pittsburg

SARA ROBINSON WEBB, English Teacher, High School, Barstow, Cal.

EDNA WHEATLEY, 11th Grade English Teacher, High School, Arkansas City

LEMOYNE WILLIAMS, Second Grade Teacher, Joplin

## ADOLESCENT LITERATURE

By G. ROBERT CARLSEN,  
School of Education, University of Texas

In her book, *Ready or Not*, Mary Stolz introduces us to her teen-aged heroine, Morgan. Because Morgan's father is a rather inefficient man content to work as a subway ticket taker, and because her mother is dead, Morgan has the responsibility of adulthood thrust upon her in a New York City housing project, long before she is emotionally ready for it. She sees the sordidness of life around her, she reads the mystical romances that lead her into a dream world that she wants desperately. She tries, oh so hard, to serve as a mother to her younger brother and sister. It's a bitter adolescent world of confused values and desires that confronts her. And in her struggles to understand her place in it, she undergoes the emotions of all young girls in the process of maturation. This is adolescent literature. Like the literature of all times and all ages, it holds a mirror up to the reader so that he perceives himself and something about the adjustment of himself to the problems that face him.

*What is Adolescent Literature?*

Often colleagues in academic literature departments will look startled and say, "Isn't that an interesting use of the word *literature*? Is there really an adolescent literature or are you just talking about reading?" Adolescent literature is a new field in both writing and publishing and is largely an American endeavor. It is new because the recognition of adolescence as a somewhat separate stage of growth is something of a new discovery in psychology. Mankind for eons thought of his stages of development as two-fold. He was a child on the one hand, then he emerged into an adult on the other. Even the Bible echoes such thinking with its "When I was a child . . . now I am a man."

No one has ever seriously suggested that adult literature be given to children . . . that third-grade readers be constructed out of Shakespeare, or Thackeray, or Hardy, for example, so writers from time immemorial have devoted energies to two kinds of "literature": literature for children and literature for adults. With the emergence of the concept of adolescence from psychological investigations, writers have slowly turned their attention to writing for this audience and for this audience alone, just as an earlier group had

seriously tried to produce literature for children. High-school libraries and public library Young People's corners are full of this new literature. Just as a teenager is really neither a child on the one hand nor an adult on the other, he is through with reading *Peter Rabbit*, or *Winnie the Pooh*, or the *Good Master*, but neither is he ready for the *Vision of Sir Launfall*, or *Lady of the Lake*, or *Julius Caesar*. Thus *adolescent literature is that body of writing produced by serious literary artists who are thinking of their audience as being young people between the ages of twelve and eighteen.*

### *Why is Adolescent Literature?*

It is well for an adult occasionally to look back over the course of his life and think of those things that were good and pleasurable experiences at one time but for which he has lost all desire. In the elementary school, there was nothing that had quite the vivid and appealing taste of the long rope of rubbery licorice that we bought at the corner candy shop. How disappointed I was when my youngsters brought a similar confection home, and I discovered that I could hardly down the stuff. My taste had changed. One remembers perhaps in late adolescence the tremendous thrill of that first dance in which one received permission to stay out all night. In the adult stage of life, one discovers that it is better to go home when the party is at the full flood, for then one has pleasant memories. To stay up around the clock is the last thing I can think of that would satisfy me at the present. Recently we helped a young couple look at campus apartments . . . the kind one finds in the attics of old musty houses, or over garages on the backs of lots. How exciting that period of our lives was when we found charm in cramped quarters, in repainting dingy walls and covering defects with interesting fabrics. But going back to that experience now seems rather distasteful.

Yet these were all experiences valuable to me when I went through them. In a similar way our tastes in literature are related to the stage of living in which we are at the moment. What was exciting once, does not necessarily remain exciting except in memory. *Adolescent literature, then, tries to evoke for young people the experiences they are undergoing in this stage of their lives. What Are Some of These Experiences?*

1. *The desire for status as human beings.* In their struggles for independence young people are looking for assurance of their own potential power in meeting the situations of daily living. They

want to be assured that a human being, through his physical power, his intellectual power, and his spiritual power, can achieve the ends he desires. Thus the adolescent goes through a period of intensive reading of adventure stories. Most of these pitch man against nature as in *Swiftwater* by Paul Anixter, or in *The White Banner* by James R. Ullman, or in *Call It Courage*, by Armstrong Sperry. Here the opponent to man is a mountain, the sea, the forest. And yet man is always successful in his struggle even against an opponent of far greater physical strength. They read animal stories at another stage. Here is a noble, magnificent, dignified beast, who gives his loyalty and affection to man. Just as human beings probably keep pets as a form of ego building, so the animal stories build the ego of the young reader. They read stories of men and women who have succeeded against great odds, as in *Champions by Setback*. Here are real life stories of people who solve problems and lead successful lives. They read the vocational story not primarily to gain vocational information, but because the vocational story almost always pictures an individual entering a vocational field of his choice and eventually achieving a modest success in it. So Russell's *A Lamp Is Heavy* or Ford's *Jeff Roberts, Railroader* succeeds in giving the young reader an assurance that man may ultimately find success and significance in the vocations that he selects.

Young people seem almost universally to seek out such reading experiences within roughly the same span of years. The bright youngster, to be sure, goes through the stages at a slightly accelerated rate, but go through them he does, out of school, through the local public library or school library, if the school does not provide for such reading within the curriculum. It is interesting to note that many of the comic books that are prime favorites with youngsters are providing the feeling for the essential greatness of individual human life, though in garbled and highly unrealistic forms.

2. *The desire for assurance of normality.* Teen agers in mid-adolescence find themselves faced with new problems of development. Emotions are coming in upon their thinking that are new and different from those they have earlier experienced. Their relationships with their parents and with other youngsters in their own age group are undergoing a number of changes. They are changing physically at an alarming rate as they take on mature bodily configuration. These changes are fraught with inner worry. Are the things that are happening to them, happening to other people as well? This worry usually eventuates in their feeling

that they are probably grossly abnormal. No one else has the quarrels with parents that they have, no one else seems to have the inner worries about the future that they have. No one else seems to worry about dates on Saturday night. No one else has as big a nose or as high a forehead, or as short a neck. No one else seems to have socially taboo thoughts in the dead of night.

Teen-agers' readiest source of discovering that other people have their feelings is through the teen-age novel. Here they are able to see young people like themselves facing similar emotions and problems. So in a book like *Operation A. B. C.*, by James Summers, the young man may discover in the hero that a sense of inadequacy is a part of many young people. Tom, in the book, outwardly has all the assets a boy could want. He is the star halfback, he is handsome, he has money, he is enormously popular with his peers and with the teachers. But he lives in perpetual terror that someone is going to find him out, find out that he is a "phoney," that he is really stupid, that he cannot read. In books of family life such as *The Sea Gulls Woke Me*, the girl may discover that other girls have mothers who dominate the way they do their hair, the way they dress, and their standards of behavior.

At this period of reading, the teen-age book becomes the most popular single type of reading choice in school and public libraries. Nowhere else can the young person find out about the inner lives of his peer group without having his own privacy invaded. Certainly in most cases he will not seek out a counselor to ask about his reactions to life because if he should be abnormal he does not want anyone else to know about it. Thus in libraries where *Seventeenth Summer*, *Anne Frank*, *Hot Rod*, and *All American* are available, one finds they are eagerly read for the pictures they give of the normal worries, doubts, fears, and problems of teen agers.

3. *Desire for role playing.* In later adolescence, young people become tremendously eager to live vicariously through the roles that may be thrust upon them next in their existence. Girls and boys alike seek pictures of young couples facing the experiences of marriage and starting a family. Gregor Felsen's *Two and the Town* shows the difficulty of two young persons in marriage, while simple stories such as *Let the Hurricane Roar*, with its picture of young marriage, give assurance that the relationship may work out successfully. Young men and women, facing induction into the army, look for army stories that will show them something of the inner experiences they can expect in the service. The search for values



and significance in living becomes a major concern. Books like *Of Human Bondage* appeal because of the search of Philip to find a center in his life. Books of social problems probably relate to a similar desire for testing the roles that one may find oneself in when one leaves the security of school and enters the adult world.

### *What Are the Implications for Teachers?*

Almost thirty years of research into the natural reading interests and preferences of teen-agers has consistently shown that young readers go through the stages of reading interest enumerated. The more intelligent the youngster, the more rapidly he will progress from one stage to another. But regardless of intelligence he will go through the stages. Thus these interests seem to stem from something deep in the needs of the individual as he progresses toward maturity, rather than being externally imposed by the culture or by the educational system. Therefore, it seems the job of the teacher of reading and literature to help young people find satisfying reading experiences within the pattern of his present interest, rather than trying to change the interests of the moment. If a child likes animal stories, then the teacher must help him find satisfying animal tales. If he is seeking for pictures of young married life, the teacher may serve best in helping him find books that give him such a picture. Changes in interest, growth toward adult reading interests, will be a function of growth of the reader, not of the teaching that is done.

All of this means a very different concept of how literature classes should be structured in the secondary school today. The intensive study of the classics of literature (spending six weeks on Julius Caesar, for example) seems dead wrong. The study of a single type of literature also seems to miss the real needs of young people as a literary experience. In general the class study of a single literature anthology needs to give way. In place of these conventional procedures, a modern program would be based on the assumption that a group of thirty young people probably will need to read many different books at the same time.

Experimental teachers have come up with two slightly different plans to replace the older types of procedure. Some teachers are structuring their literature around broad content themes that are generally of interest to young people at a given age level. Thus in the seventh or eighth grades, they may pick themes such as *Animals*, *Adventure*, *Men Who Have Achieved*. At the ninth and tenth grades they may choose *Succeeding in a Vocation*, *Adjusting to New Situations*, *Home and Family Relations*, *Getting Along in*

*School, Patterns of Emotions.* In eleventh and twelfth grades they choose *What Brings Satisfaction in Living, Inter-cultural Conflicts, Love and Marriage.* Around these themes, they select a body of literature that has bearing for the subject. They may bring to the classroom from the Library, thirty or forty books . . . novels, plays, biography . . . which range from fairly simple material to mature and difficult material. After the unit has been explained, and the students and the teachers have set up the general problems within the content area that they want to consider, the teacher or the librarian presents the books. She tells enough about each that the students may make some sort of valid selection from among them. Each student is to read at least one of the books to see what answers it has for the problems that are set up in the unit. The teacher then allows several days of class time for the activity of reading. During this period she may hold conferences with individual students about their reactions to the books they are reading. After the reading has been completed, the students pool the emotions, the information, the answers they have obtained from the library reading that each one has done.

A second kind of program is that of "free reading." Here the procedure is much the same, though books are not selected around a common experience theme. The teacher simply brings forty or fifty library books of known appeal to the age group to the classroom. Through all the devices at her command, she stimulates students to want to read the books. Bit by bit, certain groups will inevitably emerge in a free reading situation. One group of boys will become science fiction hounds. A group of girls may find themselves drawn together because they read nothing but stories of home and family life. As such groups become apparent, the teacher gives them time to meet together and to discuss the books they are reading. Eventually each group of students may be held responsible for discussing the type of literature they are reading in a panel discussion, or as a mock radio broadcast before the class as a whole.

Both plans take into account a few general principles that seem the essence of any successful handling of literature today. (1) *Books are made readily available to the students by the school library.* The books are brought to the classroom where they form a classroom library. Perhaps the most satisfactory way is to keep this library revolving, by taking ten books back each week and bringing ten new ones to the room. It is axiomatic that young people and



adults alike will read if the material comes easily to hand. We read in doctor's offices, on trains, at the barber shop if material is there. Few of us ever bother to supply ourselves with reading materials in advance. (2) *Reading is stimulated through lively discussion.* The teacher knows the books well enough to tell something of their content. Through attractive bulletin boards, through reading snatches aloud, through throwing out "reading hooks," the teacher constantly stimulates interest in books. Through discussion among students, interest is also aroused. In an atmosphere where books are prized and discussed, students will read. (3) *Time is provided for reading in the school day.* Perhaps time is one of the biggest factors in whether people read or not. Our civilization has steadily placed greater and greater demands on each of us and a greater and greater variety of interesting things upon which to spend our spare hours. The average high school boy or girl carries an out of school schedule of activities that is staggering. Therefore, if we think that reading is a balance wheel in an individual's life, we have to plan time for it within the school day. These programs have frequent periods of several days or a week's duration when the class hour in English is used for nothing except reading. (4) *Literature is used not as a mere ornament of life, but as a vital part of existence.* Instead of praising the structure, the phrasing, the choice of words in a selection, students and teachers are using the works of literature to gain insight into personal and social problems of significance and vitality to them. The discussion that grows out of the reading is problem-centered.

With these aspects present, young people will read, and they will read more significantly than under any other set of conditions.

## READING IN THE SECONDARY SCHOOLS

By ROBERTSON STRAWN,

Head of Department of Language and Literature\*

I have been asked to come to this meeting to discuss with you for a while some ideas in regard to books. I certainly don't pose as an expert, or as one who knows very much about books. I have had experiences which would indicate that I should have a great deal of humility. By this I mean that I have three daughters and two sons, and if I were an expert in this field, they would be much better readers than they are and would have read much more than they have.

Another reason I should have humility is in regard to myself. Just as the children are a problem, so am I a problem to myself when it comes to reading, as I suppose all of us are in one way or another. I have been an English teacher for some years, but as an English teacher there are a lot of problems that I have never mastered to my satisfaction. Certainly one of them is my personal reading.

An interesting experience that I have had is that of participating in a project some of you may know about at the Wyandotte High School in Kansas City, Kansas. Several years ago the library staff there decided to organize a book experience or reading experience for the better students. Interested students were asked to meet periodically for book discussions. They were to read a certain book as preparation for each discussion. For each of the past two years I have been asked to lead one of the discussions. I was very much surprised the first time I met these students because they were *really* bright and alert people. Of course, I suppose a high school as large as Wyandotte should have many bright and alert students.

I was also a little surprised at the books I was asked to discuss. Two years ago the book which started the project was Machiavelli's *The Prince*. The discussion was supposed to last for about an hour. At the end of an hour and forty-five minutes, one of the librarians said, "I guess this will have to stop; these people are going to have to go home."

Last year I was asked to participate in the same series of discussions. Believe it or not, the book those high school students had read was DeTocqueville's *Democracy in America*.

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\* Mr. Strawn's remarks were tape-recorded during the workshop and later edited by him.

Now I am going to venture a few ideas and then I am going to open the meeting for a discussion of some of your ideas. I realize that what I may say may be just repetition of what you have already said for yourselves. I realize also that some of my remarks may be at odds with some of the things you have been saying and some of the things you have been thinking.

#### ENTERTAINMENT VERSUS READING

One problem which is fundamental to this group and a problem you probably have already thought about is the relationship of modern entertainment to reading. We know, do we not, that the early English novelists wrote huge volumes. And when we try to explain why that is true we say that one of the reasons for it is that readers of that day had little entertainment of any other kind.

Well, this is a different day and age. We have many kinds of entertainment; our students have many other things to do besides read. Right now, of course, those who are in range of a television station are being burdened with television programs that they must see in addition to all the other things which they must do. Television is a problem because it provides much entertainment that isn't particularly enlightening and yet at the same time it provides many programs that are cultural, educational, and even useful for teachers in connection with their classwork. I think we need to keep that in mind.

Actually, all of us want various and interesting experiences. There are very few people who are content to go into a closed room, pull down the blinds and sit in a rocking chair. We want at least to let the blinds up so we can see out, and if the weather is nice, we want to put the rocking chair on the porch so we can see the traffic go by. And about the next thing we want is to broaden our horizon some other way. Therefore, we bring our radio out on the porch, go to a television set, or pick up a newspaper or book. Now what I'm trying to indicate is that these are all ways by which an individual tries to broaden his horizon, broaden his experience.

We are, as teachers and librarians, very much interested in having our young people make adequate use of reading. But we should not think the world has gone to the dogs if some one wants to go see something for himself instead of reading about it. This seeing for oneself probably makes the most sense to the average person. The next best thing is to read or see a motion picture. What I am trying to suggest is that reading is not something different in its aim from

many other activities. In many respects it is similar to other activities, and perhaps thinking of it this way helps to put it in perspective. When you compare reading with using radio and television, reading is for many people a difficult way to increase experience. Listening to a radio program or watching a television program requires much less effort. Reading, for most people, takes a very definite effort, and, of course, that is the disadvantage we have as people trying to promote the art of reading.

#### THE VALUES OF READING

Personally, I think of reading as having probably three basic values. The reading skill that one develops in reading is basic. This skill one continues to use the rest of his life. I think another purpose for reading is to develop the habit of going to books for information and experience. The third and last is the increased experience and knowledge one acquires in reading. Therefore, the basic values, as I would list them, are skill in the art of reading, the habit of going to books for experience and information, and the experience and knowledge acquired from reading.

#### INDIVIDUAL DIFFERENCES

I believe there are several dilemmas regarding this matter of encouraging reading; I believe you probably have been dealing with them in your meetings during the past week. To my own way of thinking, one dilemma is caused by the fact that the people we work with and try to encourage to read have so-called individual differences, a term we have heard repeated many times. What is good for one pupil is not necessarily the best thing for another. Well, what does that mean in reading? You know as well as I do what it means. It means this book for this child and this other book for another child, adjusting the reading material to the child.

But at the same time I would like to remind you, and I do not know how much you have considered this, that we are basically social beings. How does one express himself as a social being? Well, the common means of being social is conversation. The world is full of it. It keeps our society knit together, and I am sure that it is impossible to exaggerate the importance of conversation as our chief means of social intercourse. What I am trying to say is that the opportunity to talk about one's reading experiences can hardly be overestimated as a means of encouraging reading. It may be reasonably satisfying for me to read this or that book and have the opportunity to tell you about the book. You may give me polite

attention and say, "That's interesting." But I don't really receive, it seems to me, full value from this reading experience until I have had an opportunity to discuss the book with another person who has read it.

If it were not for individual differences, no doubt the greatest value would come from all members of a class reading the same piece of literature at the same time. But the matter of individual differences raises its ugly head, and we often say that these young people should not all read the same book, because at their different stages of maturity they have different interests. I believe that we have a real dilemma. I really do. I think that this dilemma is one of the greatest problems that we have in respect to reading.

#### THE LADDER OF READING DEVELOPMENT

I want to speak of another problem. I know that you people have been discussing the leading young people up what might be termed a "ladder of reading development," if you want to describe it that way. Are we certain that our students are moving up the ladder? I am afraid that often it is a matter of locating the students someplace on the ladder and then saying, "Well, here he is at this particular point on the ladder. When he is ready to take the next step he will indicate that he is ready to move on to more mature reading." But does he ever move to a higher rung of the ladder? Some students may; others may not without more teacher assistance than we have time for in a room where all students are reading different books.

#### THE READING OF ENGLISH TEACHERS

In addition to the dilemma of individual differences versus the need for discussion and the problem of advancement up the "reading ladder," there is a third problem for teachers. How many of the books that we expect the student to read have we read ourselves? I am certain that most of us feel as though we have never had time to read all that we would like to read. I realize that you people in this workshop are being pushed rather hard to read a large number of books. It seems to me that this reading a large number of books is very necessary in order to stimulate students. If you can't have a discussion of a book by the entire class, the least you can do as a teacher is to provide the opportunity for discussion between the teacher and the individual student, and that means you as the teacher have to know something about the book—the more, the better. I believe that it would be very desirable if you could

have read every book you discuss with students, and I believe the majority of students know whether or not you have read the book being discussed, whether you say so or not. If you do not have much time to read, then you are likely to limit the reading of the students to what you have read.

When you read, at what level do you read on the "reading ladder"? Do you read principally on the elementary level, on the middle level, or at a higher level? Ideally you should read at all of those levels at which you expect your pupils to read. But I believe that we might be surprised at what might happen to the interests of a mature, intelligent person who reads a great deal on an elementary level, even though he has no particular need, from the standpoint of teaching, to read on an advanced level.

#### THE CLASSICS

The fourth in this list of problems I am raising is in connection with a particular word. I want to tell you what my viewpoint is; you may desire to have your own. The word I am thinking of is the word "classic."

We sometimes refer to a particular book as being a classic. We are not altogether certain what we mean by that word, although we have a general idea as to what we mean and would probably agree fairly well that certain books are classics and others are not, and we would probably have a great pile of books in the middle that we would differ on.

Well, what has happened? It seems in the history of publishing, in the manufacture of books, for one reason or another certain books have survived through the ages. There have been numerous influences that have caused these certain books to survive and certain other books not to survive. To be sure, one of the factors is that the people who read, who have learned to go to books, have gone to certain books. Publishing has practically always been a financial venture. Publishers want to make money printing books. Therefore, it goes without saying that the books that are printed are, for the most part, the books that people want to buy. And we must not forget that there are other people in a position to place a terrific pressure on what books continue to be published. Among them are college teachers, who place certain books on their reading lists and make assignments in certain books. These processes provide a kind of selective process and determine to a degree that this book will be read and that book will not be read. Then, of course,



college students read this book and don't read that book, and they in turn eventually become teachers perhaps and perpetuate these selections.

But to some degree classics are all the time in the making. We sometimes think the decision regarding whether a book is a classic or not was always decided a long time ago and now is a closed issue. Every generation is still judging the old books. To refer to Milton's *Paradise Lost*, for example, if for some reason or another, our present generation should lose faith in Milton's *Paradise Lost* then we would cease to think of it as a classic. Of course, it might be revived again or it might not. Even books published in our own day are judged by our own day, but will be judged also by the future. Perhaps some of the books being published now will live and be used for a long time.

Don't be *against* a classic because it is a classic, so called. Don't be *for* a classic because it is a classic. Consider the book.

#### THE VALUE OF ENTHUSIASM

Now I shall discuss my fifth and last point. Not knowing how thoroughly I believed it myself I have sometimes said that most high-school literature teachers don't assign material from their literature textbooks through from page one to through 250, and shouldn't. I think probably the teacher of a high-school literature class should limit the assigned reading to selections that she is interested in and likes. I think many times when you assign something to be read that you aren't interested in as a teacher, you may do the cause of literature more harm than good. These kids in school are very sensitive to likes and dislikes of teachers.

In another connection, here's a rather buck-passing viewpoint but it may be reasonably sound. The reason you like *The Robe* is that the reading of it is a valuable experience to you whether you realize it or not. At least subconsciously it is. And that means it relates to life as you know it. Then your enthusiasm for the book carries on from there. Now in regard to *Silas Marner*, for example, no doubt few people realize the relationship of *Silas Marner* to present day, contemporary living. But if someone likes the book very much, that person, no doubt, sees the relationships I refer to. To a considerable degree, I think you can judge a book on the basis of how well you like it, because, though how well you like it seems to be a superficial thing, I think it indicates something much deeper. The fact that you like it indicates its value to you. If it didn't have value, you wouldn't like it.

I wasn't here, so I don't know the exact circumstances, but apparently last week some disparaging remarks were made about *Julius Caesar*. I am not trying at this moment to flatter Mrs. McColley, but from my observations, she is very successful in teaching *Julius Caesar* in our college high school. Now relating that to what I have just said, apparently Mrs. McColley sees in *Julius Caesar* applications and experiences that for her are contemporary, and apparently she can communicate those to the students. I would like again to say in referring to the word "classic," let's not let the word "classic" control our thinking. Let's consider our liking for a work as our standard and not care whether it was written a thousand years ago or ten days ago.

I have had an experience that has to do with my liking for a particular book. Our college library several years ago received a book called *Brain Surgeon* by a man named Sharp. I happened onto that book, read it and liked it very much. I don't know how many people in Pittsburgh have read that book since it was purchased. I wouldn't be surprised if there have been between fifty and seventy-five, and three-fourths of them, I would guess, have read it and liked it because I really promoted that book. And by the way, if you haven't read *Brain Surgeon* by Sharp, you should.

There is probably a tendency for new generations of people to like to have books of their own, books that belong to them. That may be the difficulty you run into with *Julius Caesar*. A student of ten years ago may say to one of our present students, "I read it when I was in school ten years ago." The new generation may react negatively to the "old stuff." And of course, there may be students who do not react that way at all, but say, "If they read it and liked it, then I want to know about it, too."

Would you like to go back to one of the problems I raised? What about the reading of the teacher? Do you agree that the reading done by students should be reading previously done by the teacher, or is that possible?



## LITERATURE INSTRUCTION IN ENGLAND

By T. R. HOLLAND

Institute of Education, University of London

Before I start on the actual teaching of literature, I think I ought to make clear that in our secondary schools we have three different types of schools, the grammar schools which are for the more intelligent children, the technical schools for those who show ability in practical subjects, and the modern school which is the general school for most children, roughly in the center of the community and where the intelligence level is not as high as in the other two types of schools.

I think I'd better confine my remarks today to the grammar school which is really the preparatory school for university studies. Children go to the grammar schools at the age of 11 after a selection test and the normal course lasts five years. At 16 another examination is taken. This examination is conducted by one or other of the British universities and as a result of the examination certain children can go on to a university. They actually don't go on to the university until they are about 18 and in the last two years in grammar school they will be studying very intensively three or four subjects only.

Well now, the teaching of literature in the English schools is a fairly rigid type of teaching in that it follows a traditional classical pattern. We will select mainly the well-known English authors, for instance in the first year of the secondary school such a book as *The Wind in the Willows* by Kenneth Grahame will be read. Generally speaking, we confine ourselves to English writers, but Nathaniel Hawthorne is taken in some schools, the *Tanglewood Tales*, and I know that Louisa Alcott's book *Little Women* is very popular, anyway in the girls schools, but I don't think the boys find it so interesting.

But as a rule we stick to the traditional English authors and we will presumably by the end of five years have introduced children to such writers as Scott, and we will try to avoid his more long-winded novels, and get on to things where there's a bit more action and to Dickens. Here again we will deal with the *Christmas Carol* at an earlier stage than with any of the other books, and possibly with Thackeray, though that's more doubtful. We tend to leave out the more modern authors, at any rate until the sixth form level

which means until the age of sixteen or seventeen. Shakespeare of course is taught pretty well all through the secondary school level. Generally speaking, we would start with *The Midsummer Nights Dream*, possibly with *Julius Caesar*, suitably edited, and we would go on through the years until the year when the school certificate examination is taken at sixteen when one of the plays would be studied in detail.

In the drama, acting would be the ordinary way of teaching it. Boys would read parts and discuss what they mean, probably have to learn certain speeches by heart. I can still remember a bit of *Hamlet* which I learned many years ago, but not very much of it. That would be the general pattern.

Now one disadvantage of our school system is that, generally speaking, it is not coeducational and this means for play acting there are very grave disadvantages and it's much less easy to get a boy to make a good fairy queen than you might think. However, we do try it.

The tendency, of course, has been in the upper part of the schools to concentrate rather less on the text than on what various professors think the text means and what the professor thinks Shakespeare had in mind when he wrote it. And we find that there has been a tendency to follow up people's research on Shakespeare rather than Shakespeare himself. And that tendency at one time was quite large. I think we are getting away from it, getting back to the actual text much more and being less concerned with theories of what Shakespeare meant and more concerned with what he actually said.

We read other plays as well but of course Shakespeare takes the main theme.

In poetry we will read a fairly wide selection of Chaucer though we will probably leave this until the sixteen or seventeen year old stage because Chaucer's English is not particular easy. But we will certainly read Milton, and possibly some of his longer poems. We will read the 17th and 18th century poets and in fact give a fairly wide range of poetry all the way through. Of American poets, about the only one we recognize is Longfellow, and most English boys and girls at one time have read large quantities of *Hiawatha* and possibly some of his other poems, but we don't really know much about the other American poems. We may know a bit of Whittier and occasionally we even meet one of the more modern types of poetry. We even meet people like Whitman in anthologies.

We use anthologies a very great deal and some of them are really good. They are graded according to what is thought to be suitable for the age.

In the old days it was more or less the thing to encourage children to write poetry, making up their own, especially in Latin and in Greek, but it isn't done so frequently nowadays.

I think years ago more attention was paid to the form of the poem, to the meter and the rhyming scheme and less to the meaning. Nowadays the emphasis is more on the poet's meaning and rather less on the actual structure although this is still regarded as important.

And one of the things we use greatly is choral speaking. We encourage it and get children to read poems aloud in groups and we try to use those poems which lend themselves to this arrangement.

There was an inspector in our local authority whose one interest in life seemed to be poetry. This was in 1938 when we were very busy with other things, and he used to visit the school and the headmaster would ask his opinion in certain matters which were really urgent and his inevitable answer was, "Oh, don't worry about that, what's your poetry like?" In fact, he seemed to have a complete bee in his bonnet. The one thing he really insisted on was that children should be made to read poetry in groups. The poems were the ballads of the broader type with a definite choral refrain which could be read in parts. He wasn't very interested in the other types of poetry which did not lend themselves to this type of expression. I think he had some very good points, especially as the children concerned were mainly from a poorer area where speech was not good, where children needed tremendous practice in speech. This method was good but, of course, it was a bit inefficient, because, well, I don't know whether you know the poem about the young man who was murdered by poison by his sweetheart, a Scottish poem, but it was rather outside most students' experience. They would read it all right and they seemed quite to enjoy it, but I think that if we could have found modern ballads more expressing their own ideas and things that they knew about, they would have enjoyed it much more and it would have been more efficient.

And this is true of a good deal of our literature nowadays. A good many of the classical books that we now have are not living as far as the children are concerned. For instance, Dickens is de-

scribing an England which is a hundred years old, quite different from what happens today and, therefore, it's looked upon more as a piece of boring history than as a piece of living literature. It's commonplace to hear people say they've never read Shakespeare since they left school because they had so much of the wretched thing there that they've hated it ever since. That's one of the dangers we find, that literature instead of being a pleasure becomes just another school subject with an extreme examination at the end of it with context and grammar questions, questions of style and so on, and very far removed from pleasure or everyday life. So that we are looking for modern writings which will be much nearer the children's living interest and which will have modern types of English rather than some of the archaic forms which need translation all the time. Shakespeare isn't easy to read for the modern child; pretty well every line has got to be put into modern English and you've got to keep looking up in a dictionary to see what they mean. So we look for the more modern authors and there are a good many. Some, one feels, are not regarded by school authorities as being respectable, but a good many have exciting, well written books.

One problem I've noticed in looking at the books my son reads (I read quite a lot of them) is that the more popular authors and writers of very exciting tales do not always write good English. Sometimes one wishes they would give their ideas to someone and have them write the book and put it into proper English. One finds these very common errors of English being perpetrated by writers and then, of course, copied by children in their own composition. It's a bit difficult when you are correcting a child's grammar in his own writing if he then produces a book and says "Well look, it does it just the same in this book," and so we find that's one of our problems. It's one of the great values of the classical writers that they did write proper English and not this rather slipshod stuff.

The books are becoming much better illustrated, much more lively, much more attractively produced. Some of the older books were really dreadful. Why, you can only imagine that the reason they sold was because there was no competition from TV, cinema, or anything else, and if all you had to do was to read a three decker novel, well I suppose you read a three decker novel, but you didn't do it for any other reason.

We are coming up against another problem, and that is the book

or the film. You know they filmed *Great Expectations* and then they wrote a book about the film which was quite different from *Great Expectations*. I had that book in my class, and I was horrified to find that there were two different versions of the story going about in the classroom, one based on the original and one based on the film, and there was some confusion as to which was which. We don't very much like that sort of thing and the thing we really do not like at all is the digest. I've noticed in Porter Library a book of one hundred famous novels, and each novel is summarized in about one page. Well, such a thing as that would be thrown out in an English school and any student found with one would be considered just about outside the limit.

Again we're faced with the problem of the comic, though I don't think we have got it to such an extent as you have. While I was waiting for a plane to Chicago on the way here I was sitting next to a GI who was reading a comic approved by the Comics Code suitable for children under 7—well he was a GI—I don't think we would have quite that trouble with our troops, but we might. We find that the comic is popular, but it isn't such a problem in grammar schools where the children really do tend to read more for enjoyment than the children in the modern school where it can be a real problem. I see you have one here on the table, and it's a pity they got some mistakes in it, but still that doesn't matter, I suppose.

We are wondering about the comics because some of them are so frightful. We got some of the sadistic types which as far as we can gather are made in America and printed in England, and there has been agitation in parliament to forbid the entry of such material. So far parliament has refused to ban anything like that because it considers that it is an attack on the liberty of the press to do so, but we are waking up to the dangers of this form of literature.

Now I believe that in certain cases, especially the more backward, that this form of literature is probably necessary but not for the more intelligent ones and if it were to greatly be accepted, the effects would be harmful all around.

But so much for the sort of thing we do. Now the way we do it. This varies considerably. The ordinary classbook, or reader, or whatever it may be, is generally too long to be read in class. For instance, in one school we had to do *David Copperfield* in one term and *Great Expectations* in the next term. Now how are you going to do that? The old way was to read round in class, one

would read a bit, then the next child would read a bit. Really what we were doing was not literature but practicing oral reading, and we began to see that it wasn't teaching literature at all. So now what is much more the custom is, and I think it is much more profitable, that we set a good deal of the work as silent reading and then take the highlights and discuss them in class, either reading them in dramatic form or perhaps having the teacher read, because we think that children profit very greatly by hearing an adult reading well whereas they don't at all by hearing another child read badly. So we confine our class work to the more important parts of the story or to such parts as the ones where the style is especially important and then discuss that and probably write questions on it in essay form.

In our writing we still stick very closely to essay or to composition. For our examinations we deal mainly with the standardized tests in England of the true-false type or the word dictation type, but in a grammar school we concentrate on essay writing almost from the very beginning of the course, and these essays need to be well written not only from the point of view of grammar but from content; we find that one of the best subjects for essays is to summarize something of the school text. This will go on all the way through the school curriculum until the school certificate exam is taken at sixteen, and it will be an essay type. And in our universities practically all our examinations are of the essay type. We think that's much more valuable because it shows whether a student can formulate his ideas clearly and work them out logically. We feel that the standardized test, the true-false type of examination, is very valuable up to a point, but it does not have the other qualities which we feel are desirable.



## TWENTY-THREE WAYS IN WHICH THE HIGH-SCHOOL LIBRARIAN AND ENGLISH INSTRUCTOR CAN CO-OPERATE

Conclusions of a Panel Discussion Led by

JOHN F. HARVEY

1. The librarian should keep the English instructor informed about new books published in his field.
2. The instructor should do a conscientious job of book selection for the library.
3. The instructor should study the entire book collection to make sure he knows the collection in all fields.
4. The librarian should check the book collection against the Standard Catalog for High School Libraries to make sure that it is representative in all fields of literature.
5. The library should have a good collection of newspapers useful to the English teacher when studying communications.
7. The librarian and English instructor should co-operate in selecting periodicals suitable for literature students.
8. The librarian, who is often in charge of audio-visual materials, should schedule movies to be shown to English classes when the English instructor desires it.
9. The librarian should be ready to obtain inter-library loan materials helpful to the English teacher.
10. The librarian should keep a picture file of materials useful to the English teacher, such as pictures of authors.
11. Literature students should be allowed to co-operate in book selection.
12. The librarian should help the English teacher build units in his courses.
13. The instructor should help the librarian weed the book collection in literature.
14. The librarian should prepare new books to be used soon after being received.
15. The librarian should send new books to the English teacher as soon as they are ready for public use.
16. The librarian should publish a list of new books added to the library each semester.

17. The librarian should take books to the classroom on a book truck and set up a classroom library whenever that is desired by the instructor.
18. The librarian should be ready to talk to the literature classes about these classroom books at any time.
19. The instructor should make sure books are in the library before making assignments in them.
20. The librarian and the English teacher should co-operate in finding material suitable for retarded readers.
21. The librarian and the English teacher should co-operate in setting up a remedial reading program for high school students.
22. The librarian and the English teacher should co-operate in giving instruction in library use. This is often one of the units in freshman English courses.
23. The instructor should help the librarian secure the return of long overdue literature books.



## ASSIGNMENT: READ TWENTY-FIVE BOOKS!

To be used as a file in teaching.

- (1) Make out one 3 x 5 card for each book
- (2) Title and author
- (3) Brief list kind of summary
  - (a) One or two sentences
  - (b) Names of two or three characters
- (4) List different themes running through the book
- (5) My reaction, with varied interests the book might satisfy
- (6) These cards are for my use and should contain what will be useful to me as a teacher.

Each student was asked to read twenty-five books in adolescent literature, and to keep a card file about these books. We have included the files of four students.

### MILDRED HEMPHILL

1. BARBARA, ELSIE, *The Trembling Years*, 1949. 235 pp. This is a story of a college girl who was stricken with polio, and who passes through despair and attempts self destruction, but finally walks. In these experiences she conquers fear and hate, too.

*Characters:* Kathy, David, her brother Ricky, who brought happiness in such a strange fleeting way, and Peter who brings happiness and love. This is a book for older girls who could understand and use the many experiences which Kathy had. Racial intolerance is handled yet shown as a stupid thing; self discipline is shown as well as the price one pays for resentment if it is nursed too long. I enjoyed the book and I have some ninth grade girls who will enjoy it.

2. BOYD, JAMES, *Drums*, 400 pp. This is a very human story of the different living conditions of the American Revolutionary period. The wealthy with their servants and sports; the middle class with their different standards and the carefree, careless negro slaves.

*Characters:* John Fraser, who joined the fight for freedom and was with John Paul Jones in the famous naval battle of the Bon Homme Richard and the Baltic Fleet. The old Indian Chief, who is superb. It has a historical background. Not too easily read by a slow reader. The size of the book may be distracting to some young readers.

3. CAYANNA, BETTY, *A Girl Can Dream*. 1948. Loretta Larkin, the tomboy of a poised mother, feels inferior and overcomes such feeling through her high school flight training. She loses, too, the jealousy toward the very feminine Elsie, and gains the friendship of the boys.

*Characters:* Loretta, Jeff, who liked her as she was, and Pat Creatone, a woman flying instructor. This book would appeal to girls and especially those interested in aviation. There are several incidents which could be

used to stimulate study and direct students thinking toward planning the correct arrangement of subjects toward a certain type of work. The jealousy between Elsie and Retta could be used in personality unit. In emotions, the subject of slyness in this book could be cited and read.

4. DEJONG, DOLA, *The Level Land*. 1950. 165 pp. This story pictures a happy Dutch family before the German invasion. The coming of the war to the Dutch border is very realistic, and the doctor's family clings to the belief that right will eventually triumph, despite evidence to the contrary.

*Characters:* Living in the house, "The level land," were the doctor, his wife, five children—Ruth, Peter, Joap, Mrep, and Jan. Added to the family were a Jewish refugee (boy) Werner, and a German girl who disappears prior to the invasion.

A glossary of interesting words appears at the close of the book. The background in this book is excellent, especially, the Hague, and it abounds in customs of the Dutch. The description of the coming of the war gave me goose pimples.

5. DEJONG, DOLA, *Return to the Level Land*. 150 pp. Dr. Van Oordt's family is at home again with the exception of Jan who was killed in the war. The children, who for the period of the Invasion, learned to steal, torment and lie are now trying to return to their former wholesome life and finding it difficult. The return of Werner, the Jewish refugee adds a bit of romance to the story. Robbie, the youngest, is an interesting study in child psychology.

*Quotes:* "Everything passes with time, and you keep the wonderful memories"; "The black market made him uneasy; it wasn't his kind of life." This book would be usable in my Personality unit under environment. The family loyalty and their sharing of rationed goods would make excellent discussion material. I would use both books consecutively.

6. FELSEN, HENRY, *Two and the Town*. A story of an indiscretion on the part of two high school seniors, Buff and Elaine, and their subsequent marriage to "protect the baby." The townsfolk add their rejection to the young couple, and in the process the reader senses a tragedy that happens all too often today. The young father's experience in the Marines and his realization of a responsibility he must return to presents a thought-provoking situation.

*Characters:* Buff and Elaine and their respective families; Buff's friend Skeeter and Reverend Walker. Pappy, of the Marines, teaches Buff more about life than anyone and persuades Buff to accept the challenge it offers.

*Quotes:* "Here was a wedding that failed to result in a marriage"; Buff returned from the Marines and found "his front door closing on him." Care should be taken in the placing of this book. I suggest it be given to a counsellor to be used at his discretion or to more mature groups than ninth graders.

7. FENNER, PHYLLIS, *Ghost, Ghost, Ghost*. 1952. 281 pp. This book is one of a series of triple titles which deals with ghosts as told in sixteen different stories. Each story is taken from other publications. If ghost stories could assume some semblance of truth, they are arranged as such

in this collection beginning with "Jimmy Takes Vanishing Lessons" to a true ghost story by Kipling and closes with the "Devil and Daniel Webster" and the hair raiser called "The Hooded Cobra." I can see uses for this book in imaginative writing, motivation and Halloween time. I've been wanting such a book but had never found it until now. Stories are not excessively long. Clever illustrations on margins of pages.

8. GATES, DORIS, *Blue Willow*. 1940. 170 pp. This is a story of Janey, daughter of a migrant worker, who discovers the good and bad in people, but who keeps much goodness in her own heart. A treasured willow plate is the symbol of all that is lovely to Janey and its temporary loss brings a strange trend of events in her family's life.

*Characters:* Janey, her father and stepmother, Bounce, the cheat, and Lupe, Janey's girl friend.

*Quotes:* "We'll stay as long as we can"; "We can stay as long as we want to"; "I'm spying out the land"; "I don't need to be beholden to anyone."

Juvenile "Grapes of Wrath" with an interracial situation. Excellent for teaching tolerance and understanding. The story is not far fetched; the dignity of Janey is rare; no self pity evident. Vocabulary understandable.

9. GARSHINE, DOUGLAS, *Farm Boy*. Johnny found a new sense of values and relieved his confusion when he came to a well-ordered farm owned by a kind and "boy-wise" uncle. Johnny has a chance to grow up and think of others.

*Characters:* Johnny, Nora, the wise and wild-eyed Negro cook; Uncle Gene Warner and his two sisters, Kate and Martha. Blackie, a run-a-way, defeated and defiant who is paroled to Mr. Werner.

*Quotes:* "Running away from a situation doesn't solve it"; "Bad boys aren't hardly ever really bad."

This book has value as an agricultural vocational book, and what is equally important is that some readers would project themselves into Johnnie's situation and receive help (not a girl's book).

10. HEINLEIN, ROBERT, *The Rolling Stones*. 1952. 260 pp. The two weeks the Unheavenly Twins spent on earth made them realize that life on the moon was much more desirable. The securing of a Detroit from which to build their own ship for a trade business to the Asteroids would fascinate a boy who likes space travel. The dialogue is snappy and the vocabulary terrific!

*Quotes:* "You invented the frost proof rebreather valve"; "I got a General Motors Jumpbug practically new"; "Inter-planetary trade"; "We went from Photos to Mars by shuttle tubes"; "We are citizens of the Luna Free State and not terrestials!"; "Flatcoats!"

*Characters:* Castor and Pollux, the twins; Hazel, the grandmother and navigator; Fuzzy Britches Charlie, the hermot; and Dr. (Capt.) Stone who owned a leather belt!

A fascinating story filled with wisecracks. Think I'll try it out for the boy and girl interested in space and also as an example of satire. I liked the humor, but I'm wondering if it is humor for everyone.

11. JACKSON, PAUL, *Rose Bowl All-American*. 1949. This is a story of Dick Thornley and his handling of defeat and self-consciousness through the help of a coach. Defeat of California U. was probably incidental because Dick conquered his own fear first.

*Characters:* Dick Thornley, Bart Jensen and Steve Foster, the coach. To me this book would be valuable to a player with Dick's problems. A coach who doesn't find cursing and blustering necessary will be welcomed by some athletes. Character problems are met realistically and within a boy's understanding. The Rose Bowl game adds color.

12. KELLY, ERIC, *The Trumpeter of Krakow*. 1930. 200 pp. This book answers in part a question such as "Mrs. H, what was Poland like long ago?" A book of religious significance woven around the descent of the cruel Tartars on Krakow as told by Joseph Charnetaki, son of the trumpeter, is fascinating. The effect of the Great Tarnoo Crystal upon the lives of many people is intriguing.

*Characters:* Pan Charnetski; Joseph's father; Tringo, the alchemist; the hypnotist, and Jan Kanty who threw the crystal into the Vistula River. This book would appeal to the serious minded student of a religious bent. Descriptions of the city and Polish customs are good. Legends are worth remembering. It is not for the slow nor practical minded reader.

13. LADD, ELIZABETH, *Enchanted Island*. 1953. Judy found comfort in the arms of Aunt Kate after her father and mother were killed in a car accident. Unusual as it may seem to some, Judy found true happiness without much money to spend. The story shows also the need a child may supply in the lives of adults.

*Characters:* Uncle Walt and Aunt Kate; David who owned Panther Eye, a little runt. Girls will like this book, and boys will not scoff at the fisherman's life and adventures. Very good for eighth and ninth Social Living.

14. LATHROP, WEST, *Northern Trail Adventure*. 1944. 200 pp. This is a story of a boy's experiences in the Arctic under an assumed name. Under the eyes of a friendly Mounty he undergoes a change colored by exciting adventures and escapes.

*Characters:* Kopa (White Boy), the mounty Zack Denny, Uncle Buckley, the three Michaud brothers of questionable character.

*Quotes:* "The squirrel belongs to God—it's a Scandinavian truth." "Parka," ptarmigan, primus stone, mukluks, enter into vocabulary.

This is a book for boys with interest maintained until the end. The incidents pictured are hair-raising but not impossible. Adequate vocabulary. Parts could be read aloud in discussions on courage and resourcefulness. Boy-animal relation very fine.

15. MALLETTE, GERTRUDE, *Into The Wind*. 1941. This is a story of Sabra whose parents are dead and who solves these three problems: finding a manager (renter, perhaps) to take over her farm and make it pay; to become a nurse; and to win her love.

*Characters:* Sabra Denning, Dr. Galen Trent, boy-friend and counsellor and intern. Sabra's experiences take her through the glamour and the reality of nurses training and work. The situation is quite real and possible.

A patient, Mr. L, in Bed I, in the Men's Medical makes Sabra appear a bit too wise. I'll use this book in vocations with some suggestions that nurses do not share all their experiences. It's a good book of its kind. Self-control usable in emotions.

16. MEADER, STEPHAN, *Fish Hawk's Nest*. 1952. 235 pp. This boy's story in a setting of 1820 gives an air of mystery around smuggled goods, sea going ships and the unexplained disappearance of one Stumpy. There's a realistic but not sordid picture of early days on the Eastern Coast.

*Characters:* Father Carson, his three sons and especially Andy, Gillen, the unscrupulous and Shep, the dog.

*Quotes:* "Clams and berries: How's that for a breakfast?" "Reverently, Andy stood where George Washington had stood and surveyed the room." "Old fishhawk has a weak fish in his claws—they're running the channel now."

Wholesome picture of family life, a boy's resourcefulness in a historical setting. I have many boys in mind for this book.

17. MEANS, FLORENCE, *Shuttered Windows*. 1938. This is the story of Harriet Freeman, a Negro girl from the North who goes South to see her great (great) grandmother. As a result, two extremes of Negro life are shown. Harriet is touched with dignity when she finds she is of the family of beloved old Moses. Harriet's illiterate grandmother is full of wisdom not gained from the printed page. Richard Coriven, who wants to help his people, finds companionship and love with Harriet.

*Characters:* Harriet; her great grandmother; Mischievous Willy Low; Lilly, the drift; Richard Coriven and the Negro girls at the College.

*Quotes:* "Cain I tote yore satchels?"; "My own lil' gran"; "Lush swamp smells"; "The teacher is white, but she can't help that"; "Well, there are as many kinds of colored people as there are white"; "Wool was a word she and her friends didn't allow in their vocabulary."

This is a heart-warming story, although parts of it may be unrealistic. It could not be read by a poor reader, but could be read by an average ninth grade reader. Treatment of the Negro is nicely handled. Negro National Anthem (3) p. 77. "Sing a song full of the faith that the dark past has taught us; Sing a song full of the faith that the present has brought us."

18. MUKERJI, DHEN G., *Gay-Neck*. 1927. 197 pp. This is the story of a carrier pigeon native to India which was trained to serve in World War I. It is more than a story of a pigeon however, for it includes Gay-Neck's wise master.

*Characters:* Gay-Neck, Ghanda, teacher of jungle lore and Radja, the Brahmin priest along with Hira the bachelor pigeon.

*Quotes:* "Amid ilexes and balsam forests and wild buffalo he learned and listened"; "The odor of fear may be on a man's garments"; "A pigeon whose wife and children await usually returns from war"; "Machine eagles flew in the air as thick as locust."

I could use this book in my Personality and Emotions Unit. A slow learner will enjoy parts of this book but not its inferences.

19. NORTON, ANDRE, *Star Man's Son*. 1952. 250 pp. 2250 A. D. The atomic bomb has virtually destroyed all life as we know it when Fors, a

mutant, desires to become as great a man as his father. The book, projected into the future, is thought-provoking and makes one stop to think for a split second of life in 2250.

*Characters:* Fors, the mutant, Lura, his four footed hunting companion, born as a radiation mutant. The Plains people and the beast thing, whose descriptions make you crawl, struggle for supremacy. A treasure hunt, superstitions, and symbolic adventures make this a compelling story which ends in satisfaction to the mutant Fors.

This is a book not for a poor reader, but for a good reader who understands abstract meaning. Biologically it may have some value; to me it was fascinating and deserved more of my time. There are certain descriptions of hunting experiences that many boys would like and the treasure hunt adds an element of suspense. The points of the compass awarded Fors have special significance for the adult reader.

20. PANZER, PAULINE, *Music in Her Voice*. 1953. 200 pp. The title of this book is a bit deceiving but eye catching. Margaret Travis, overly protected by her mother, finds an exciting life as an ad-taker for a newspaper. Unbelievably woven into the story is the discovery of a car stealing racket and a love affair between Margaret and an F. B. I. agent. The story is exciting and could probably happen.

*Characters:* Margaret Travis, Hilda her co-worker, Tony Shence, Mr. Brooks, the F. B. I. agent and his quarry, Mr. Smith.

*Quotes:* "Quota is six ads a day"; "Sophistication is only veneer-proof, and it blows away"; "There were stern commands from the F. B. I. and belligerent snarls from the gangsters." This book would interest a bored reader with ninth grade reading level. Girls would like the change Francie helped to make and possibly the newspaper training. Few boys would care for the book.

21. PINKERTON, KATHRENE, *Silver Strain*. 1946. 260 pp. The Jackman family in Ontario change from mink farming to silver fox breeding to solve an economic problem. In doing so, the family learns through hardships the meaning of true and lasting values in friendships and love.

*Characters:* Ann, Phillip, her brother, and Steven who loses Ann's favor to Jerry. Hugh, philosopher and long time friend of the family, and Prede and Princess of silver fox fame. The conversation on this story seemed stilted, but the characters were real. Boys would like the description of the fox farm, and girls would like Ann and her romance. Family picture warm and human.

22. RAPKIN, LOUISE, *Daughter of the Mountains*. 1949. 175 pp. This is a delightful, if not impossible story of a little girl who followed the mountain passes to Calcutta to find her golden-haired dog which had been stolen. Her reward for her persistence was more than finding Pempa, her dog, for great happiness and security came to her family.

*Characters:* Mano, Pempa, her dog; the traders; Christopher Bates who befriended her, and the Patons.

*Quotes:* "Men turned white Chappatis on a round clay over"; "He was this golden haired terrier, like a prince among men"; "These hill women are as bright as parakeets."

The story seemed far-fetched but the adventures will interest younger readers. Description of mountains good.



23. SAROYAN, WILLIAM, *The Human Comedy*. 1943. 300 pp. This is a story of a wonderful family (in a war setting) in a small town in California. Fear, pride, heartache as shown from the youngest member of the family to the older brother in service make it a realistic, heart-warming story.

*Characters:* Ulysses, Homer, Marcus, Mr. Grogan and Mr. Spangler.

*Words-Phrases:* "What prayer did you say?"; "I don't know it's the spirit that counts"; "She was a snob, but Homer refused to believe it was either natural or permanent."

A book in my opinion, to give to a young person who needs to re-evaluate his own advantages. The characters are neither angelic nor bad. Vocabulary and experiences on ninth grade level or average reader. Home nucleus good.

24. SPERRY, ARMSTRONG, *Call It Courage*. 1949. 94 pp. The story of Mafatu who was afraid, and his conquering of his fear has become a legend in the Polynesian history.

*Characters:* Mafatu; the Sea, his enemy; Rui, the dog, and Tavana Mui, great chief and father of Mafatu.

*Quotes:* Vocabulary, "Mape Trees," "towering idol," "reef spiked," "lava slide," "plaited fronds," "Albatross."

This gives an excellent picture of jungle life and customs. Does encompass some folklore of the islanders. This is strictly a boy's book. Words native to the island slow down reading speed and comprehension. Good subject matter for Disney! Could be used in discussions of overcoming fear.

25. SIMON, CHARLIE MAY, *The Long Hunt*. 1952. 145 pp. This story covers geographically the country from Tennessee to New Orleans as seen by Jim Blake whose father had gone to fight Indians. It does more than that though, for it explains in a young reader's language the greatness of the American freedom.

*Characters:* The Blake family, especially Jim and his father. Loveable grandmother with ballads and the friendly Indians.

*Quotes:* "Sister Bella and I made a dumb meal, throwing salt over one shoulder"; "A clean victory or a clean defeat for Jackson—nothin' wishy-washy."

A good story for boys. I must suggest it for my slow-learning group and to the seventh grade Social Living teacher.

26. STAPP, ARTHUR, *Mountain Climber*. 1948. 215 pp. This is a story of a boy who conquered first his own fear and then climbed the mountain. A camera lost and found adds to a mystery to the accomplishment of the boys, Curly, Bob, and Phil.

*Characters:* Bob, Curly, Phil, and their chemistry professor; Koleetan, the mountain seems almost a character.

*Quotes:* "The trail disappeared into the grass, reappeared, branched into a dozen tortious paths where man and animals crossed"; "The tricounis gave him sure footedness"; "One gash had been the shape of a sawteeth, deeply shadowed."

Excellent book for boys, a boy with a fear complex could be helped with this book. Easy reading.



## LORENA A. HENDERSON

1. ALLEN, T. D., *Doctor in Buckskin*. (a) Doctor Marcus Whitman and his bride set up housekeeping among savages in Oregon and served them unselfishly as missionaries. (b) Type—Historical fiction, adventure, social service. (c) Story appeals to me because of its historical background and five characterizations. I think Junior or Senior girls would like the story.
2. ATWATER, RICHARD and FLORENCE, *Mr. Popper's Penguins*. (a) Mr. Popper's love for accounts of Antarctic explorations unexpectedly pays off with a barrel of money and lots of fun. (b) Theme—Family life, adventure. (c) Good for pleasure reading. Excellent for motivation of retarded readers. Plot and character refreshingly different.
3. BEIN, JERROLD, *Beach Boy*. (a) Paul, David and Ruthie spend a summer at the sea shore and learn the hard way that there must be co-operation in family and community life. (b) Theme—Family living, first work experience. (c) Not a particularly good book as I can see it, but worthwhile in showing how to get along with people.
4. BRINK, CAROL R., *Family Grandstand*. (a) Never a dull moment in the professor's family whose three children share in the reflected glory of a college football hero. (b) Theme—Rollicking family life, first work experience. (c) One must read it to see what these children will do next. Pleasure reading. Might rate reading through its sport interests.
5. DAVIS, ROBERT, *Gid Granger*. (a) Sixteen year old Gid finds himself responsible for the farm and family when his older brother goes to the Army. (b) Theme—Vocational, success story. (c) Hard working Gid appeals to me particularly since I have experienced farm life. It is good for young people to see how Gid overcomes his lack of respect for a family of refugees.
6. EMERY, ANN, *Mountain Laurel*. (a) Laurel Buchanan gives up her chance to become a nurse because the motherless children in the home need her care. She finds satisfaction through a hidden talent and later finds love. (b) Theme—Family life, solving an adolescent problem, growing up. (c) Overworked Laurel is a fine character for young people to know. Plot is not original nor most of the characters, but there is a good philosophy of living.
7. ERDMAN, LOUISE G., *Fair is the Morning*. (a) Red-headed Connie Thurman spends a year teaching a backwoods country school, grows up in the process and finds romance. (b) Theme—First work experience, love story. (c) Stereotyped theme and characters. Rather improbable situation in finding helpful, admirable young man in such a neighborhood who comes to her rescue opportunely. Connie's community service a redeeming feature.
8. GILBRETH, FRANK, *Cheaper by the Dozen*. (a) Hilarious account of life in a home running over with children whose father is an efficiency expert. (b) Theme—Family sharing, biography. (c) I enjoyed it for its humor and character delineations. I find that adolescents, particularly from large families, like it too.
9. HOWARD, ELIZABETH, *Peddler's Daughter*. (a) Story of a young girl, Lucy, who left her lonely city home after death of her mother to find

- comfort with her uncle in his travels as a peddler. (b) Adolescent problems, romance. (c) Unusual setting. Novelty of the means of travel adds to the interest. The thought that one can always find a way out is a good philosophy for young readers.
10. JOHNSON, ENID, *Big Bright Land*. (a) City bred twins, Jean and John, find life interesting when circumstances put them in charge of a western cattle ranch. (b) Theme—First work experience, community life shared, growing into responsibility. (c) The usual western plot. Its interest to me is the development of John from a selfish shirker into a responsible young adult.
  11. LAPMAN, EVELYN SIBLEY, *Tree Wagon*. (a) Trip to Oregon from Illinois in 1843 as seen through the eyes of a twelve year old girl, Asenath. (b) Theme—Pioneer adventure, community life. (c) Story appealed to me because I like historical fiction. Asenath grew from a happy go lucky little girl to one who learned to take responsibility. Adolescents might profit from reading the book since many are irresponsible.
  12. LEEUW, ADELE DE, *With A High Heart*. (a) Ann McLand finds that disappointment may lead to something better, even a romance. (b) First work experience with romantic side interest. (c) Wholesome. Good for young people to see what can come of unselfish service and doing more than the job demands.
  13. LEIVITON, MINA, *A Cup of Courage*. (a) Brook Falter and her brother face the problem of life with a brilliant loveable alcoholic father and grow into responsible citizens in the process. (b) Theme—Overcoming shame of home conditions, adolescent personal decisions. (c) I enjoyed the book. Characters and plot not commonplace and situation one that too many young people with whom I work have to face. Will help me to see their needs.
  14. McLELLAND, ISABEL C., *Hi! Teacher*. (a) Community life, romance. (b) Stereotyped plot and characters. Lacks realism. Improbable situation of finding admirable young man as champion and friend. Some good social service work.
  15. MEANS, FLORENCE, *The House Under the Hill*. (a) Teen-aged Elena longs to leave the typical Spanish environment in her ancestral home in New Mexico and find work in the city. Instead she brought good to her community and found love in the bargain. (b) Theme—Solving adolescent problems. (c) Not an unusual plot. Interest for me is in Spanish traditions and culture.
  16. MEIGS, CORNELIA, *Call of the Mountain*. (a) Seventeen year old Nathan undertakes to reclaim a mountain top farm from wild animals and timber despite the obstacles put in his way by an unfeeling lawyer who wanted Nathan's inheritance. (b) Theme—Vocational, a success story. (c) A stereotyped plot and villain, somewhat in Horatio Alger style. Nathan is a strong character. Good story for boys.
  17. MORROW, HONORE, *On To Oregon*. (a) Adventures and mishaps of a Missouri family on the trail to Oregon. Thirteen year old John Sager made a place for himself in the factual history of the westward movement when he piloted his orphaned sisters to Oregon. (b) Pictures family and

- community life, character growth, adventure. (c) Would recommend it because of the dogged persistence of John in the face of hardships.
18. MORROW, HONORE, *On the Oregon Trail*. (a) Thirteen year old John Seager made a place for himself among heroes of the West when he brought his six brothers and sisters through the pioneer hardships of the Oregon Trail. (b) Theme—Family life, adventure, successful endeavor. (c) The plot is of necessity like that of other western trail stories limited by environment. The character change in John appeals to me. I have two pupils in mind who need to read this book.
  19. PEASE, HOWARD, *Dark Adventure*. (a) Sixteen year old Johnny Stevens who has lost his memory through an automobile accident finds his way home even though it leads through a hobo jungle. (b) Theme—Personal problem, mystery, adventure. (c) Good philosophy. The fact that Johnny kept his integrity through many temptations recommends the book. Plot unusual insofar as the amnesia victim is an adolescent.
  20. RAWLINS, MARJORIE KINNAN, *The Yearling*. (a) Young Judd Baxter leads a happy life in the Florida woods with his pet fawn Flag until tragedy strikes and he leaves boyhood behind. (b) Theme—Family life, animal interest, personal decision. (c) Judd's struggle to grow up plus a tender animal story makes this a particularly worthwhile book.
  21. ROSS, M. I., *Green Treasure*. (a) Burr and Carn, teen-aged brothers travel to Florida in a very unusual conveyance each following his particular vocational hobby. Burr's interest in unusual plants culminated in an exploring expedition to Indian Ocean. (b) Recommend it to boys interested in agriculture, success story. (c) Typical teen-ager, varied interest, well portrayed.
  22. BYDBERG, ERNIE, *Sixteen Is Special*. (a) Jacqueline Jackson celebrates her sixteenth birthday with surprising results. (b) Theme—Mystery. (c) Characters and situations stereotyped. To my mind the book is about one half step above trash. No outstanding juvenile characters.
  23. SALTEN, FELIX, *Bambi*. (a) Life story of a deer who lived in the forest and learned the lesson of obedience from his mother and so grew safely to leadership among his kind. (b) Theme—Animal life. (c) Appeals to me through appreciation of nature. Story lends itself to attractive illustrations which I very much enjoy as would my pupils.
  24. STOCKUM, HILDA VAN, *The Mitchells*. (a) Young Mrs. Mitchell and her four lively children find it hard to adjust to life without father who is in the Navy. The scarlet fever sign the children hung on the door did not help much. (b) Theme—Family life, human interest. (c) Enjoyed the book. Wholesome, typical of American life.
  25. UNTERMYER, LOUIS, *Stars to Steer By*. (a) This book is a collection of poems for young people who like variety. (b) I enjoyed the non-sensical, whimsical quality of many of the poems and the inspiration of the more serious ones. They have a wide range of subjects. Some are parodies of other poems. I think adolescents will like this collection.

## EDNA WHEATLEY

1. ALLEN, ADAM, *New Broome Experiment*. For two city lads, Mark Berman (Jewish) and Wes Marshall, to spend the summer on the farm of Nick Broome was an experiment that almost ended in race hatred. Friendship and understanding were reached when Mr. Broome was willing for a Jewish doctor to try an experiment in treating his ailing cow.

*Themes:* Minority group, city boys in the country, boy treated as an adult, vocation possibility opened up for boys.

*Reaction:* Interesting. 4-H boys will like it.

2. BAILEY, BERNADINE, *Puckered Moccasins*. Dave Rogers and father from Ft. Wayne are enroute to Fort Dearborn when the father is accidentally shot by a Miami, a tribe of friendly Indians. Dave proceeds to the Fort. Ft. Dearborn is preparing to evacuate, but the Indians attack and massacre almost all. Dave and Isabella escape and joining their father, they are "heading toward the rising sun."

*Themes:* Pioneer trials, Indian war, love, courage, bravery of a past era.

*Reaction:* A boy's story; the past well recreated. Title describes moccasins of a Chippewa Indian. Other Books: When Washington was Young, the Magic Canoe, Fife and Drum, Unknown Indian.

3. BRO, MARGUERITTE, *Sarah*. Sarah felt she must be "something grand . . . and maybe an artist." Her talent is for music, not painting, but her career is cut short by family illness. She refuses marriage with Allan because of the attitude of his mother, then Allan is killed in World War I. Sarah entertains abroad for American soldiers, and finally returns home to happiness.

*Themes:* Relationship between father and daughter, adjustment to family circumstances and war, justice accomplished without actual punishment.

*Reaction:* I enjoyed the nice comparison, and the philosophy is worthwhile. High school girls will identify and enjoy Sarah's tragedies: The question of marriage with one in service will appeal to girls now, perhaps to boys. Serving abroad was a romantic, patriotic act then, but today our girls do not hear that plea.

4. CAUDILL, REBECCA, *Tree of Freedom*. The Venabel family made the long trek from Carolina to Kentucky in 1790, each taking something of his own that he prized. Stephanie took a seed from an apple tree, grown from a seed brought from France by her Huguenot Grandmother. The tree grew in the new land, being stronger of root from many reverses, just as liberty is. The tree became a symbol.

*Theme:* Pioneer life, courage, initiative, patriotism, childhood in the wilderness.

5. CAVANNA, BETTY, *A Girl Can Dream*. Loretta, a tomboy, unliked by boys, gains position by writing the winning essay offered by a nearby flying field. She uses her own experience and calls her essay, "The Dream of Flying."

*Themes:* Family relations, social relations, youth accomplishes what it wants.

*Feeling:* I enjoyed Loretta and her grandfather. I can see how and why students "just love the book." This is my first reading however.

6. CAVANNA, BETTY, *Paintbox Summer*. Kate escapes trying to follow in the footsteps of her sister, and spends the summer as an apprentice to Peter Hunt with a group of young artists.

*Themes:* Vocation, boy-girl friendship, college vs. professional school, contacts with another race, girl overcomes a complex.

*Reaction:* Peter Hunt was interesting.

7. DALY, MAUREEN, *Seventeenth Summer*. This is one summer in the lives of two seventeen year olds. Angie and Jack spend the summer swimming, going to the drugstore and to shows, nothing unusual, but most exciting, for Angie is having her first experience with dates, parties and love.

*Themes:* Girl's story, romance, family life.

*Feeling:* I think this is really a must in every library. It is very real. Miss Daly has done well in putting feeling on paper.

8. DEJONG, DALA, *The Level Land*. Although there were rumors of invasion of Holland, the doctor and his family could not believe it was coming until the planes were roaring overhead. Holland was invaded, but not conquered. ". . . we have to be strong in our faith that what is right survives and what is wrong will perish. We lost, the Germans won, but still we are stronger, for we know that we fought to defend ourselves against evil."

*Themes:* War, courage, admiration for the Dutch, faith in good, family life.

*Feeling:* To me this is a delightful story. The family love peace and are nice. The courage after the invasion is remarkable.

9. EDMONDS, WALTER, *Mr. Benedict's Lion*. Mr. Benedict, a teacher of English in a female seminary, is sent to purchase a piano to make a good impression on the family of a potential student. Accidentally he spends the money for a lion, which error proves to be a good investment.

*Themes:* Girls' school, some humor, some adventure.

*Reaction:* I doubt the popularity of this book. It doesn't sound a bit like Edmonds, the writer for adults.

10. EMERY, ANNE, *Going Steady*. Sally accepted Scotty's literary society pin in token of being engaged. As the summer wore on they found going steady a little dull, and after an evening at the apartment of recently married friends, they decide their parents are right—they are not ready for marriage. They enroll in college and feel relieved of a burden, not having to be married, and loaded down.

*Themes:* Family life, social problem, love.

*Feeling:* I'd like to give this book to students, yes, but I'd like to give it to parents. The parents in the story felt defeated many times, but they certainly knew the right approach.

11. EMERY, ANNE, *Mountain Laurel*. The seventeen-year old Laurie intended to study nursing, but the death of her mother prevented. Caring for her younger brothers and sisters, a short friendship with "outlanders," and a lasting friendship with a teacher, helped her to find contentment in weaving and house, until love came to her.

*Themes:* Love story, youth adjusts to necessity; pictures a section not well known.

*Feeling:* It seems to me this story accurately pictures the mountain people. I enjoy the quaint words—mother-woman, glad-proud.

12. FELSEN, HENRY, *Two and the Town*. This is a story of illicit love between the athletic hero, Bull, of any town, and the shy, plain high school girl, Elaine, of any high school. Bull failing to accept the responsibility of his family, causes a lot of heartache for Elaine and the parents of the two.

*Themes:* Emotional problems, parents' failure to teach students that they must accept the responsibility for their actions.

*Reactions:* The book is wonderfully well written, and it would be accepted by our students in a serious way.

13. FORBES, ESTHER, *Johnny Tremain*. Johnny is burned when apprenticed to a silversmith in Boston, 1773. He makes up for his injury by doing work of especially artistic nature. We meet several of the leaders of the era—Paul Revere, Hancock. The story closes with the Battle of Lexington.

*Themes:* Pioneer life, vocation, war.

*Reaction:* I want to take time to read every word, for the flavor of the period is recreated simply and accurately as far as I know. Since it belongs to E. Forbes, is it not a piece of art?

14. HEINLEIN, ROBERT, *The Rolling Stones*. The Stone twins, Castor and Pull, buy a second hand spaceship and the entire family visit the Asteroids.

*Theme:* Space fiction. I dislike, so far, to have it around, but I do. I note that none is amazed about what happens but me!

15. LEEUW, ADELE, *Doctor Ellen*. In spite of little encouragement from family and friends, Ellen Paige becomes a doctor. Dr. Seth's devotion to humanity carries her over many "humps." Interest for me lies in looking in on clinic cases and diagnoses.

*Themes:* Vocation, success story, love story.

*Feeling:* Girls will like the story. Not startling in any way, but interesting. I believe it will help a girl project herself into the profession.

16. LEWIS, ELIZABETH, *Young Fu of the Upper Yangtze*. Young Fu and widowed mother moved from their farm to Chungking where Young Fu was apprenticed to a coppersmith. The book pictures the every day likeable life of the artisans. We see many of the customs and superstitions of the people; often in contrast is the attitude of the young and the old.

*Themes:* Life in a different land, youth, dangers, hopes of success for Young Fu.

*Reaction:* Movement slow, good life is pictured.

17. LOVELACE, MAUDE HART, *Betsy was a Junior*. Betsy's junior year at Deep Valley High was full of love affairs, but she had plenty of time to organize a sorority from the pattern of her sister's college sorority. She called it Okto Delta.

*Themes:* School life, home life, romance, group spirit.

*Reaction:* Girls' book; easy reading; too simple for many juniors.

18. MACDONALD, BETTY, *Nancy and Plum*. Uncle John inherits two nieces, Nancy and Plum. Not knowing what to do with them, he puts them in a boarding home. A most dismal Christmas opens the story. Unwanted



and feeling ill-treated, the girls run away and find themselves a wonderful home with the Campbells who really want them, and love and understand children. The story closes with a beautiful Christmas.

*Themes:* Social problem of orphans, children face dishonesty, and need love as well as good food.

19. MALLETT, GERTRUDE, *Into the Wind*. Sabra manages to keep the ranch she had inherited and to take nurses' training.

*Themes:* Vocation, girl makes good on her own.

*Reaction:* I am right along with the high school girls—nurses and doctors are the most romantic people. I read it all!

20. MALVERN, GLADYS, *Behold Your Queen!* This is a fictionized story of Queen Esther of the Bible. The story pictures her kind deeds, her bravery, her loyalty to her uncle, saving her own people at the risk of her own life.

*Themes:* Bible story in type, kindness from one in high position which was not common in that day, good wife and Queen.

*Reaction:* I do not enjoy fictionized Bible stories. The feeling of the time seemed pretty well kept.

21. MARSHALL, DEAN, *The Long White Month*. Priscilla Newell lived with Aunt Millicent in a well-staffed apartment in New York. Priscilla was not allowed to walk alone, care for herself, or think for herself, until Aunt Millicent had to take a month's rest cure. Priscilla went with her cousin Susan to Susan's cabin in the midst of the Connecticut woods supposedly to spend a month, but circumstances lengthened the time indefinitely. With Susan, Priscilla became a normal child, and began to enjoy life.

*Themes:* Character development, romance, friendship of children.

*Reaction:* Simple story, but I loved it. Some students will feel it too primary for high school.

22. MEADER, STEPHEN, *Clear for Action!* 1812. Shinnepoint, Maine. Jeff was signed on the *Abigail*, sailing for the West Indies. Storms, impressed into service on HMS *Albatross*, War of 1812 declared, jumped ship with friend, treasure, rescue, home, ambition realized—part owner of a ship used "to take some British prizes"—thus goes the story with Patience waiting in Maine.

*Themes:* Sea, war, treasure, adventure.

*Reaction:* It is easy to read and fair adventure for boys who find reading dull. Romantic rather than realistic.

23. MEANS, FLORENCE, *Shuttered Windows*. Harriet, a negro girl, leaves her adopted home in the North and returns to her grandmother's in the deep South. It is a new primitive life, but Harriet decides to stay and with a young negro boy decided to try to improve conditions.

*Themes:* Contrasts of northern and southern negro, adjustment of youth, superstitions.

*Feeling:* Literary form especially good. Tact and understanding of Harriet for the old grandmother are wonderfully well portrayed.

24. MEANS, FLORENCE, *The House Under the Hill*. Elena, a New Mexico high school girl, says, ". . . for me school is worn out." Her plans to leave do not materialize, and she spends another year with her grandmother, and at the end of the time finds happiness. "Was it always like this, Natan? . . . Was it always so beautiful?"



*Themes:* Love story, Spanish customs, a success story but it has more realism than some.

*Reaction:* I loved the little story and found the customs most interesting. Students who know a little Spanish will enjoy the flavor given by a few Spanish words.

25. MUKERJI, DHAN GOPAL, *Gay Neck*. This is a story of Gay-Neck, a pigeon in India and his training as a carrier.

*Themes:* Nature, interesting habits of a far country, idealizing of a bird.

*Reaction:* I was surprised to find myself reading the entire book. I believe students will like it, if one can get them started. Customs of man and birds most interesting.

### EDNA COOPER HUNT

1. ALLEE, MARJORIE HILL, *A House of Her Own*. Catherine Lankester, thinking herself awkward, compared to her lovely sister, and determined to accomplish things for herself, goes to a small Indiana settlement to teach a district school. Under primitive conditions she copes with the problems of an undisciplined school, boarding out, and Christopher Barnard, a pupil several years older than herself with whom she falls in love. The dominant interest is the character of Catherine, a very unusual girl.

Frontier and Pioneer Life.	Meeting and solving problems
Indiana in Pre-Civil War Times.	matures character.
Teachers and Rural Schools.	Quaker beliefs.
Romance	

Good picture of early Indiana in rural areas. Plot somewhat stereotyped. Quaker language bothered me in reading it.

2. BELL, MARGARET ELIZABETH, *Love Is Forever*. A timely story in these days of divorce, for it is a story of adjustment and of evaluating the important things in life. Florence Craig goes to Alaska with her husband to his salmon saltery. She is torn between being a real helpmate to her husband and loyalty to her Victorian upbringing. In the course of events she finally learns to adapt herself to her environment and help her husband.

Alaska.	Maturing effect of meeting conflict.
Frontier Life.	Adjustments necessary in marriage.
Fisheries.	

Good background, authentic. Very timely. Young people should read about it; story may help in solving problems. Good book.

3. BROWN-HAIG, RODERICK L., *Saltwater Summer*. Don Morgan and Tubby Miller spent a summer salmon fishing off the West coast of Vancouver. The summer was full of adventure as they met young friends and worked out the problems of salmon fishing.

Outdoor adventure, salmon fishing, boat life, self-reliance as a result of "carrying his own load."

Fine outdoor adventure for teen-age boys.	Responsibility for fellowmen.
More adventure than salmoning.	Wholesome parental attitude.

4. CARR, MARY JANE, *Young Mac of Fort Vancouver*. Donald MacDermott, young Mac, is filled with mixed emotions when he goes from the back-

woods to Fort Vancouver. He must choose a way of life; that of his mother, an Indian, or that of his father, a Scotsman. After many exciting and dangerous experiences he chooses the life of a white man, studies in England, and becomes a doctor.

Adventure. Fort Vancouver.

Outdoors. Vocation.

Canada.

Good vocation story; character development through conflict of choice making; factual information; nice Canadian setting. Interesting story.

5. CAVANNA, BETTY, *Paint Box Summer*. The setting is Provincetown on the tip of Cape Cod, a haven for an artist colony. Kate Vale manages an opportunity to paint pleasant furniture for Peter Hunt, and thus turns a very dreary season into a veritable dream come true.

Art. Cape Cod Area.

Painting. Value of work.

Provincetown.

Very nice girl story. Interesting vocation. Also nice picture of artist colony on Cape Cod. Girls love this success story because the setting is nice and the vocation different.

6. CAVANNA, BETTY, *Going on Sixteen*. Motherless Julia, fourteen, suffers with growing pains. Living on a farm with her dogs as chief companions, Julia feels left out by other teen-agers. By gradually learning to become a part of things around her, she finally breaks down the barrier of her shyness.

Teen age problems. Farm life.

Social relationships. Love of dogs.

Personality development.

7. EMERY, ANNE, *Tradition*. The Okimoto family moves to Northbridge. Dorothy and Charles Okimoto are shunned by all the neighbors except Stacy Kennedy, who lives next door, and who discovers that Dorothy is like other girls. It takes tragedy to make the people of Northbridge realize that the Japanese have ideals common with our own. Dorothy's and Charlie's brother was killed in action fighting with the U. S. Army.

Racial equality. International relations.

Patriotism. Family life.

Japanese in U. S. Neighbors.

Charming story well told. Good for international understanding. Very interesting.

8. ERDMAN, LOULA GRACE, *My Sky Is Blue*. Ginny Craig, schoolteacher in New Mexico, outsmarts Bert Goodwin, a swindler. She is assisted by Dick Conover, with whom she finds romance, and Mrs. Minger, the landlady. Children of mixed races present various problems in learning how to get along with people.

Travel. Interracial adjustment.

New Mexico. Getting along with others.

Vocations. Romance.

Adventure. New Mexico climate for health.

Interesting. Romance and swindler somewhat stereotyped. Girls in solution of any life problems. Plot is flimsy and doesn't concern anything of value.

9. FINNEY, GERTRUDE E., *Muskets Along the Chickahominy*. Andrew Foster Shields was bound as an indentured servant to Mr. Constant, in order to regain the land from which his father was driven by Governor Berkeley. Andrew takes the lead in settling the Constant family. Susquehannock Indians attack. Bacon calls for volunteers. Fighting follows. Berkeley is recalled to London. Andrew helps the new democratic government, regains his land, and marries Livy, one of the Constant daughters.

Adventure.	American Indian.
History.	James Towne.
Indentured servant.	Colonial life.
Family life.	Romance.

An interesting story with historical background. A "must" for our high school library. Well written—Historically authentic.

10. FORBES, ESTHER, *Johnny Tremain*. Johnny Tremain, young silversmith apprentice becomes a courier for the revolutionary Committee of Public Safety after his hand is injured. He gives the story of Boston in revolt culminating in the Battle of Lexington. Proud, gifted Johnny Tremain, in love, grows to man's stature in this pre-war period.

Boston.	Family life.
Revolutionary war.	Vocations.
Silversmithing.	Apprenticeship.
Courier.	Great deal of historical fact.
Character development.	

11. GATES, DORIS, *Little Vic*. Pony Rivers, exercise boy, loves little Vic, and guides him from birth to final victory in the races. An eventual life-full of ups and downs.

Love for animals.	Racial equality.
Horse races.	Loyalty theme.
Career, or vocational.	

A very interesting and refreshing story from a youth's viewpoint. Racial equality cleverly handled. Love for horses, especially one horse, a dominant theme. I read it all!

12. GOUDGE, ELIZABETH, *A City of Bells*. Jocelyn Irwin, dispirited because of a wound suffered in war, went to the little English cathedral city of Torminster to visit his grandfather. There he opened a book shop and became interested in the writings of Ferranti, a strange genius who had disappeared. In producing his play, Jocelyn helps himself and others, Henrietta, a ten-year old orphan, twelve-year old Anthony, and Felicity Summers, English actress.

England.	Vocations.
Human relationships.	Drama.
Family relationships.	Cathedrals.

Beautiful background for such a touching story of human relationships. Special interest to students interested in drama. Fundamental truth of helping ourselves through helping others.

13. GRAY, ELIZABETH JANET, *Sandy*. Sandy, 17, and finishing her first year in college, finds life in a summer resort boring. She takes a job as a waitress at Windrush Inn. Here she meets adventure, falls in love, and decides to give up college and join UNRRA, to learn to know people and how to live peacefully.

UNRRA.

Adventure.

Vocation.

Romance.

An interesting story for girls. One of the few books that brings out the fact that college isn't the only school of instruction. Good international relationships angle.

14. GRAY, ELIZABETH JANET, *Jane Hope*. Jane Hope is the story of Jane, the odd one, a tomboy and not much to look at, who grows up in North Carolina in her grandparent's home with her mother, Mary Louise, her brother, Pierce, and her sister, Mary Louise. Through helping others she develops into a very lovable young lady, her grandfather's favorite.

Family life.

Philosophy of helping others.

Civil War period.

Character development.

North Carolina.

Beautiful story of the Old South and plantation life with Civil War as a background. Sentimental; beautiful. Girls would enjoy it.

15. IRWIN, MARGARET, *Young Bess*. Young Bess dramatizes the unsettled life of Princess Elizabeth's childhood and adolescence during the reign of her father, Henry VIII. She is subjected to extreme fear and disappointment during the reign of her sister, Bloody Mary. Through all the conflict she emerges a queen, able to rule wisely and well, the most brilliant Queen, Elizabeth I.

History.

Romance.

England Character develop-  
ment.

Tragedy.

Adventure.

Immensely interesting; a true account of historical events; shows color and gaiety of court life in England, also depicts the swirl of intrigue. A very valuable book for girls in senior high. One understands reasons for Elizabeth's greatness.

16. KJELGAARD, JAMES ARTHUR, *Big Red*. A story in which a boy and a dog met nature undaunted; they grew together and found a place for themselves. Big Red, an Irish setter, was given to Danny to train. Together they roamed the wilderness, hunting, fishing, and trapping. Together they conquered blizzards, varmints, and tracked down "Old Majesty," the outlaw bear. Together they "grew up."

Love for animals.

Wild life.

Character development.

Elements of nature.

An excellent dog story. Conquering nature in various forms matured both boy and dog. Interest well sustained.

17. LEWIS, ELIZABETH, *Young Fu of the Upper Yangtze*. Young Fu, a country boy, goes with his widowed mother to live in Chungking. He is a smug, over-bearing, scheming boy. He is apprenticed to a master copper-

smith. The story of his adventures as an apprentice gives us a good picture of modern Chinese life.

Modern China,

Vacation.

Coppersmith.

Adventure.

A classic of Chinese life, the book is valuable chiefly for its picture of modern China.

18. LOVELACE, MAUD HART, *Betsy In Spite of Herself*. Betsy and Tacy, sophomores in Deep Valley High School, are members of "the crowd," center of all goings-on in school. A new boy with a car enrolls and Betsy decides to change her personality and play a sophisticated role to impress him. Things begin to happen and the book is filled with the triumphs and heartaches of "growing up."

School life.

Family life.

Growing up.

Social development.

A girl's story with all the desires, ambitions, heartaches and high spots of the adolescent in the process of "growing up." Very timely. Would help girls understand themselves and solve their problems.

19. LYON, JESSICA, *Betty Loring*. Betty Loring, just out of art school, has difficulty selling her illustrations, because her protective parents had made her shy and self-conscious, unsure of herself. In helping her art school friends, Kathie, Andrea, and Anna Lee, she loses herself in the service of others and arrives at some measure of success for herself; she also finds romance.

Vocational story.

Loyalty to friends.

City life.

Romance.

Service to others.

Family life.

Typical of Jessica Lyon's writing. Teen-age girls would enjoy it. True picture of difficulty girls may encounter in the city, and of personality development through service to others. But I think Betty is a little too good to be true in life.

20. MEADER, STEPHEN, *Boy With a Pack*. During the Panic of 1837, Bill Crawford, 17, chose the open road rather than a part-time job at two dollars a week in the mill where his brother worked. Bill filled a tin trunk with notions and left New Hampshire for the Ohio country on foot as a peddler. His many adventures on the road matured him and tested his courage to the utmost. And he found romance.

History.

Ohio country.

Travel.

Adventure.

Good boys' book. Easy to read. Well illustrated. Adventures are varied enough to sustain interest to the end.

21. MEADER, STEPHEN, *Clear For Action*. Jeff Robins, a Maine boy on a cargo schooner bound for Cuba, was impressed for service aboard a British vessel in the War of 1812. There he learned the duties of a sailor in the British Navy. After U. S. declared war, he was a prisoner, and he and a mate, Amos, escaped on an uninhabited Caribbean island.

Among many adventures they found a treasure chest in a cave. Rescue eventually followed.

Adventure.

Tropical island.

Navy life.

Life on cargo ship.

War.

Existence on uninhabited island.

Good adventure book for boys. Authentic background. Interesting to the end.

22. MEANS, FLORENCE, *Shattered Windows*. Harriet Freeman, a Negro girl, went to live with her grandmother on an island off the coast of South Carolina. The life of the Negro in the South was very different from that of the North. Harriet's pride in her ancestry, Black Moses, and Grandmother's wise counsel helped her to make a decision to remain in the South and work among her people.

Negroes.

School stories.

Pride in ancestry and race.

A touching story of human relationship, family pride, and racial pride.

23. MEIGS, CORNELIA, *Call of the Mountain*. "If the valley has no place for you, there are always the mountains." Nathan Lindsay found refuge, security, and peace in clearing and developing a mountain farm after his world crashed at his feet. He also found understanding and forgiveness for Hamilton Bemis who drove him out of the valley. The work of Tom Davenport who turned the destructive force of electricity into service for men is interwoven into the story. Setting: Champlain Valley, Green Mountains, 1830.

Success story in satisfactions derived.

Character development.

Pioneer life.

Wild animals.

Invention.

Love for dogs.

Solution of problems through purposeful activity.

Farm life.

Character development good. Plot is a bit trite. Good story of Tom Davenport's struggle with inventions. Interesting setting.

24. MORROW, HONORE, *On To Oregon*. Sager family in 1844 left their home in Missouri to go to Oregon by covered wagon. After the death of his parents, John, 13 years old, continued the journey with the younger children, hiding from Indians, suffering from exposure, fatigue, and insufficient food, making their way across plains and mountains.

Adventure.

Self reliance.

Pioneering.

Oregon Trail.

Family life.

American Indian.

A delightful story of responsibility as a great teacher for John Sager, who "grew up" in caring for the young children and fulfilling his parents' plan as he struggled West to Oregon.

25. SCOGGIN, MARGARET, *The Edge of Danger*. Collection of true stories of heroes who faced danger and came back to safety because of their strength,

quick wit, or courage. Some writers were explorers and scientists; some were animal hunters, sailors, divers, or mountain climbers.

Adventure.

Snakes.

Flying.

Mountain climbing.

The Antarctic.

U. S. Coast Guard.

Deep Sea Diving.

Deep Sea Fishing.

Whaling.

Wild animals of many kinds and  
lands.

Travel—Africa, India, Burma, New  
York.

A book of thrillers—very interesting.

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