

AN EXAMINATION OF TEACHERS' OBJECTIVES IN TEACHING LITERATURE
TO THE 9 TO 13 AGE GROUP

by

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SUMMARY

It is suggested that there are various social and educational reasons why teachers may be confused about their aims in teaching Literature at the present time. This research investigates whether teachers have clear priorities when teaching Literature to 9 to 13 year old pupils. For purposes of comparison smaller samples of teachers of 13 to 16 year olds are also taken.

A questionnaire method of investigation was chosen and preliminary reading and a pupil-teacher investigation were used to collect objectives from which questionnaire items could be selected. One of the few research studies in this area, the Swedish Ligru survey, allowed its questionnaire to be adapted. The main sample of 211 teachers was drawn from Junior, Middle and Secondary schools in the North-east, and smaller supplementary samples were drawn from Sheffield Comprehensives and from Public and Preparatory Schools throughout Britain.

A high degree of unanimity was found across all school types and sub-groups by sex, age, specialism and experience over what objectives are important in Part I of the questionnaire which covered Literature teaching per se, and in Part II which covered Literature as a means to achieving other educational objectives. In general Creative, Emotional and long-term Functional behaviours were valued over Reproductive, Conative or Higher Cognitive ones. There was little interest in 'background' or evaluation in Part I. Language objectives and many Social, Personal and Community objectives were thought capable of achievement with the help of Literature teaching in Part II. Political and religious objectives were rejected by all groups.

Amongst the most important issues touched upon in the discussion of the findings are Literature's role in language growth, the usage of such terms as 'pleasure', 'escape', 'relaxation' and 'self development', and Literature's inter-relationship with other subject areas such as History and Geography.

ABBREVIATIONS

The following abbreviations are used after the first appearance of the full title in the footnotes.

- Bagnall N. Bagnall, ed. New Movements in the Study and Teaching of English, London, 1973.
- Bloom Handbook I B.S. Bloom, ed. Taxonomy of Educational Objectives. The classification of Educational Goals. Handbook I: Cognitive Domain, New York, 1956.
- Bloom Handbook II B.S. Bloom, D.R. Krathwohl, B.B. Masia. Taxonomy of Educational Objectives. The Classification of Educational Goals. Handbook II: Affective Domain, New York, 1964.
- Bullock Report A Language for Life, Report of the Committee of Inquiry under the Chairmanship of Sir Alan Bullock, London, 1975.
- Dixon J. Dixon, Growth Through English, Oxford, 1967.
- Harding (1937) D.W. Harding. 'The Role of the Onlooker', Scrutiny, Vol. 6, 1937. Reprinted in Language in Education, Open University, 1972, pp 240-244.
- Harding (1962) 'Psychological Processes in the Reading of Fiction' in The British Journal of Aesthetics II (2), London, 1962, pp 133-147.
- Harding (1967a) 'Considered Experience: the Invitation of the Novel' in English in Education, Vol. 1, London, 1967.
- Harding (1967b) 'The Notion of "Escape" in Fiction and Entertainment' in Oxford Review, No. 4, Oxford, 1967.
- Hirst and Peters. P.H. Hirst and R.S. Peters, The Logic of Education, London, 1970.
- Ligru This is short for "Litteraturläsning i grundskolan" a research project carried out in the Gothenburg School of Education and comprising:
- Bulletin 5 G. Klingberg: 'A Scheme for the Classification of Educational Objectives', 1970.

- Bulletin 8 G. Klingberg and B. Ågren, 'Objectives Stated for the Use of Literature at School. An Empirical Analysis Part I', 1971.
- Bulletin 9 G. Klingberg and B. Ågren, 'Objectives Stated for the Use of Literature at School, Part II', Appendices, 1971.
- Bulletin 11 G. Klingberg and B. Ågren, 'Expert Opinions on the Use of Literature in the Swedish Comprehensive School, A Taxonomic Approach to Requirement Analysis', 1972.
- Bulletin 13 G. Klingberg and M. Ågren, 'Planning Literary Instruction', 1972.
- Bulletin 15 G. Klingberg, 'Goal-based Literary Instruction', 1973.
- Squire and Applebee J.R. Squire and R.K. Applebee, Teaching English in the United Kingdom, Illinois U.S.A., 1969.

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CHAPTER ONE

A SURVEY OF LITERATURE TEACHING TODAY

i Introduction

This research is into specialist English teachers' objectives in teaching Literature to their pupils. A sample of teachers of nine to thirteen year olds, and smaller samples of teachers of thirteen to sixteen year olds, were asked to state their priorities in Literature lessons, and were also invited to say how helpful they thought Literature could be in attaining wider educational objectives. This chapter outlines some of the reasons why such a survey seemed necessary and useful.

English as a subject seems to be undergoing a period of uncertainty about its role, its contents and its objectives. As Myra Barr says of it:

Very few subjects seem to have experienced the self-doubt, the uncertainty about whether they should continue to exist at all, that have marked the discussions about English teaching.¹

The place of Literature within the subject is one which is currently arousing controversy, especially over its definition and the methods used to introduce it to children. In his work as a lecturer in a College of Education, the present writer has found that student-teachers arrive with vague and conflicting impressions of why they have been taught Literature at school, and in his frequent visits to

1 Myra Barr, 'Whose Language?' New Movements in the Study and Teaching of English, ed. N. Bagnall, London, 1973, p.81.

schools he has observed established classroom teachers going their individual, often eccentric, ways in syllabus design, choice of content and teaching methods. Conferences and courses similarly seem to generate contradictory viewpoints, and in the specialist journals discussions on Literature and objectives have frequently become vehement.

This research attempts to see if there is an agreed range of priorities amongst the teachers sampled, and if so whether these priorities interlock to form a coherent approach to Literature teaching. If such a consensus on objectives could be arrived at, even amongst this limited sample, it could form a useful basis for further discussion on how such objectives might be attained.

In this first chapter we shall attempt to list some of the main causes of the current confusion in the field of Literature teaching; then to suggest some models of English teaching around which controversies and loyalties seem to congregate, and finally to define with precision the scope and limitations of this thesis in relation to these disputed areas.

ii Social Factors Affecting Literature Teaching

The teacher of English is not a totally free agent. He is answerable to the public at large, the employers, the parents, pupils themselves, the examination boards, and ultimately to the Department of Education and Science. These groups may pull in different directions and their conflicting demands may undermine his confidence and give him pause for thought.

The 1969 Black Papers¹ attack on the 'progressive' wing of

1 C.B. Cox and A.E. Dyson, eds., Fight for Education, London, 1969.
C.B. Cox and A.E. Dyson, eds., Black Paper Two, London, 1969.

English teaching and its failure to produce either literate or literary-minded pupils was mounted by dons and headmasters for the most part, but it aroused considerable public and press support. Similarly the 1972 report on The Trend of Reading Standards¹ was seized upon as a confirmation that standards were declining, in spite of the authors' admission that their findings were inconclusive and the tests of dubious validity. More damaging to the teachers' esteem was the Schools Council report on Young School Leavers². The report makes clear that 13-16 year old boys and girls put poetry and drama at the very bottom of any list of school objectives, and in this they have exactly the same view as their parents. The boys put English second in a list of 'useful' subjects and the girls first, and their parents saw it as being of first importance to boys and second for girls after domestic science. When the pupils were asked to assess whether English is 'interesting' it slips to seventh on the list for boys and second for girls. The report summarizes:

Mathematics and English were almost universally valued by the 15 year old leaver. They were seen as providing basic skills which were essential for obtaining and holding satisfactory jobs and for getting on in life generally. English although found reasonably interesting in school, especially by girls, was rarely seen by those who had left as a source of interests It was shown that while the functional role of English, speaking easily and well and being able to express oneself in writing, were seen as of great importance, the expressive aspects, drama and poetry, were generally rejected.³

1 K.B. Start and B.K. Wells, The Trend of Reading Standards, N.F.E.R., London, 1972.

2 Schools Council, Enquiry 1: Young School Leavers, H.M.S.O., 1968.

3 *ibid*, p.70.

It would appear, in short, that parents and pupils prefer the oldest model of English teaching, that of imparting functional vocational skills.

Other disquieting figures which emerged showed that only 11% of the sample's 15 year old boy school leavers and 24% of girls said reading of any kind was one of their main leisure activities. Both groups put watching television first. F. Whitehead's later survey also confirms that there is a substantial minority of children who do not read books at all in their leisure time, and that this number increases significantly with age and contains more boys than girls.¹ Reading now has to justify itself as a source of pleasure, escape or information against a variety of media, many of which did not exist, or were not so readily available, in the childhoods of the pupils' teachers. There is a feeling of defeat in this competition, as we shall see in some of the unsolicited comments by this present survey's sample.

The unkindest cut of all came in the School Council's report that the head masters surveyed put drama 17th and poetry 20th out of a list of 24 school priorities, and that a large group of mixed subject secondary school teachers put drama 20th and poetry 23rd out of 24. Both these groups put objectives labelled self-development at the head of their lists, but presumably did not see poetry or drama as contributing to these. These colleagues' indifference to poetry, in spite of nearly a century of teaching it in schools can also be taken as a sign of failure. The Bullock Report admits that poetry starts at a disadvantage in the eyes of the public, and as we have seen in the eyes of headmasters, colleagues and the pupils. It also reports that the time spent on it in class is already being cut back by the time children reach the age of nine, so only 18% of their nine year old sample

1 F. Whitehead, A.C. Capey and W. Maddren, Children's Reading Interests, Schools Council Paper No. 52, London, 1974.

experienced poetry in excess of 30 minutes per week¹. This neglect is of course redressed by the time the pupils reach C.S.E. or 'O' Level G.C.E. when volumes of poetry are set texts and much time is spent on analysing them - with the result that we have seen that the pupils leave school determined not to read poetry again². These gloomy findings receive further confirmation in Yarlott and Harpin's survey of 1,000 able 'O' and 'A' Level English candidates, where:

Only one 'O' level boy in eleven (and one girl in seven) expressed any desire to read more poetry after leaving school, and only one boy and one girl in seven expressed a desire to read plays after leaving school.³

So strong is this resistance that the authors suggest poetry should be dropped from the 'O' Level syllabus and read only occasionally during the 4th and 5th forms of secondary schools. Many might suspect that with many pupils the position is only marginally better for good prose.

iii Educational Factors Affecting Literature Teaching

At classroom level changes are taking place, often of the kind beyond the teachers' volition or control. Drama now seems to be splitting off into a separate specialism with an ideology behind it very similar to the child-centred 'Growth' model's in English. The English teacher is left to read play-texts, and to stage 'theatre' productions,

1 Sir Alan Bullock et al., A Language for Life, H.M.S.O., London, 1975. p.388 Table 48.

2 *ibid*, p.131, 9.14 and p.135, 9.22-23.

3 G. Yarlott and W.S. Harpin, '1,000 Responses to English Literature' (2), Educational Research Vol. 13 Part 2, London, 1971, p.94.

while the drama specialist plays therapeutic games, improvises and mimes with all children, including those less verbally skilled ones who so often find conventional English lessons tedious or irrelevant to their supposed needs.

Linguistics has swept away the lumber of traditional grammar without, as yet, giving us anything coherent or teachable in its place. 'Appropriateness' has now replaced our old inflexible yardstick of 'correctness', or at least it has for those teachers who have heard about it, and believe in it.

There is some unease too about the English teacher's relationship to the newer media: if it was his task to make discriminating readers should he not also be concerned to make discriminating viewers and listeners? Can the English teacher leave them illiterate in the newer audio-visual languages which will so much control their lives? Should he teach television and radio 'appreciation'? Should he make films? Is it better to hear a tape or record of a poet reading, or of a play, or dramatized novel excerpt than to read it? Should he record pupils' reactions rather than insist they write them? What are the boundaries of the Literature teacher's concern because if he avoids the issue of these newer creative media where else in the school will they be taken up and taught? What too is happening to the form of the book which has remained stable since Caxton? Now Literature comes in wall posters, poem cards, broadsheets, packs and expendable photocopies, and the boundaries of its content, as we shall see, are being constantly widened to include pop song lyrics, scripts of T.V. comedy shows, or the children's own writing.

With all the new hardware and software come new teaching strategies such as team-teaching, group work, 'workshop' methods, integrated days, open-plan classrooms and team working. New

end-products for the lessons in the form of multi-media presentations, tapes, anthologies, wall displays and all the forms that projects can take need new methods of organization and evaluation. Newer examinations like oral examinations or C.S.E. impose new objectives and methods from outside the school, and often the teacher is asked to cope with them alongside older skills or traditional memory and analysis biased examinations like the G.C.E.

Many teachers have found that in the new organization of education the schools they work in have been changed to Middle Schools, or Comprehensives, or 6th Form Colleges,- often without any great change in equipment and Literature stocks. The change in sex, age and abilities of the classes before them must lead to radical re-assessment of their objectives and methods. The ex-grammar school teacher suddenly faced with a mixed ability Comprehensive class must re-consider his role. Nicholas Bagnall puts some of the alternatives for him to consider:

What is the 'model' which a teacher should offer his or her pupils? What, to use the jargon, is his role? It used to be (perhaps inexcusably) that of the scholar; now it is more likely to be that of the artist, journalist, or social worker. Particularly the last named. 'Every teacher is a teacher of English' was the old platitude. Now perhaps we ought to be saying that a teacher of English is a teacher of everything. In either case the subject blurs at the edges.¹

Others, as we shall see in discussing the questionnaire results, would also like the English teacher to take on the roles of psycho-therapist, community activist, monitor of child 'growth', and moulder of morals.

¹ Bagnall, p.10.

Each of these pressure groups would see Literature as a means towards their particular ends, although they might disagree as to what constituted Literature. It is doubtful, however, if the professional training the average English teacher receives equips him for any of these roles, except perhaps at a low level the "inexcusable" one of scholar.

iv American Views on British Literature Teaching

America shares a common language and Literature with Britain, but it seems that when the two countries come to teach that language and Literature objectives diverge widely. The 1966 Anglo-American Dartmouth Conference as reported in John Dixon's Growth Through English¹ brought clearly to light that the British delegates were moving towards a child-centred, experience and language-based view of English teaching while the Americans were returning to English as 'knowledge' and learning as programmable. Roger Applebee confirmed later (1973) that Americans were still concerned with skills and with "structure, sequence and system", and Literature teaching in the U.S.A. stressed analysis, genre, literary history and the heritage approach.²

An earlier (1969) survey by Squire and Applebee of English teaching in 42 British schools with outstanding reputations for the subject began with a warning to American readers:

So distinctive are these differences that many American teachers may respond to this report of British practices and attitudes with shock and disbelief.³

1 John Dixon, Growth Through English, London, 1967.

2 R.K. Applebee, 'The Transatlantic Dialogue' in New Movements in the Study and Teaching of English, ed. N. Bagnall, London, 1973, p.51f.

3 Squire and Applebee, p. viii Introduction.

The strengths and weakness of English teaching are then examined in a way which leaves little scope for complacency, especially when their sample was of English departments "in the vanguard of the profession".

Literature teaching occupies less classroom time in Britain than it does in America, and to the American observer British teaching appears fragmented, uncritical, rarely stretching the pupils' discriminatory powers, and even downright anti-literary - although at its best it can be explosive, engaging and exciting. Intellectual growth per se seems almost entirely neglected in favour of involvement and affective response so:

At no time are the students given a conscious method of analysis or the language to talk about literature or language as a study of form. Everything is geared to feeling, not knowing.¹

The historical and cultural heritage aspects of literature are deliberately avoided and whole stretches of the past's literature ignored because it is not immediately accessible. Instead the time is spent encouraging aimless and unhurried "discussion" of the pupils' responses to short poems or thematically grouped extracts. These discussions lack direction, closure, planning and often any suggestion on the part of the teacher that some 'comments' are more valuable than others. The British teacher's avowed concern with the centrality of language is contrasted with the professions's ignorance of the psychology of language learning, the nature of language development, and recent developments in linguistics. The new found concern with speech too is not backed up by university or college specialist courses in it, and where in the teacher's training does he acquire the psychology

1 *ibid.* p 87.

skills to cope with all the creativity and personal expression he unleashes?

These are strong and unsettling criticisms of what are supposedly Great Britain's best practitioners and schools. However, perhaps the sample was small and untypical of general practice? Our own larger sample is composed of schools which do not appear on the Americans' list and may turn out to contradict their findings, at least insofar as their avowed objectives go, since we have not extended this research into the area of classroom methods and choice of content.

Another American work which might lead the British teacher to question his own objectives is one by Alan C. Purves which makes comparisons across ten countries, including Britain.¹ The analysis is complex but in broad terms it emerges that the British 'experts' concerned with teaching Literature to 14 year olds stress:

emphasis on reading, knowing, and expressing response to a variety of works in no particular historical or critical framework; some attention to learning critical practices and critical terminology; emerging emphasis on dramatic interpretation and improvisation²

The British teachers ranked affective objectives above all others and saw their primary aim as encouraging their students' personal development.³ This order of priorities was not the case in the other countries surveyed.

1 A.C. Purves, Literature Education in Ten Countries, New York, 1973.

2 *ibid* p 48

3 *ibid* p 304f

Purves also questioned the teachers' pupils to see how they thought they should respond to Literature. The 14 year old British pupils seem to fall into two groups: those favouring a formalistic or aesthetic pattern of response, and those with an affective-interpretive response pattern. Perhaps those students who stress the formal, analytic approach have guessed wrongly how their teachers would like them to respond, or are influenced by their examination papers, or perhaps the teachers who profess to follow affective objectives so strongly teach in such a way as to achieve quite opposite objectives? Other features of interest are the teachers' low regard for the cultural-historical heritage approach to literature and their conviction that their pupils are far more interested in 'sub-literature' and grades than they are in Literature as such.

In all these responses and priorities there are national differences between the British samples and those of the other eight countries, which must serve to remind us that there are no universally 'right' objectives and that just as our priorities have changed with time and fashion, so they do with geography.

v Other Theoretical Influences on the Teachers' Choice of Objectives

There have been many recent paperback reprint editions of radical, usually American, thinkers on Education in circulation and the ideas of such men as Paul Goodman¹, Neil Postman and Charles Weingartner², Jules Henry³, Everett Reimer⁴, Jonathan Kozol⁵, Herbert Kohl⁶ and Ivan Illich⁷ have become currency at many conferences on English teaching.

1 Paul Goodman, Compulsory Miseducation, London, 1971.

2 Neil Postman and Charles Weingartner, Teaching as a Subversive Activity, London, 1971.

3 Jules Henry, Essays on Education, London, 1971.

4 Everett Reimer, School is Dead, London, 1971.

5 Jonathan Kozol, Death at an Early Age, London, 1971.

6 Herbert Kohl, 36 Children, London, 1971.

7 Ivan Illich, Deschooling Society, London, 1971 (paperback 1973)

The American school system is the one from which their ideas spring, but the transfer to the British situation is easily made. So for example the British teacher knowing that his male pupils aged 5 to 14 now spend on average 22.6 hours per week watching television and the female pupils 21.3 hours¹ might begin to feel with Marshall McLuhan that the book is an out-dated left-over from a pre-electronic technology². Looking at the books that are read by his pupils with their stress on novelty at the expense of craftsmanship, images rather than words, restricted vocabulary and sensationalism then he might also agree with Goodman:

With the movies, T.V. and radio that the illiterate also share there is certainly no lack of 'communications'. We cannot say that as humanities or science, the reading matter of the great majority is in any way superior to the content of these other media.³

Having agreed would he then be tempted to go along with Goodman's solution?

Perhaps in the present dispensation we should all be as well off if it were socially acceptable for large numbers not to read. It would be harder to regiment people if they were not so well 'informed'; as Norbert Wiener used to point out, every repetition of a cliché only increases the noise and prevents communication. With less literacy, there would be more folk culture. Much suffering of inferiority would be avoided if youngsters did not have to meet a perhaps unnecessary standard. Serious letters could only benefit if society were less swamped by trash, lies and bland verbiage. Most important of all, more people might become genuinely literate if it were understood that reading is not a matter of course but a special

1 H.M.S.O. Social Trends No. 1, London, 1970.

2 Marshall McLuhan, The Gutenberg Galaxy: the making of Typographical Man, London, 1962.

3 Paul Goodman, Compulsory Miseducation, London, 1971, p.26.

useful art with a proper subject matter, imagination and truth, rather than a means of communicating top-down decisions and advertising.¹

Other American (and lately more and more British) thinkers have attacked the teaching of book reading not as an irrelevant skill in a developed technological society, but because the content of the books is itself irrelevant to the children and indeed to society itself. Sheila Delany claims:

From a traditional point of view the modern student is handicapped. He does not fear hell, observe nature closely, go to church or to prostitutes, listen to people die or be born, die of love or consumption or the pox, venerate old men - the experiences from which much of our poetry is made. What was experience has become scholarship. But students do sometimes possess a new consciousness which literature hasn't caught up with. It isn't necessarily a political consciousness, but its unsentimental pragmatism can be the basis for political consciousness.²

This attack from the American Left has implications for the British selection of books to read, public examinations and the whole British debate about the 'place' of Literature. They also make the following points which any teacher determined to give his pupils the 'classics' will find either challenging or dispiriting. They are summarized here because many of them are pertinent to the British debate on 'relevance', and because with such views gaining wider currency then debate on political objectives for Literature teaching will presumably grow. This research might be a good opportunity to test how far such concerns impinge on the thinking of the classroom teacher. The points then are broadly these:

1. Literature and culture are defined too narrowly. The literature

1 *ibid* p.26.

2 Sheila Delany, 'Up Against the Great Tradition' in The Politics of Literature: Dissenting essays on the Teaching of English, L. Kampf, P.Lauter, eds., New York, 1972, p.18-19.

we study was produced by a leisured class for a leisured class and it reflects that class's values. The leisure reading and pursuits of the majority are dismissed as 'entertainment'. No account is taken of the strong oral tradition, nor of the proletarian Literature which does exist, because the academic élite exclude this from their definition of culture firstly as it lacks complexity, and secondly they have no monopoly over it. This privileged élite group with its access to 'the best that has been thought and said' generalizes its own interests into universal social goals so that it is the purpose of education to condition everybody to like their pre-selected cultural monuments. Genuinely 'popular' works such as Gone With the Wind will be despised.

2. The function of Literature has been wrongly formulated.

Literature, like art, is seen as compensation for work - it is seen as a timeless, rich adornment to life appealing to sensitivities and faculties not employed in humdrum toil and in action. Literature is taught so that pupils can study more Literature, not so that they can do something with their learning. This attitude both demeans ordinary work, and makes Literature even further the property of the academic élite.

3. The audience for Literature is too narrow. The best preparation for reading Melville or Conrad is seen to be an academic knowledge of Literature, not experience as a sailor. Because this is a literary, intellectual élite devoted to contemplating rather than to real power or to action it despises both its political rulers and the working masses.

5. The way Literature is studied is misguided. Academic study of Literature removes a work from contemporary society, and stresses its form and its timeless qualities which are to be contemplated and evaluated dispassionately. This 'formalism' has led to an ignoring of what is actually being said by some books, and it has also led (via

the American New Critics and the Empson-style British critics) to an over-valuing of ambiguity, complexity and irony. It also makes it easier to dismiss folk and proletarian Literature which tends to be simple in form and direct in message. As Richard Ohmann says:

All the schools of criticism agree that literature is a very special and separate thing, whose privileged cultural position needs defending - against science, against politics, against commercialization, against vulgarity, against nearly the whole social process.¹

5. What Literature has to say is often suspect. Literature is not severable from the class and historical moment which gave rise to it. This means that most Literature has in practice been bourgeois and it has celebrated individual exploits and individual sensibilities so that the perfecting of individualism has become the highest of social goals. The dignity of collective effort has been ignored. The tenor of our Literature has also been conformist - it helps us to 'come to terms' with experience rather than act for change in a revolutionary way. It has presented struggle as futile and tragedy as inevitable because of man's irretrievably flawed nature, rather than holding out possibilities of his innate goodness and ability to change his lot.

The political stance of such views is obvious enough, as are their implications for the teacher's choice of Literature to teach. Similar, if less extreme, views are beginning to be expressed at British conferences of English teachers and to find echoes in British publications and anthologies. Joe Spriggs for example delivers a swingeing attack on the whole college and university tradition of teaching Literature - a tradition from which much of our school

1 Richard Ohmann, 'Teaching and Studying English at the end of an Ideology', The Politics of Literature, L. Kampf and P. Lauter, eds. New York, 1972, p.153.

teaching is derived as well as most of our public examination system.¹ Future teachers of English now exposed to this kind of radical re-thinking during their degree and teacher-training years are bound to be unsettled in their objectives, especially as so much of this radical thinking is purely destructive rather than constructive in a practical way. This newer political aspect of English teaching must be taken into account in offering a choice of objectives to our sample, as well as the more traditional skills, cultural and child-centred ones. There must also be an open opportunity for the expression of such views if the teachers hold them.

vi Current Theoretical Models for English Teaching

John Dixon in Growth Through English proposed three models for English teaching: the Skills model, Cultural Heritage model and Growth model. There was no pretence that his account of them was unbiased since he was, and is, a strong advocate of the Growth model. With hindsight his account now seems over-simplified, unnecessarily polarized and of dubious historical validity, but it was undoubtedly an influential book at the time (1967) and the terms have entered the current debate about English studies. The three models are summarized here, as neutrally as possible, because they raise neatly problems about the place and role of Literature in the classroom, and what it might be expected to do to and for the child. They also bring out the problem of defining what is meant by Literature. These problems will need to be confronted in more detail in later parts of this research.

The Skills model Dixon claims dates back to the 19th century demand for initial literacy. In its present form the model focusses

1 J. Spriggs 'Doing Eng. Lit.' in Counter Course: A Handbook for Course Criticism, T. Pateman, ed., London, 1972, pp. 221-246.

on method rather than content - how we read rather than what we read. The pupil is trained to read closely and with attention, and to take note of the form, techniques and references used by the author he is studying. The assumption is that close reading and analysis must precede understanding. Comprehension and appreciation are the ultimate objectives but these are seen as being composed of separable and trainable skills (e.g. response to rhythm, response to sounds, interpreting images etc.). Michael Marland prefers to call this approach the 'exegesis tradition' because of its stress on explanation.¹ Such close attention to specifics and cognitive skills in reading books makes for relatively easy testing.

Logically this approach could be applied to any kind of book, but Pat D'Arcy sees a connection between it and the American-style 'literary types and genres' course. Such courses stress the forms of Literature and analysis of the "rhetorical and structural means by which Literature achieves its ends".² In practice this probably means selecting books of sufficient complexity to sustain such an analytical approach, and this choice might be very similar to the 'classics' of the Heritage model - although Skills teacher might lay more stress on a book's typicality as an example of a literary genre and the Heritage on its worth as Literature.

The Cultural Heritage Model

Pat D'Arcy quotes George Allen speaking about literature:

Here is perhaps the central element within English for any civilized people; it is concerned not merely with education

1 Michael Marland, 'Literature for 14 and 15 year olds', in Bagnall, p.140.

2 Pat D'Arcy, Reading for Meaning Vol. 2: The Reader's Response, London, 1973, p.25.

but with the transmission and very nature of our whole pattern of culture. Certainly a main way to "The Vision of Greatness" for ordinary as well as gifted students lies through the great books: to read these with care and understanding is to become more truly a human being.¹

This model then has two main concerns, the content (great books) and their effect upon the reader, which is to humanize him and to link him to the past of his national culture. As W.H. Auden said,

... works of art are our chief means of breaking bread with the dead, and without communication with the dead a fully human life, I believe, is not possible.²

The books used in this model of English studies are drawn from a canon of established works of high literary merit. However, this does not mean a deferential acceptance by the teacher of literary dogma. The canon is established by publicly debatable criteria and both canon and criteria are constantly adjustable and renewable as the culture grows and new books come up for consideration. The books held in esteem early this century as suitable literary fare for the classroom are now largely out of favour, and the ways they were studied are changed too. The Cultural Heritage model is concerned to initiate the pupil into critical techniques and value systems so that he too may sift and evaluate the books he reads and so enter in to the on-going cultural debate.

The teacher is seen as an authority, but one whose authority is ultimately derived from the text, and his task is to initiate the

1 Pat D'Arcy, *ibid* p.10.

2 W.H. Auden, 'How can I Tell what I Think till I see What I Say', in Bagnall, p.211.

pupils into the culture and discipline he embodies. He selects the books, not the pupils, and he is concerned that they should be read closely and critically. Ideally criticism is not just the application of a number of techniques and skills but involves the whole personality, both cognitive and affective domains, of the pupil. Once this is mastered the pupil should be able to discriminate between the good and the less good and will prefer the former. In practical terms the programme to bring this about could take the form of either a close study of a few selected 'classics', or it could range widely over many genres and many historical periods. Either way the texts chosen for study would be of literary merit. It would, in a way, be a contradiction for the Cultural Heritage advocate to say, 'this is literature but it is bad' - it could hardly deserve to be part of our Cultural Heritage in that case.

At its best and highest level (and this is an objective that can only be worked towards at school level, rarely if ever achieved) the Heritage teacher is not just giving access to an ongoing literary tradition: he is also initiating the pupil into a whole way of seeing that culture and indeed Man himself. He is giving his pupils entry into a discipline of knowledge and all that implies.¹

The Growth model

This takes its definition of education to be 'educere' (to lead out) rather than 'educare' (to train or direct). It begins with the child and what the child already has: experience and language, rather than with any teachable body of knowledge or view of a cultured human

1 For a discussion of these implications see:
A. King and J. Brownell, 'The disciplines of knowledge as communities of discourse: a model for devising curriculum theory', Curriculum Theory and Design, Open University Educational Studies E283, London, 1972, p. 29f.

being. Language must be used in all its forms to extend and to make meaningful the child's experience, so the teacher's task is largely one of motivating the child to speak, write or respond to books in order to sift, clarify and make fully its own the experience it already has, or which the teacher has provided. What the teacher provides will vary with the needs of each child, as the teacher interprets them, and these will vary according to the stage of development the child has currently reached.

Literature takes its place in such a model as another 'voice' in the classroom alongside film, records or television. It is a source of 'virtual experience' and as such extends the assortment of experiences that the pupils and teacher can contribute. It can be used to inspire talk (the primary language activity) about the children's own experiences in real life, or about wider issues in society or problems of a moral, philosophical, religious, political or personal-relationship variety. Literature can also be used as a stimulus for creative writing by the children themselves, or other creative activities such as art or drama or oral story-telling. In addition it can be used as a source of 'evidence' in wider discussions (cf The Schools' Councils' Humanities Packs), or as background reading to thematically arranged project work. This 'thematic' reading of Literature or extracts from it is useful to structure the 'virtual experience' that the books provide, and to enable a variety of voices to be selected to illustrate any one theme or topic. The themes are selected, or arise spontaneously, in accordance with the individual, group or class needs and interests at any given moment.

Since this model takes as its starting point the child himself, it also takes what the child is reading voluntarily outside school into account in its use of books. The teacher begins with what the child can

and does read rather than any strongly preconceived idea of good books that he ought to read. The test for inclusion is not literary merit, but relevance and the child's ability to relate what he reads to his own experience of life and his own grasp of language. This means that the second-rate or ephemeral is permissible so long as it is what the pupil can genuinely, personally and fully take at this moment. The response looked for is to be largely personal and affective - analytic interpretation being left to higher education levels. In practice because older and more demanding Literature in terms of experience and language is not so immediately accessible to pupils the books read tend to be modern in characters, language and situations, and often to be in the form of short stories, short extracts from modern novels, or shorter modern poems of the more accessible kind. Brightly produced and illustrated anthologies have appeared with items arranged by topic or theme to meet this new need. Publishers now produce children's literature written with children's 'problems' in mind (broken homes, illegitimacy), or for specific age groups (adolescent girls, eight-year old boys), or for specific classes (the 'working-class child'), or with historical or geographical settings that will relate to work in integrated studies or project work.

Michael Marland insists that we should also include under the heading 'Literature' the literature of broadcasting so that the scripts of such television programmes as Step toe and Son and Z Cars and various radio dramas should be material for the literature teacher.¹

The conventional definition of Literature to which the heritage school would subscribe has been even further extended to include the

1 Michael Marland, 'Literature for 14 to 15 year olds' in Bagnall, p.143-4.

children's own writing. So Dixon writes for example:

.... when pupils' stories and poems, though necessarily private activities, re-emerge as experience to be shared and talked over with teachers and classmates, they become the literature of the classroom. The acceptance of pupils' work as embryonic literature carries important implications.¹

These implications are basically what divides the current factions in English teaching and so are indeed important. (It seems fair to point out that the pupils may be embryonic authors, but their poems cannot, logically, be embryonic literature.)

The children's writing is valued for its intensity of expression and imaginative engagement rather than for its wit, sophistication, wisdom or range of experience. It is said to be Literature because it grapples with experience and gives it order and meaning. This is obviously a Romantic rather than Classical view of Literature.

James Britton points out:

Yes, we still recognize the difference between what Shakespeare wrote and what will come from the pen of a fourteen-year-old - in fact we are learning a little about the nature of those differences, the nature of the organization that gives Shakespeare's writing so much power as an experience of order. Yet we value the ordering process the fourteen-year-old achieves in his writing as of the same kind.²

This respect for the child's writing is reflected in the publication of anthologies of children's writing and of their inclusion alongside adult poets in such volumes as Voices.³

1 Dixon, p.55.

2 J. Britton, 'How We Got Here' in Bagnall, p.25.

3 G. Summerfield (ed.), Voices, London, 1968. Junior Voices, London, 1970.

The role of the teacher in this Growth model is as a contributor to discussions (not necessarily to lead and shape them) and a provider of stimuli. He must respect the child's own culture and encourage his full, personal response to books even if these are pupil-chosen or second rate. This response of course might be tentative and ill-expressed and will certainly not be couched in the register of Literary Criticism, and will probably be spoken rather than written in form. It is the child's response and his relating of the Literature to his own concerns which are central and it is in this light that the Literature must justify its place as a 'voice' in the ongoing classroom dialogue.

The above descriptions of the Skills, Heritage and Growth models attempt to take no sides. They are intended only to show some of the rallying points in Literature teaching today, and to outline some of the objectives which must be offered in any questionnaire which will cover opposing views fairly. Such a questionnaire might reveal if teachers do in fact group their objectives in the way Dixon's models suggest, and this is a question to which we will return in the analysis.

Dixon's tripartite classification is, of course, over simplified and not the only way to polarize current trends. David Jenkins offers an equally provoking one based on the traditional Classical and Romantic dichotomy in English education. He suggests loyalties divide as follows:

<u>Classical</u>		<u>Romantic</u>
Standards	against	Expression
Structure	against	Style
Unity	against	Diversity
Excellence	against	Excellences
Rationality	against	Experience
Culture	against	Sub-cultures. ¹

¹ David Jenkins, 'Romantic and Classic in the Curriculum Landscape', Open University Educational Studies Course, Unit 6 E283, p.37f.

However, Albert Rowe points out that educational debate is full of over-simplified polarities, and that:

Such labels can be as crudely applied to English teaching: traditional v progressive, formal v informal, grammatical v non-grammatical, structured v unstructured, syllabus-bound v project-free, class-taught v individual taught, competence v creativity.

Behind such arbitrary dichotomies lie equally arbitrary attitudes and assumptions. These are at root personal and political. Translated they become elitist v non-elitist, minority v majority, and right-wing v left-wing. Around them their adherents gather other supposed dichotomies in support, the labels (as with those above) being used as terms of praise or opprobrium according to which side they're on: authoritarian v non-authoritarian, controlled v permissive, subject-centred v student centred, knowledge-orientated v feeling orientated, intellect-based v emotion bound.¹

Rowe's warning is timely: it is all too easy to see the profession as being in embattled camps with no common ground between them. Dixon's implication, for example, that the Growth school is the modern, new and progressive one is refuted by a reading of the history of English teaching which shows it had its advocates before the 1914-18 war (Edmond Holmes, Harriet Finlay-Johnson, Philip Hartog, Robert Finch and Caldwell Cook, for example). Most of today's controversial issues were already raised in the 1920s when the Newbolt Report of 1921 put English firmly at the centre of the school's curriculum. Even distrust of public examinations in Literature begins early and Professor L.C. Knights made a notable plea for their abolition in the pages of Scrutiny in 1933.²

'Advances' in English seem often to be recapitulations of

1 Albert Rowe, 'The Milieu and the Method', in Bagnall, p.177.

2 David Shayer, The Teaching of English in Schools 1900-1970, London, 1972, p.117.

earlier ideas and advances are made by accretion rather than revolution. One might also question who these advances are made by. The present writer's experience in practice schools leads him to believe that even such currently unfashionable practices as teaching Literature for its blatantly uplifting moral message, or using 'classical' texts as models for stylistic imitation by pupils, or teaching texts as if they were in Latin and needing word by word glossing are still being used. Similarly dictating notes about the history of English Literature (without reading the Literature itself) was seen recently in a Middle School, and some teachers still focus as much on the author's life as on his work. It is salutary to remember that many English teachers are not specialist trained (40% of our 9 - 13 sample for example) and that the discussions in the pages of Use of English or English in Education, or at conferences do not penetrate to the bulk of the profession. What happens behind the closed doors of their classrooms is unknown. The continued sale of textbooks of the R. Ridout English Today variety, or the continued profitable publication of a very narrow band of 'classics' that have been in continuous school use for over fifty years might lead us to fear the worst.¹ Teachers' and student-teachers' loyalty to the materials and teaching methods they were subjected to in their school days is understandable in terms of the familiarity and security it brings.

The point here is that in this present research we must include the latest 'advanced' objectives offered for teaching Literature, but also allow such unfashionable, or even downright absurd, objectives as those suggested above to make their appearance if they are genuinely held.

1 cf Emmeline Garnett, 'Your Fifty Favourite Books', Use of English, London, Spring 1968, pp 199-206.

This first introductory chapter has been an attempt to survey the field of English teaching and to suggest that for a variety of reasons we might not be unified as a profession in our approach to Literature teaching. F. Whitehead suggests this was not always so and that as late as the 1960s teachers believed:

... to put it as succinctly as possible, that English teaching was a unity, but that the experience of Literature, broadly conceived, must be an absolutely central component of that unity - almost, one might say, the cornerstone on which the arch depended.¹

But, he continues:

It would be hard to deny the contrast between then and now; the beginning English teacher today moves into a scene which is riven by factions, uncertain, confused, lacking a clear sense of direction, often dispirited, sometimes betraying signs of a malaise which comes perilously close to demoralisation.²

This research is a timely attempt to see if such confusion does indeed reign, or whether in the sample taken there is anything approaching a consensus on the objectives we have in teaching Literature to children.

vii The Scope of this Research

Having said something of the need for such a survey it remains to define the scope of it.

The following questions are the ones we hope to answer in the course of the research:

- (i) What objectives do the sample think important when teaching Literature?

1 F. Whitehead, 'The Present State of English Teaching: Stunting the Growth', The Use of English, London, Autumn 1976, p.11.

2 *ibid*, p.12.

- (ii) How do they rank these?
- (iii) How important is the teaching of Literature seen to be as a means of achieving wider educational objectives such as self-development, language control, moral education etc.?
- (iv) Do the varying sub-groups within the total sample agree on the objectives and their order of importance? By sub-groups we mean groups defined by the age group taught (9 to 13 or 13 to 16), or by type of school (Junior, Middle, Secondary to age 13, Preparatory, Comprehensive and Public).
- (v) Within each school type are there differences in the objectives or rankings offered by:
 - (a) male and female teachers?
 - (b) teachers under forty and over forty?
 - (c) specialist and non-specialist English teachers?
 - (d) inexperienced, experienced, very experienced teachers?

It is clearly beyond the powers of a one-man research project of this type to examine specific classroom materials or methods, or to check if the individuals' professed objectives are actually achieved. Nor can we analyse in detail whether the methods of evaluation within the school or in public examinations actually test the objectives the teacher has in his Literature teaching. These are vital questions but beyond our scope.

CHAPTER TWO

PREVIOUS WORK ON THE OBJECTIVES OF LITERATURE TEACHING

There would appear to be no previous work which covers exactly the same area as this thesis. However, a previous M.Ed. thesis, two books, and a Swedish survey overlap to some extent and this chapter will outline the extent to which their methods and results have been drawn upon.

i A search revealed only one thesis which used a similar questionnaire method to gauge teachers' objectives in Literature teaching.¹ This was B.M. Casey's M.Ed. thesis, Teachers' Assessment of the Aims of Teaching English in Secondary Schools (Manchester 1964).

Casey's method was to list objectives from 25 books on English teaching published between 1950 and 1959. She then asked six experienced 'experts' to condense the 220 objectives so found down to 60 distributed unevenly under the headings: writing, prose reading, the mechanics of English, oral expression, poetry and drama. These 60 items were then sent in questionnaire form to 52 secondary schools and 10 colleges of education in the Manchester area to be ranked by the recipients on a 9 point scale. There was a return of 54% (108 secondary teachers and 25 college lecturers).

The returns were then analysed for the significant differences in ranking the objectives by the age groups of the teachers, the sexes of the teachers, the types of school they taught in, the ages of their pupils, and their priorities amongst the six categories of objectives

1 Books consulted:
Educational Research in Britain, ed. H.J. Butcher and H.B. Pont, London 1968, 1970.
Handbook of Research on Teaching, ed. N.L. Gage, Chicago, 1963.
The Literature of Education: a critical bibliography 1945-1970, W.K. Richmond, London, 1972.
Aslib Index to theses accepted for higher degrees in Great Britain and Ireland 1950 to 1974
Dissertation Abstracts, Ann Arbor, 1952 to 1974.

(poetry, drama etc.). Finally the objectives were classified by three 'judges' as intellectual, socio-emotional or aesthetic and their positions above or below the median for the whole sample calculated.

The samples, scopes and categories of Casey are not strictly comparable to the present research, but some of her items provided useful starting points for the construction of the questionnaire in this present research.

ii Reading Together by Kenyon Calthrop (Heinemann, 1971) is a book based on a questionnaire type of enquiry. In 1966 the Gulbenkian Foundation gave the National Association for the Teaching of English a grant to conduct a survey on the teaching of prose literature to children aged 11 to 16. This was done by means of a questionnaire asking over 600 teachers to describe how and why they taught a particular book successfully with a particular class. Follow-up interviews of teachers and classes were undertaken by Calthrop where the teachers invited this. The question (No. 7) "In what respects do you consider this book to have been particularly successful? Why?" had some relevance to this research and Calthrop readily made the returns available. They proved revealing on what teachers were looking for in a book for use in the classroom and the teachers' replies formed the basis of several items in the questionnaire constructed for this research.

Calthrop's returns were not anonymous and his enquiry was aimed at a much more practical, specific level than the present one - he was interested in a named teacher working with one book title with a specified class in a particular school. As was stated on the questionnaire:

we hope to discover the best practices, both in terms of teaching methods and texts used.

It was not his brief to draw conclusions about different objectives in teaching literature in different types of school or to relate replies to the age, sex or training of the teacher. He ends the book with this paragraph:

But what has Literature to contribute? It is time that we began to look very hard at the claims we continually make. What solid evidence have we found for the kind of assumptions made in Chapter Two of this report? [Chapter 2 outlines the teachers' theoretical justifications for teaching literature and in particular class readers.] We all need to know the answers.¹

iii Another book which overlaps this study in some of its concerns is How Teachers Plan Their Courses by P.H. Taylor². This work covers secondary teachers of English, Geography and Science and also involved submitting a questionnaire to their pupils. It poses the following questions:

- a) How do teachers plan their courses?
- b) What criteria do they use?
- c) How are these criteria stated?
- d) How do these criteria relate to each other?
- e) Are there differences in these respects between teachers teaching different subjects?
- f) In what ways is it possible to explore the extent to which pupils are aware of the educational objectives implicit in the courses which they study?

The methods used to answer these questions were open discussions, syllabus analysis, and a rating scale based on those two which aimed to

1 Calthrop, p.108.

2 P.H. Taylor, How Teachers Plan Their Courses: studies in curriculum planning, N.F.E.R., London, 1970.

discover how teachers put together their ideas about planning. The pupils also received a preliminary open-ended questionnaire followed by a four section multiple choice one.

The rating scale was sent to the teachers (52 of them teaching English) in the form of a three part questionnaire. Part I asked the teachers

1. What purposes has the planning of courses for you?
2. In the planning of courses, what part do you take?
3. What general principles are involved in planning?

Part II asked to what extent each teacher was involved in the planning of the syllabus he taught, and Part III concerned itself with these questions:

1. What do teachers consider to be the most important elements in planning courses? Is it the interests and attitudes of pupils, the aims and objectives of a course of study, its philosophical rationale, the ordering of subject-matter, the time available for a course or whether other, similar courses have been successful in the past?
2. Do teachers show a preference for planning stated in mandatory or permissive terms?
3. How are the elements which teachers consider should be used in planning related? Do they fall into groupings the structure of which can be defined?

In his analysis of all parts of the investigation Taylor makes extensive use of the Affective and Cognitive categories devised by Bloom et al.

It will be seen that Taylor's study, while focussing more on the practicalities of syllabus planning, does concern itself with teachers' objectives at several points, and his work has been kept in mind during

the planning of the questionnaire.

iv One previous piece of research which has been drawn upon extensively is the Swedish Ligru project.

'Ligru' is short for 'Litteraturläsning i grundskolan', i.e. the reading of Literature in the Comprehensive School (the Swedish compulsory nine year school with pupils between 7 and 16 years of age).

The project was carried out at the Department of Educational Research at the Gothenburg School of Education, under the direction of Göte Klingberg. It began in July 1969 and the sixth and final report, with a summary of the basic analysis and suggestions for future research and practical applications, appeared in June 1973.¹

In general terms its purpose was by a systematic analysis,

to work on the problems posed by instruction in literature in the comprehensive school, that is to say, to work on the objectives, methods and evaluation of instruction in literature.

It aimed to provide a theoretical background and open up informed debate so that the National Board of Education could make responsible decisions as to the curricular objectives of literary instruction in

1 The full project consists of:

1. G. Klingberg, A scheme for the Classification of Educational Objectives, Research Bulletin No. 5, Nov. 1970.
2. G. Klingberg and B. Ågren, Objectives Stated for the Use of Literature at school: An Empirical Analysis, Part I, Research Bulletin No. 8, May 1971.
3. G. Klingberg and B. Ågren, Objectives Stated for the Use of Literature at school: An Empirical Analysis, Part II, Research Bulletin No. 9, May 1971.
4. G. Klingberg and B. Ågren, Expert Opinions on the Use of Literature in the Swedish Comprehensive School. A Taxonomic Approach to Requirement Analysis, Research Bulletin No. 11, May 1972.
5. G. Klingberg & M. Ågren, Planning Literary Instruction. A Discussion of the Curricular Objectives for the Teaching of Literature in the Swedish Comprehensive School and a Rationale for Objective-Procedure-Criterion Units, Research Bulletin No. 13, Dec. 1972.
6. G. Klingberg, Goal-Based Literary Instruction, Research Bulletin No. 15, June 1973.

the nation's schools. It also aimed to provide at a later stage practical suggestions as to how these objectives might best be achieved and how success or failure in attaining these objectives could be evaluated.

For the purposes of this present research we are only concerned with the Ligru project's attempts to establish the objectives and have them ranked by means of a questionnaire.

Fundamental to the Ligru project is the idea that literary instruction should be goal based. The goals or objectives are formulated as behaviours of the pupil - a behaviouristic approach, but as is carefully pointed out not one to be confused with behaviourism.

The collecting of conceivable objectives for literary instruction was done by a goal document analysis, i.e. collecting from a wide variety of sources statements about the teaching of literature. In all 79 sources from 12 countries were used, including 6 British and 27 American.¹ Where objectives were only expressed implicitly they were re-formulated explicitly and then the whole list grouped according to goal areas which are content-orientated (object areas as they came to be called by Bulletin No. 15)* such as art-oriented area, ethical-social area, language-oriented area, logic-oriented area, manual area, mathematics-oriented area, area of mental hygiene, nature-and technology-oriented area, area of physical training and health, society-oriented area and work-oriented area. Only five of these were retained in the final analysis as being appropriate to literary study. The curricular

1 For details of how this was done see particularly Bulletin No. 9, Objectives Stated for the Use of Literature at School, Part II.

* The terminology changes in a confusing way during the course of the research. See Bulletin 15, pp. 29-30, for the final versions.

objectives were also classified by behavioural types: reproduction, higher cognition, emotion, conation, creativity and function. The statements of the objectives were then logically improved, expressed in terms of the pupil's behaviour and, where appropriate, with the object of that behaviour.

Klingberg divides goal descriptions into three levels of generality according to the degree of precision in the formulation and those responsible for the formulation. His diagram explains this.¹

Level of Generality	Definition	Example	Decision-making authorities
1	Behavioural type and object given.	Behaves in a higher cognitive way as regards art (or the art of words)	Parliament Government
2 (Curricular Objectives)	Behaviour and object of behaviour explicitly stated though allowing different matter and technical modes of instruction.	Interprets the message of literary works.	Planning Committees on a central or on a local level.
3 (Procedure and Criterion Objectives)	Behaviour and object of behaviour explicitly stated and attached to specific matter and specific technical modes of instruction.	Finds two essential respects in which the author of the novel X wants to change society.	Teachers (and pupils), producers of educational material.

The Ligu project concerns itself only with Level 2, as does this present research.

¹ Bulletin 15, page 15.

When the objectives from the goal document analysis were rationalized, classified and uniformly expressed they formed a 110 item questionnaire for use in a requirement analysis. This was then sent to 'experts' to rank the goals. The experts in this case were lecturers in methods of teaching literature, literary scholars, authors of children's books, children's librarians, and "protagonists in the more general field of cultural debate". Oddly enough practising teachers of literature seem never to have been considered expert enough to be included in the list. On the basis of the returns of the requirement analysis a list of systematically arranged curricular objectives was constructed.

This is the extent to which the present research will parallel the methodology of the Ligru project, but it is worth noting that their next step was to collect instructional procedures and evaluative criteria for teaching literature on much the same scale as they had collected objectives in the goal document analysis. They then classified the procedures and criteria according to the taxonomy used in the goal analysis and finally constructed what they called objective-procedure-criterion units (OPCs) for the various curricular objectives that had been ranked as important. These OPC units are directed at the teacher and contain specific curricular objectives, specific objects of pupils' behaviour, a specific book (poem, play etc.) and suggest how this should be supplemented with press-cuttings, films and discussion points to bring about the objectives. The class age is given for each unit. Criteria for deciding whether the pupils have achieved the objective are given in terms of their reactions, questions, comments and suggestions. Related curricular objectives are given as it is realized that a lesson rarely has one single goal. It is hoped that

more and more of these OPC units will be constructed, further work will be done on developing supporting material for them, and that in the future there should be testing of the effects of goal-based literary instruction of the kind that Ligru has pioneered.

This Swedish research has its faults, both theoretical and practical, as we shall point out; but it does provide a useful starting point for the present work.

It would appear that no previous research covers the objectives of teachers of Literature working with the 9 to 13 age group in British schools. It is hoped, therefore, that this present work will be able to make an original contribution in this area.

CHAPTER THREE

METHOD TO BE ADOPTED IN THIS RESEARCH

i Advantages of a questionnaire method

It was decided to use a questionnaire method to ascertain teachers' objectives in teaching Literature to children. There are obvious advantages and disadvantages to this method which have to be considered.

Advantages.

- a) A list of precisely stated objectives limits the woolly, unsupported or loose general declarations that one tends to get in discussion. It forces the respondent to rationalize his views.
- b) It directs attention to specific issues that might not be brought out in spontaneous answers or discussion.
- c) It allows time for reflection in private, or after discussion with colleagues.
- d) As all replies are to be anonymous it encourages frankness in a way interviews might not.
- e) It allows more ground to be covered and more choice to be offered than could be covered by any but the longest interview or the most exhaustive written reply.
- f) It allows a larger sample to be taken than would be possible by any other method. A lot of data is provided relatively cheaply and quickly.
- g) It is easy and cheap to administer and analyse and lends itself to computer processing. It enables intrusion into the schools to be kept to a minimum.
- h) A section can be included which asks for open-ended comment on

the research as a whole or any item within it so that respondents are not solely confined to pre-selected items. Marginal or extreme minority views not covered by the printed items could still find expression - as they might not in a discussion or interview situation.

ii Disadvantages of a questionnaire method

- a) The anonymity of the respondents precludes any follow-up re-test to see if they would give identical answers to the questionnaire at a later date. This might be said to affect the survey's reliability.
- b) The anonymity of the respondents also means that there is no means of tracing those who received a questionnaire but did not return it or returned it blank. It would be interesting to see if this group had anything in common, and to see if any individual's lack of response was because of pressure of work, lack of interest in the subject, hostility to this kind of research, or because of well-thought out objections to the make-up of the questionnaire. Were they alienated by the format? By the routing of it to them through their headmaster? There can be no check on the majority but a few did write and explain their antipathy to the questionnaire and their objections are dealt with later. Postal questionnaires are notorious for their high number of non-returns.

Returns ranging from 10 to 40 percent of the sample are not uncommon, whilst returns of 60 percent or over must be considered to be very high.¹

It will be noted, however, in Chapter 10 that the total

1 K. Lovell and K.S. Lawson, Understanding Research in Education, London 1970, p.96.

percentage return in the present survey was 74.24% and in individual sub-groups often much higher.

- c) There is no way of checking why the individual teacher has ranked any item in the way he has. Is it after considerable thought? At random? In irritation at having to do the task at all? From a misunderstanding of the question? In a spirit of mischief to foil the research? There can be no real objective test of a respondent's beliefs and attitudes since he is the sole source of them any way.
- d) The validity of any test or questionnaire lies in its ability to measure what it purports to measure. Here we wish to know what teachers consider to be their objectives in teaching literature to a given age group. They are asked to say what these are and rank them. We are not asking what they actually do in the classroom, or whether their stated objectives are ever attained. It is known that the predictive value of attitude scales in relation to behaviour is not high, and here we would not necessarily expect that the teachers knew how to make their beliefs operative. The causes of behaviour are more complex than this and there are many factors at work on the teacher's practice besides his theoretical objectives. The validity of this questionnaire can best be checked by comparison with the results of similar research such as that mentioned in Chapter 2, but bearing in mind that each covers a slightly different area and sets itself a different task.
- e) In an interview situation any ambiguity in a question can be resolved immediately. This is not so with a postal questionnaire. Hopefully the extensive initial discussions

with experts, the pre-tests and the pilot study eliminated all the grosser ambiguities and difficulties. It was assumed that the respondents were above average in their verbal sophistication and ability to follow instructions.

Technically speaking this is a questionnaire presented in the form of a summated rating scale - i.e. it asks respondents to rank statements along a numerical scale representing a continuum from totally unimportant to extremely important, or in Part II of no use at all to extremely useful. It is basically an attitude scale rather than an instrument seeking information of a factual nature.

It is necessary to bear these advantages (mostly practical) and disadvantages (mostly theoretical) in mind when interpreting returns. It would seem on balance that for a one-man research project with limited time, resources and funds the advantages outweigh the disadvantages.*

* This chapter and later ones rely on expert advice (cf Acknowledgements) and the following books:

A.N. Oppenheim, Questionnaire Design and Attitude Measurement, London, 1966.

N.J. Entwistle and J. Nisbet, Educational Research in Action, London, 1972.

K. Lovell and K.S. Lawson, Understanding Research in Education, London, 1970.

Open University Educational Studies: Third Level Course Methods of Educational Enquiry. Blocks 2,3 and 4.

CHAPTER FOUR

PRELIMINARY SURVEYS CONTRIBUTING TOWARDS THE QUESTIONNAIRE

i The origins of questionnaire items

Once it had been decided to use a questionnaire survey method it was necessary to construct one with items in it which would bring out differences of opinion within the sample. Items were derived from many sources so that the final version was an amalgam of the following:

- a) items derived from the present writer's own professional experience as a classroom teacher and in teacher-training.
- b) items derived from extensive discussions with professional colleagues in English teaching. In particular the early Ligru-based versions of the questionnaire were discussed with 16 assorted school teachers, college of education lecturers and university lecturers.
- c) items modified in the light of discussions with various colleagues trained in computer work.
- d) items derived from an extensive reading of reports, literary critics and theorists on the teaching of English at all levels. Most of these books appear in the bibliography. These served to supplement those already used by Ligru in their goal analysis.
- e) items derived directly or in modified form from the Ligru project.
- f) items derived from a preliminary open-ended question set to 69 trainee-teacher students in their first month in Northern Counties College, Newcastle upon Tyne.
- g) items derived from the three different versions of the questionnaire which underwent trial runs with classes of students and experts (school-teachers and college lecturers).

The final version took into account their criticisms of wording, order, lay-out and methodology. The final version received a last pilot study with a small group of students to try out all aspects of it from administration to analysis.

These then were the sources of the eventual 95 items in the questionnaire. Of these sources a) to e) seem to need little further detailed explanation, but f) and g) raise theoretical issues and will need more space.

ii The student-teacher survey

Originally the plan was for this research to cover only the 9 - 13 age group. This was because this was the writer's own specialism and because the Middle School is a relatively new phenomenon and has not yet settled its priorities so that it was hoped any findings from this research might contribute to the debate on Middle School curricula. On a practical level the lower end of this age group had largely passed the need for teachers to be concentrating on elementary reading skills at the expense perhaps of what the pupils read, and at the upper end the thirteen year olds were not yet subject to the examinations which largely dictate the teacher's objectives to him as well as his choice of material. However, from the preliminary surveys it emerged that the questionnaire appeared to be equally suited to the 13 - 16 age group and it was decided to extend the sample to include teachers of this range to see if any significant difference emerged between the two groups' objectives. This earlier plan accounts for the imbalance of the final schools sample and also for the fact that the student sample chosen contained only Middle School specialists. In the college concerned the number of High School specialists available would have been very small in any case and few of these would have been future English teachers.

This was an example of opportunity, or deliberate, sampling. Sixty-nine Middle School students in their first month in a college of education were asked; "What would be your justifications for teaching literature to children in the 9 - 13 age range?" They had as yet received no professional training and done no teaching practice. The majority had left schools all over the country the previous summer, and only 12 would be taking English as a main subject in their college courses.

There was some initial discussion on what was meant by literature (e.g. Alice in Wonderland) and what was not (a grammar text-book) so the concept received an ostensive definition although there was no attempt to enter into the more complex problems of defining a subject or discipline. By 'teaching' they were to understand no more than bringing book and child together: no particular method was implied. The students were then to list their justifications in order of priority (no maximum or minimum number being stated) and to make them their own views, not second-hand from books or experts. A week was allowed and they were to be handed in anonymously if the student wished. The sheet overleaf is an example of those issued to the students.

A Questionnaire for Middle School Specialist Students

Please answer the following question:

What would you say were the teacher's main aims in teaching literature to pupils in the 9-13 age group?

Notes to help you

- 1 There is no need to consult books or experts. These are to be your own ideas.
- 2 Please list your aims in what you consider to be the order of importance (i.e. the most important first). There are no upper or lower limits to the number you may give.
- 3 'Literature' is meant to cover all kinds of written stories of any length, e.g. fairy stories, legends, myths, adventure stories, science fiction etc., and in any kind of historical, fantastic or realistic setting. Poetry and written plays are included.
- 4 It may help to think of specific books you read in class at this age, or which you now would consider suitable for the age group.
- 5 'Teaching' here does not imply any one specific method of presenting, or using or studying or following up the literature.

If there is not enough space on this sheet please attach extra ones.

Thank you.

Malcolm Yorke

Name:

Core Subject:

The replies were often muddled and naive in expression, but they are revealing insofar as they show what ideas the students bring to college. Their English teachers might have had their teaching objectives well worked out, but they probably never communicated them directly to these students (subsequent discussions confirmed this). The pupils pick up what the teacher considers valuable perhaps from what he taught, from what he enthused about (or failed to enthuse about), from the kind of examinations he set (were they directed at memory testing, knowledge about literature, re-producing accepted ideas etc.). Other influences might have been the prestige of English within the school, or public examinations, or factors entirely outside school such as home and peer-group attitudes to books. The pupil is likely to have asked himself what use reading Literature will be to him when he leaves school (cf Young School Leavers) and not had a satisfactory reply. The young teacher-students in this sample are perhaps for the first time having to think out the justifications for English Literature teaching from the standpoint of their future professional role.¹

Sixty five of the returns were analysed (4 returns were spoiled) and the results tabulated. As the question was so open-ended the replies are often ambiguous and difficult to classify. The categories they were placed in are necessarily simplified, but quotations from the actual returns are given in Appendix A. It is clear that there are many possible overlaps of emphasis and related categories, but this was meant more as an exploratory exercise to accumulate a pool of objectives than as a serious classification exercise.

1 The theoretical implications of these returns were analysed at more length in 'Why teach Literature? A survey of student-teacher opinions', Malcolm Yorke, English in Education, Vol. 8 No. 2, Summer 1974.

Table 1 Student-teachers returns to an open-ended question on the aims of teaching Literature to 9-13 year olds

Reason given	Order of preference				
	1st choice	2nd choice	3rd choice	Mentioned	Total
1. It develops the children's imagination	10	15	8	11	44
2. It leads on to creative written work	6	5	8	17	36
3. The children learn new vocabulary	4	8	4	20	36
4. It gives enjoyment, pleasure, entertainment	6	5	3	18	32
5. It encourages the child to read more widely	4	3	3	22	32
6. It improves spelling, punctuation, grammar	0	4	7	12	23
7. It gives the child new and vicarious experience	5	5	1	8	19
8. Provides relaxation from more formal lessons	5	3	2	9	19
9. Broadens views, minds, outlook, knowledge	2	3	5	9	19
10. Carries over into creative subjects eg. art and drama	1	0	2	14	17
11. Stimulates new ideas, sets the child thinking	4	3	3	5	15
12. It provides an escape from social stress	4	1	1	5	11
13. It improves silent reading skill	2	0	2	5	9
14. Makes other subjects (eg. history, geography) more interesting	1	1	1	6	9
15. A follow-up discussion improves oral skills	0	1	1	7	9
16. They learn about different people, cultures and societies	1	1	1	5	8
17. It teaches understanding of child's own and other's emotions	0	2	0	6	8
18. It develops concentration	1	0	0	6	7
19. The child is able to identify with heroes and heroines	1	0	2	2	5
20. Makes child more aware of objects in its environment	2	0	0	2	4
21. It helps breakdown pupil-teacher barriers	2	0	0	2	4

Reason given	Order of preference				
	1st choice	2nd choice	3rd choice	Ment- ioned	Total
22. The child will learn to assess literature	0	0	1	3	4
23. It improves skill in reading aloud	0	0	0	4	4
24. It is open to a variety of interpretations	0	0	0	4	4
25. It works at the same level as the child's imagination	1	0	1	1	3
26. It increases the child's ability to understand	0	1	0	2	3
27. It improves the child's use of language by providing examples	0	0	2	1	3
28. It leads to increased use of dictionaries	0	0	0	3	3
29. It helps to release the child's own fantasies	0	1	0	1	2
30. It makes the child more aware of his surroundings	0	0	1	1	2
31. It increases the ability to communicate	0	0	1	1	2
32. It can improve the reader's personality	0	0	1	1	2
33. It creates a need in the child to learn to read better	0	0	0	2	2
34. The child learns ways of talking to a variety of people	0	0	0	2	2
35. It helps a later understanding of factual literature	0	0	0	2	2
36. This kind of literature is one way of expressing beauty	1	0	0	0	1
37. It communicates with the child's own experiences	1	0	0	0	1
38. It introduces the child to the world of fantasy	1	0	0	0	1
39. It avoids the serious as this is not suitable for this age	0	1	0	0	1
40. The children can judge literature's position in their own lives	0	1	0	0	1
41. It shows them the importance of their own written work	0	1	0	0	1
42. It awakens a sense of adventure	0	0	1	0	1
43. Enables child to be more open about events in his own life.	0	0	1	0	1
44. It develops a sense of humour	0	0	1	0	1
45. It encourages informal speech and writing	0	0	1	0	1

The purpose of this preliminary open-ended survey was to provide a source of items for the questionnaire to be submitted to teachers. It proved useful for this purpose. The limited nature of the sample and the open-ended nature of the replies make it unsuitable for further generalization. It is worth noting that a rough analysis reveals the student-teachers' objectives if classified as cognitive, affective or skills reveal this order of priorities:

1) 2) affective and cognitive roughly equal.

3) skills.

(There is considerable difficulty, however, in classifying the returns under these headings.)

If we use Dixon's categories of Skills, Heritage or Growth as ways of seeing English teaching then with the student-teachers there is an overwhelming stress on Growth (with a related interest in creativity, involvement and connections with other subject areas). The stress on Skills comes a long way second, and the Cultural Heritage model with its focus on the literature rather than the reader receives little attention. How much this reflects their own experience in the Middle School (or their determination to do differently from their own teachers) there is no way of knowing. On the whole it was quite impressive how many objectives the students produced, and how near many of them were to the 'experts'' own opinions when these came to be collected from printed sources.

Part of P.H. Taylor's enquiry How Teachers Plan their Courses¹ was concerned to ask 4th year pupils in secondary schools what educational objectives they valued in their English, Geography and Science courses, what reasons they were given by their teachers for these courses and

1 P.H. Taylor, How Teachers Plan Their Courses, London, 1970.

what objectives they felt actually operated in the courses they studied. The objectives were divided into affective, cognitive and skills and then submitted for ranking in a 4 part questionnaire. Two hundred and eight were returned that were concerned solely with English. Taylor stresses the exploratory nature of the enquiry and the tentative nature of any results obtained, and does not give a detailed break down of the English returns. Nevertheless his returns seem to suggest the pupils "perceive objectives in this subject as contributing most to cognitive abilities and skills and least to affective abilities".¹

Drawing conclusions from the whole three-subject enquiry he writes:

The expectations of the teacher and the demands of the classroom dominate pupils' perceptions though not to the exclusion of the reasons teachers give by way of justification for the courses studied. Classroom-focussed objectives concern ways of behaving so that teacher can get on with his job of teaching and the pupils theirs of learning. Necessary though these objectives are they are merely means to an end: means to the achievement of more intrinsic educational objectives. They are not ends in themselves, but in the extent to which they appear to dominate pupils' perceptions, they could easily become so, and in some classrooms probably do.²

This stress on classroom procedures did not emerge from the student-teacher survey, possibly because the question asked was not slanted to reveal this as Taylor's questionnaire deliberately tried to. Nor did the student teacher returns reveal the ranking of objectives by first Skills, second cognitive, and last affective objectives. Rather the development of the child's imagination was given pride of place, and

1 *ibid*, Table 13, p.66.

2 *ibid*, p.69

though formal skills such as vocabulary, spelling, punctuation and grammar appear high on their final list the Growth model or development of the reader as an integrated personality takes precedence over cognition or useful skills.

These findings in this very small-scale survey seem to contradict those of the School Council's Young School Leavers¹ already referred to, where the school leavers stress the 'usefulness' of English at the expense of its interest, or its effect upon their leisure pursuits or characters. The student-teachers, as befits new entrants to the profession, perhaps, are already moving towards the view of the subject that was shown by the professional English teachers in the School Council survey. Student-teachers are, of course, only a small and atypical section of school-leavers as a whole so this seeming contradiction with the School Leavers survey is not surprising.

1 Schools Council, Enquiry 1. Young School Leavers, H.M.S.O., London, 1968.

CHAPTER FIVE

THE USE OF LIGRU AND MODIFICATIONS TO IT

i Advantages in using an established scheme

In testing intelligence, reading attainment, personality traits, etc., it is customary in further research to choose a reliable and valid measuring instrument or test from those already published. In the investigation of teachers' objectives in teaching Literature the only extensive work available is the Ligru project. It would be convenient if this could be used as it stands, but it would appear after running an initial test with a class of students that it has several practical and theoretical drawbacks. If it is to be used then it needs modifying in many ways. Göte Klingberg its devisor has given permission for this, and accordingly those parts that have been found sound and relevant have been used, and the others discarded.

There would appear to be advantages in using a previously made scheme like the Ligru questionnaire.

- a) By now its drawbacks and tactical errors will be evident and can be avoided.
- b) The validity and reliability of its items will be further tested by further use of them.
- c) It is based on a total population (i.e. all 'literary experts' in Sweden), not just a sample so that theoretically the norms arrived at are general rather than provisional for that population, (although it should be noted that the returns overall were a disappointing 38.7%).
- d) It is based on a goal analysis of literature from twelve countries. This means there is unlikely to be a strong cultural bias in the test and it is suitable for Britain as well as Sweden.

- e) By using an established test it will provide some continuity between past and present research with the possibility of interesting comparisons between the Swedish and British findings.
- f) The 'literary experts' to whom the Ligru questionnaire was sent did not include teachers. This omission will be remedied.
- g) The Ligru questionnaire incorporates a distinction between literature used for art goals (Part I) and literature taught with non-art goals in mind (teaching citizenship, learning about historical periods etc.). This is a useful distinction and reflects both the student-teacher returns received and current debate in England.

ii Drawbacks of the Ligru scheme

Against these advantages must be weighed the following disadvantages:

- a) The purposes of the present research are rather different from Ligru's. The Swedish idea was to use the ranked objectives obtained from the questionnaire to generate new practical approaches to teaching literature in their comprehensive school (7 - 16 age range). This present study stops short of suggesting classroom strategies and only covers the age range 9 - 16.
- b) The Ligru definitions of some key terms differs from those used in the present survey, amongst them Literature, aim and objective.
- c) The Ligru returns were disappointing. Of the 831 recipients of the questionnaire 61.6% answered in some way but of these 7.2% of the answers could not be used and another 130 questionnaires were only partially completed. The total number

of fully completed questionnaires was 322 (38.7%) with the answers to individual items ranging from 418 in total to 452. The low percentage of completed returns calls into question the usefulness of any conclusions or the possibility of comparisons with the present work.

- d) Trial runs and further reading reveal omissions and badly expressed items in the Ligru questionnaire. After extensive modifications and three trials of three different versions the final version used is very different from the original Ligru questionnaire. This makes direct comparison with the Swedish results difficult or impossible except for a few isolated items which have remained. However, this Swedish-British comparison is not central to the purposes of this research.

The following pages are a copy in English of the Ligru questionnaire. The letters (which were not on the copies sent to the 831 'experts') stand for the following behavioural types:

- RE: Reproduction
- HC: Higher Cognitive
- EM: Emotion
- CO: Conation
- CR: Creativity
- FU: Function

These terms will be explained fully when we come to examine the rationale behind the Ligru scheme. The numbers of the objectives (1 to 110) are also given for future reference.

iii The Ligu Questionnaire

HOW IMPORTANT ARE THE FOLLOWING OBJECTIVES
IN RELATION TO EACH OTHER IN THE TEACHING OF LITERATURE?

I consider this objective to be

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

- | | | | | | | | |
|---|---|---|---|---|---|----|--|
| 0 | 1 | 2 | 3 | 4 | 5 | RE | 1. can list a number of book titles and/or authors |
| 0 | 1 | 2 | 3 | 4 | 5 | RE | 2. can recite poetry by heart or quote passages from literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | RE | 3. can give an account of the content of some literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | EM | 4. derives pleasure from literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | EM | 5. is arrested by the excitement and atmosphere of literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | FU | 6. has a positive attitude to literature |
| 0 | 1 | 2 | 3 | 4 | 5 | HC | 7. reflects upon the people and course of events in literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | EM | 8. is emotionally involved with the characters and course of events in literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | HC | 9. interprets the message of literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | EM | 10. is emotionally reached by the message of literary works |
| 0 | 1 | 2 | 3 | 4 | 5 | HC | 11. reflects upon the connection between the life and work of the author |
| 0 | 1 | 2 | 3 | 4 | 5 | CO | 12. is interested in knowing more about the author |
| 0 | 1 | 2 | 3 | 4 | 5 | HC | 13. reflects upon the literary creative process |
| 0 | 1 | 2 | 3 | 4 | 5 | RE | 14. can give an account of the main outlines of the development of literature |
| 0 | 1 | 2 | 3 | 4 | 5 | HC | 15. reflects upon the similarities and differences between literary works from different periods |

0	1	2	3	4	5	CO	16. takes an interest in the history of literature
0	1	2	3	4	5	RE	17. can name different genres
0	1	2	3	4	5	HC	18. classifies a literary work (genres, motifs, etc.)
0	1	2	3	4	5	RE	19. can give an account of principles concerning style, composition, rhythm, and figurative language
0	1	2	3	4	5	HC	20. observes the stylistic features of literary works (choice of words, sentence structure, figurative language, rhythm)
0	1	2	3	4	5	HC	21. reflects upon the composition of literary works
0	1	2	3	4	5	EM	22. finds pleasure in appreciating the formal traits of literary works (choice of words, sentence structure, figurative language, rhythm, composition).
0	1	2	3	4	5	CO	23. is interested in the form of literature
0	1	2	3	4	5	HC	24. evaluates literature on the basis of criteria laid down by others
0	1	2	3	4	5	HC	25. evaluates literature on the basis of his own criteria
0	1	2	3	4	5	CO	26. seeks criteria in order to be able to evaluate literature in a better way
0	1	2	3	4	5	CR	27. creates his own criteria for evaluating literature
0	1	2	3	4	5	FU	28. selects his literature carefully
0	1	2	3	4	5	RE	29. can give an account of the book's progress from the author via the publisher to the bookseller and library
0	1	2	3	4	5	RE	30. can give an account of how to obtain information about literature and how to gain access to literature
0	1	2	3	4	5	CO	31. looks for literature on his own initiative
0	1	2	3	4	5	FU	32. keeps himself informed of what is going on in the literary world
0	1	2	3	4	5	HC	33. reflects upon the importance of literature to man

- | | | | | | | | |
|---|---|---|---|---|---|----|---|
| 0 | 1 | 2 | 3 | 4 | 5 | CR | 34. pictures in his imagination characters and the course of events in literature |
| 0 | 1 | 2 | 3 | 4 | 5 | CR | 35. re-creates his literary experiences through dramatization, painting, composing, etc. |
| 0 | 1 | 2 | 3 | 4 | 5 | CR | 36. gives expression to his experiences in a literary form (plays with words, tells stories, writes poetry, etc.) |
| 0 | 1 | 2 | 3 | 4 | 5 | EM | 37. finds satisfaction in expressing himself in a literary form |
| 0 | 1 | 2 | 3 | 4 | 5 | FU | 38. is in the habit of consuming literature |

Section II

HOW IMPORTANT ARE THE FOLLOWING OBJECTIVES IN RELATION TO THE OVERALL OBJECTIVES OF THE MIDDLE SCHOOL?

I consider this objective to be

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

Put a ring round the appropriate figure:

HOW USEFUL IS LITERATURE AS A MEANS OF REACHING THE FOLLOWING OBJECTIVES?

I consider literature, as a means of reaching this objective, to be

- 0 of no use at all
- 1 of little use
- 2 moderately useful
- 3 useful
- 4 very useful
- 5 extremely useful

Put a ring round the appropriate figure

Vocabulary

- | | | | | | | | | | | | | | |
|---|---|---|---|---|---|--------|--|---|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 4 | 5 | RE 39. | has a rich vocabulary | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | HC 40. | reflects upon his and other people's choice of words | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | EM 41. | finds satisfaction in a correct and varied choice of words | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | CO 42. | is interested in increasing his vocabulary | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | CR 43. | forms his own new or compound words | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | FU 44. | uses words correctly | 0 | 1 | 2 | 3 | 4 | 5 |

His own traits, needs, problems, and behaviour

- | | | | | | | | | | | | | | |
|---|---|---|---|---|---|--------|--|---|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 4 | 5 | RE 45. | can give an account of the traits, needs problems and behaviour of man | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | HC 46. | reflects upon his own traits, needs, problems and behaviour | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | EM 47. | finds satisfaction in being able to understand himself | 0 | 1 | 2 | 3 | 4 | 5 |
| 0 | 1 | 2 | 3 | 4 | 5 | CO 48. | endeavours to understand himself | 0 | 1 | 2 | 3 | 4 | 5 |

0 1 2 3 4 5 CR 49. finds a personal solution to his problems 0 1 2 3 4 5

0 1 2 3 4 5 FU 50. develops his personality according to his capabilities and opportunities 0 1 2 3 4 5

The state of affairs in different countries and during different periods

0 1 2 3 4 5 RE 51. can give an account of the state of affairs in different countries and during different periods 0 1 2 3 4 5

0 1 2 3 4 5 HC 52. reflects upon the state of affairs in different countries and during different periods 0 1 2 3 4 5

0 1 2 3 4 5 EM 53. is emotionally involved in the state of affairs in different countries and during different periods 0 1 2 3 4 5

0 1 2 3 4 5 CO 54. takes an interest in the state of affairs in different countries and during different periods 0 1 2 3 4 5

0 1 2 3 4 5 CR 55. contributes ideas that may further the knowledge of different countries and periods 0 1 2 3 4 5

0 1 2 3 4 5 FU 56. has a global perspective 0 1 2 3 4 5

The traits, needs, problems and behaviour of other people

0 1 2 3 4 5 RE 57. can give an account of the traits, needs, problems and behaviour of other people 0 1 2 3 4 5

0 1 2 3 4 5 HC 58. reflects upon the traits, needs, problems and behaviour of other people 0 1 2 3 4 5

0 1 2 3 4 5 EM 59. shares the feelings of other people experiencing their needs and problems 0 1 2 3 4 5

0 1 2 3 4 5 CO 60. takes an interest in the traits, needs, problems and behaviour of other people 0 1 2 3 4 5

0 1 2 3 4 5 CR 61. finds a personal way of giving adequate help to people with problems 0 1 2 3 4 5

0 1 2 3 4 5 FU 62. is tolerant, ready to help, and generous. 0 1 2 3 4 5

Grammar

0 1 2 3 4 5 RE 63. can give an account of grammatical rules 0 1 2 3 4 5

0 1 2 3 4 5 HC 64. makes observations concerning the rules for the use of language 0 1 2 3 4 5

0 1 2 3 4 5 EM 65. reacts emotionally to correct and incorrect language 0 1 2 3 4 5

0 1 2 3 4 5 CO 66. takes pains to speak and write in a grammatically correct way 0 1 2 3 4 5

0 1 2 3 4 5 CR 67. varies his sentence structure in a personal way 0 1 2 3 4 5

0 1 2 3 4 5 FU 68. speaks and writes in accordance with grammatical rules 0 1 2 3 4 5

Meaningfulness as opposed to alienation

0 1 2 3 4 5 RE 69. can give an account of various alternatives one can choose between in life 0 1 2 3 4 5

0 1 2 3 4 5 HC 70. reflects upon which factors make life meaningful 0 1 2 3 4 5

0 1 2 3 4 5 EM 71. feels security and a sense of belonging in the world 0 1 2 3 4 5

0 1 2 3 4 5 CO 72. strives for a meaningful life 0 1 2 3 4 5

0 1 2 3 4 5 CR 73. finds personal ways of making life meaningful 0 1 2 3 4 5

0 1 2 3 4 5 FU 74. looks on his life as meaningful 0 1 2 3 4 5

Groups of society such as social groups, occupational groups, interest groups, authorities

0	1	2	3	4	5	RE 75.	can give an account of groups of society	0	1	2	3	4	5
0	1	2	3	4	5	HC 76.	reflects upon the state of affairs within groups of society	0	1	2	3	4	5
0	1	2	3	4	5	EM 77.	feels a certain affinity with one or several groups of society	0	1	2	3	4	5
0	1	2	3	4	5	CO 78.	is interested in the state of affairs within groups of society	0	1	2	3	4	5
0	1	2	3	4	5	CR 79.	finds solutions which safeguard the interests of groups of society	0	1	2	3	4	5
0	1	2	3	4	5	FU 80.	is a good citizen	0	1	2	3	4	5

Interaction between individuals within such groups as family-units, groups of colleagues

0	1	2	3	4	5	RE 81.	can give an account of factors important for the relations within different groups	0	1	2	3	4	5
0	1	2	3	4	5	HC 82.	reflects upon factors important for the relations within different groups	0	1	2	3	4	5
0	1	2	3	4	5	EM 83.	feels an affinity with other people	0	1	2	3	4	5
0	1	2	3	4	5	CO 84.	takes an interest in the relations within different groups	0	1	2	3	4	5
0	1	2	3	4	5	CR 85.	finds a way to co-ordinate the relations within groups to which he himself belongs	0	1	2	3	4	5
0	1	2	3	4	5	FU 86.	respects and co-operates with others	0	1	2	3	4	5

Communication

0	1	2	3	4	5	RE 87.	can give an account of the factors which are of importance for linguistic communication	0	1	2	3	4	5
0	1	2	3	4	5	HC 88.	reflects upon the factors which are of importance for linguistic communication	0	1	2	3	4	5
0	1	2	3	4	5	EM 89.	enjoys being able to communicate with other people	0	1	2	3	4	5
0	1	2	3	4	5	CO 90.	seeks to obtain a knowledge of the factors which are of importance for linguistic communications	0	1	2	3	4	5
0	1	2	3	4	5	CR 91.	finds his own ways of solving problems of linguistic communication	0	1	2	3	4	5
0	1	2	3	4	5	FU 92.	is able to communicate with others	0	1	2	3	4	5

Identification -
projection

0	1	2	3	4	5	RE 93.	can give an account of people who have been presented as ideals	0	1	2	3	4	5
0	1	2	3	4	5	HC 94.	finds thoughts and problems in others that he experiences as vital to himself	0	1	2	3	4	5
0	1	2	3	4	5	EM 95.	finds an outlet for his own emotional needs through identifying himself with others	0	1	2	3	4	5
0	1	2	3	4	5	CO 96.	looks for others to identify himself with	0	1	2	3	4	5
0	1	2	3	4	5	CR 97.	creates characters in his imagination to identify himself with	0	1	2	3	4	5
0	1	2	3	4	5	FU 98.	solves his problems with the help of models found in others	0	1	2	3	4	5

Religious, philosophical
and political attitudes

0	1	2	3	4	5	RE 99.	can give an account of religious, philosophical or political attitudes	0	1	2	3	4	5
0	1	2	3	4	5	HC 100	forms an opinion about religious, philosophical or political attitudes	0	1	2	3	4	5
0	1	2	3	4	5	EM 101	is emotionally involved in religious, philosophical or political attitudes	0	1	2	3	4	5
0	1	2	3	4	5	CO 102	is interested in religious, philosophical or political attitudes	0	1	2	3	4	5
0	1	2	3	4	5	CR 103	contributes ideas that may influence religious, philosophical or political attitudes	0	1	2	3	4	5
0	1	2	3	4	5	FU 104	takes part in religious, philosophical or political activities	0	1	2	3	4	5

Moral questions

0	1	2	3	4	5	RE 105	can give an account of ethical norms	0	1	2	3	4	5
0	1	2	3	4	5	HC 106	reflects upon ethical norms	0	1	2	3	4	5
0	1	2	3	4	5	EM 107	feels a moral commitment	0	1	2	3	4	5
0	1	2	3	4	5	CO 108	seeks a moral norm	0	1	2	3	4	5
0	1	2	3	4	5	CR 109	finds his own ways of solving moral problems	0	1	2	3	4	5
0	1	2	3	4	5	FU 110	acts in accordance with ethical principles	0	1	2	3	4	5

iv Preliminary modifications made to Ligru questionnaire

Several practical modifications were made to the Ligru questionnaire during the trial runs. Klingberg attached an introductory letter to his questionnaire which explained something of the purpose of the research, but it did little to forestall obvious objections or questions.¹ He admits his 'experts' would probably have been willing to read a more detailed explanation of his theoretical grounds and so perhaps they would have given it a more understanding reception. In the present survey a sheet of notes accompanied the questionnaire in an attempt to forestall many of the objections Klingberg received. Klingberg did not invite comments, which he later regretted, but still received many, often of an aggressive nature.² In the present study comments on individual items, omissions, and on the research as a whole have been invited so that respondents should not feel entirely confined by the tersely expressed items and the 0 - 5 scale. The comments received cannot, of course, be processed in the same objective way as the rest of the questionnaire.

Klingberg has 110 items on A4 paper which seems to be too formidable in bulk. The questionnaire used in this study was photographically reduced to half this size and made into a small booklet. Only one person complained about the smallness of the print. The revised items amount to 95 which is still perhaps too many as several respondents began but failed to complete the questionnaire.

Unlike Klingberg the present writer asked for details of the answerer's sex, age, present school (level, mixed or single sexed), teacher training (college or university, specialist subject) and number of years experience. This was an attempt to build up as detailed a picture of the sample as possible without causing offence by prying into personal or school matters.

1 Bulletin 11, p.25.

2 cf. Appendix C, Bulletin 11.

It also seemed necessary to stress, both in letters to headmasters and on the questionnaire itself, the total anonymity of the replies and comments.

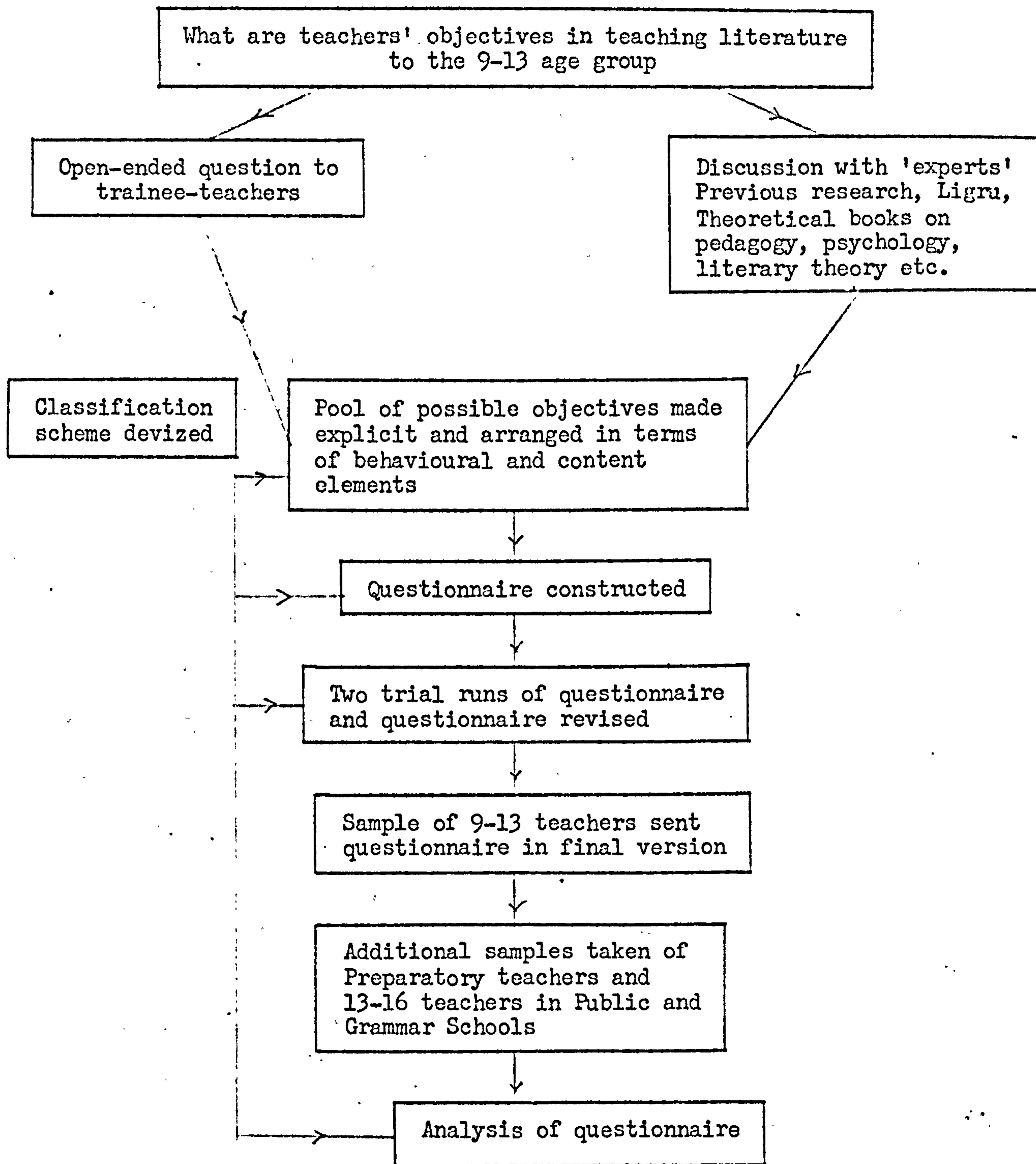
Other practical modifications were in the area of clarifying wording. An attempt was made to avoid Ligru's monotonous repetition of set phrases (can give an account ..., takes an interest in ... etc.), its telescoping of too many original sources into one item (e.g. Nos. 99 to 104 each cover religious, philosophical and political attitudes), its jargon and pomposities ('ethical norms', 'meaningfulness as opposed to alienation'), its use of items which seem to beg further questions (No. 107 Feels a moral commitment) and other items which really seem to mean very little as they stand (e.g. No. 88 reflects upon the factors which are of importance for linguistic communications). Other items seem to overlap (Nos. 13 and 21) or to be identical (Nos. 45 and 57). In the Ligru analysis some items received a very low response and so revealed little spread of opinion amongst respondents - these too were eliminated. Several items seemed to be logically interdependent so that no real choice was possible - having endorsed one you must endorse the other, e.g. nobody can "evaluate literature on the basis of his own criteria" (No. 25) unless he has previously created those criteria (No. 27), or nobody would create them and then not apply them. On the other hand items have been re-instated after a re-reading of the original Ligru goal analysis - selection at this level seems to have been very subjective and arbitrary. The items on religion, which the Ligru survey omitted even if they appeared in the original goal analysis, have been re-instated. Rubrics and instructions have also been changed where this seemed to clarify things.

In the end not one item appears exactly as it does in the original Ligru questionnaire, although many are still recognizably

derived from this source or its goal analysis.

The final questionnaire was arrived at and used as in the following diagram.

Figure 1 The Design of this Research into Teachers' Objectives in teaching Literature



CHAPTER SIX

THE DEFINITION OF SOME BASIC TERMS

As work progressed it became obvious that Klingberg's use of certain key terms differed from the present writer's, or from the current usage in English books on curriculum development or English teaching. To avoid confusion it became necessary to define how these terms would be used in this research. The three areas below seemed to present most divergence.

- 1) What do we mean by 'Literature' when we say teachers teach Literature?
- 2) What do we mean by 'teach' or 'teaching'?
- 3) How are key terms like 'goal', 'aim' and 'objective' to be defined and used?

However, as we need to justify the use of those under 3) a detailed definition of them will be left to the next chapter.

1 The definition of Literature*

To provide a definition of Literature precise enough and yet covering all schools of thought proved difficult. This section outlines some of those difficulties.

'Literature' can be used very broadly to mean virtually anything written or read (cf. O.E.D. colloq: printed matter). At its narrowest we can speak of the literature of or on a subject, say Northumberland Pele Castles or Transformational Grammar. Neither usage is helpful for our purposes. The dictionary also gives, "writings whose value lies in beauty of form or emotional effect" which is interesting in suggesting the division we have already seen in literature teaching between formal analysis of the book and concern for its effects on the reader. The

* 'Literature' has been used throughout rather than 'literature' to imply that we are using the word in a specialised way, and not in its broadest all-inclusive sense.

dictionary's use of 'printed matter' and 'writings' would seem to confine us to Literature on the page, rather than a wider definition including the oral tradition - in spite of the fact that, throughout most of their history, story-telling and poetry and drama have involved spoken performance rather than the printed text. The root of the word in the Latin 'littera', a letter, would seem to confirm that a work needs to be written down before it qualifies as Literature.

As we saw in the Introduction the Cultural Heritage school would probably accept that it is great texts we are concerned with in teaching Literature. How these are chosen is by public criteria, even if the critics differ amongst themselves in choosing which texts are to be seen as works of art, or critical fashions change and it is necessary to revize our estimation of certain authors or books. The concern here is with Literature as an art form using the medium of words. Adherents of this school would probably use 'Literature' or 'work of art' in an honorific way, that is to label a book a work of Literature would be to imply that it was a good book,¹ and they could demonstrate this by appeal to critical criteria such as its formal qualities, imaginative content, originality etc. It would be easy to give ostensive definitions of what Literature was by pointing to Hamlet, Hard Times or Paradise Lost. This does not imply that the Heritage school confines itself to imaginative fiction in the forms of drama, novel and poetry alone. Hazlitt's essays, Pepy's diaries, Boswell's journals and Keats' letters could also be regarded as examples of the art form Literature because they come up to certain standards of excellence. It is unlikely that very much Children's Literature, or 'popular' Literature, or the children's own writing,

1 cf. C. Barrett, 'Are 'bad works of art' works of art?' in Language in Education, London, 1972, pp. 233-238.

would meet these standards and so qualify as Literature in their sense.

The Skills model has more to tell us about how the Literature should be read than about how it should be defined. However, the Growth model is emphatically different from the Heritage model in its definition of Literature. Dixon in describing the Dartmouth Seminar recalls:

During the Seminar, our sense of the role of the spectator came to define the term "literature" in our discussions. Though our central attention was for literature in the ordinary sense we found it impossible to separate this sharply from the other stories, films, or TV plays, or from the pupils' own personal writing or spoken narrative.¹

And E. and D. Grugeon writing in the Open University course book on Language and Literature say much the same:

And we should like to keep any definition of literature as open as possible - to include for example, Agatha Christie, 'Ode on a Grecian Urn', 'Jesus Christ Superstar', 'A Book at Bedtime' and 'Coronation Street'²

They also speak of "a work of art in words (i.e. literature - any kind of story, novel, play or poem)". This in Barrett's terms is obviously a neutral rather than honorific use of 'work of art' since it includes 'any kind' of work, good or bad, which is in words. In practice the Growth use of 'Literature' spreads so wide it is almost impossible to point to anything in words which might not be called Literature and used at some time to meet some developmental need, or to stimulate some discussion or creative work, or be used as 'evidence' in the ongoing

1 Dixon, p.58.

2 E. and D. Grugeon, Language and Literature, Block 5, Educational Studies Open University Unit E262, London, 1973, p.8

classroom dialogue.

The inclusion of film and television in the Growth definition of Literature is a relatively new idea, but the strong visual element which is part of their form raises more difficulties and side-issues than this research can cope with, so that while acknowledging that they may indeed be examples of art forms using the medium of words they have been excluded from the present survey.

Perhaps we have here represented the two main schools as more polarized than they are in practice - this seems to be one of the weaknesses of Dixon's overly simplified definitions. Of course the teacher concerned with the Cultural Heritage will offer R.L. Stevenson rather than Tolstoy because to make his pupils into readers they will need to be motivated by enjoyments and interests near to their own level of understanding like all others. Nor are the Growth school averse to 'classics' per se, and would obviously prefer to offer accessible classics in preference to second-rate ephemera if they thought the child would benefit. It is a weakness of Dixon's argument that he assumes loyalty is possible to one camp only, whereas the history of English teaching shows that the two concerns, or indeed the three, can and do co-exist within the same teacher and the same classroom.

Books written especially for children need to be considered for inclusion as Literature. Some, like C.S. Lewis would say that a book that could be read with enjoyment only by a child was a bad book. Classification by age-groups was only an administrative convenience for philistines. The Heritage advocate would probably admit very few children's books (including probably C.S. Lewis') into his canon of texts, and the Growth teacher would be looking, with his dietetic view of education, for books which would nourish the individual reader at

his particular stage of growth, irrespective of whether these were written for children or not. On the whole, however, the Growth teacher would be more sympathetic to the children's Literature being produced today.

There are obvious differences between a book written for a child reader and an adult book. The former is often shorter, simpler in language, relies on dialogue and swiftly moving incident rather than introspection and description, has child protagonists and strongly drawn rather than subtle characters. The morality is often schematic and the endings happiness-bound with good triumphing and little pity shown for the bad. The sense of humour, at least in books for younger children relies more on physical slapstick, word play (but rarely puns) and nonsense. Because the social norms are not yet established there seems to be less humour based on their violation than there is in adult Literature. Up to the age of about ten there seems a tolerance of absurdity too which fades later when we come to expect verisimilitude. Features such as irony and symbolism are rare. These characteristics assume differing degrees of importance depending on the age of child the writer has in mind. There are very valid reasons for many of these conventions as we shall see in the analysis of returns, but suffice it to say at this stage that child readers are different from adult ones, and what they bring to books and what they are looking for in them differs too.

In some ways the average writer of children's books is writing with a good deal of his language and experience held in check, and he probably has a fairly clear idea of the audience he wishes to reach. In this he is not unlike the writer of second-rate books for adults. Children's Literature is historically a late-comer to the literary scene, arriving at about the same time we could afford to dispense with

child labour and see children as a special section of the population in need of protection from the harsher realities of society. The Children's Literature industry now is ranked alongside the toy, clothing, records, sweets and education industries in catering especially for children. The age of childhood and dependence is being steadily pushed upwards by the availability of education, and with it have come books for the early, middle and late teenager - providing a lengthening bridge between Children's Literature and full adult books. This is not to deny that first-rate books are being written for children which triumphantly pass C.S. Lewis' test, but the market is still too heavily weighted towards the whimsical and cute. This is probably because the average adult buyer of books for children has the mistaken belief that childhood is a time of sweetness and innocence and that the function of books is to preserve that innocence. At least the Growth school acknowledge the child's powerful and often hostile feelings and see that books might assist him in coping with them and controlling them.

This lengthy digression on Children's Literature will, it is hoped, be justified insofar as it raises issues which will occur again when we examine the sample's returns on objectives to do with the child's self-development and what he seeks in his books. Incidentally it needs to be noted that legends, fairy stories, myths and fantasies were not originally made for children but for adults. We have included all of these within our definition of Literature.

Other surveys, for example Casey's, Calthrop's and Purves' already referred to in Chapters One and Two do not seem to feel it necessary to define Literature. Purves feels it sufficient to classify what children read by subject matter.¹ The Ligru project does tackle this difficulty, however, in a way which seems to be misguided.

1 A.C. Purves, Literature Education in Ten Countries, New York, 1973, Chapter 7.

Klingberg defines Literature by working forward from the author's intention to write Literature, so his book is a work of art in the medium of words if he wrote it with "aesthetic intent".¹ Later he modifies this to Literature being that which is "intended to be art or is commonly regarded as art".²

Apart from its near circularity of argument here it is surely difficult to define Literature by author's intention as literary history teaches us that writers have set out to write reportage, or journalism, or history and have had it elevated to the status of art (Defoe, Gibbon, Boswell, Mayhew), or have taken their work seriously and produced doggerel (McGonagal and thousands of others), or the author's intentions are just unknowable by external evidence (Anonymous) and have to be surmised from internal textual evidence along the lines that I.A. Richards advocates. Few writers, one supposes, have ever had the deliberate intention of writing a bad book. Klingberg, however, believes that even a book which turns out 'bad' by any aesthetic standards can still be art if it was written with "aesthetic intent", even if it is to be placed "at the farthest end of the quality continuum"³. This seems to echo the Growth school's justification for elevating children's writing to the status of literature, not because it stands critical examination alongside mature adult literature, but because the children intended to write as well as they could and in so doing underwent some of the same processes that a mature writer undergoes in shaping and presenting his experience.

1 Klingberg, Bulletin 8, p.9.

2 Klingberg, Bulletin 15, p.7.

3 Klingberg, Bulletin 8, p.9.

As James Britton says:

I think it is helpful to have a way of defining literature which refers to the sort of thing it is rather than one which brings in the judgment as to how good it is of its kind.¹

Often, one suspects, adult readers of children's own work have at the back of their minds not, "this is the same kind of thing as I read in adult writers", but "this is good considering the age of the writer." Possibly even Growth advocates fall into this way of thinking occasionally!

In Klingberg's circular definition of art as being "what is commonly regarded as art" what is meant by "commonly"? Everyone, non-readers included, or those most familiar with and able to judge the art form literature? If we mean the latter then we are back to the basic Heritage position - and that is hardly what we mean by "commonly", especially if we adopt a Leavisite view of those fit to discriminate amongst works of art.

These lengthy theoretical considerations were eventually condensed into the brief note which accompanied the questionnaire:

Note 4

Defining 'Literature' offered some problems, but for the purposes of this questionnaire I've taken it to mean works in the medium of words which are regarded as belonging to art. This excludes most text-books and encyclopaedias, but covers poetry, plays, short stories, myths, legends, novels, fairy tales, etc. No distinction is made between literature which is specifically written for children and that which is not, and it is also considered possible that some of the children's own writing could be classified as literature.

1 J. Britton, Language and Learning, London, 4th edition 1974, p.108.

In practice most of the respondents had in their minds something as broad as 'imaginative fiction'. However, one male teacher wished to widen the definition still further:

The collection of History books we have accumulated in this prep school over the past 4 years is outstanding, and I would include them under the title of 'literature'.

Another female one in a secondary modern school also objected:

Definition of literature (as in Note 4) excludes most of the non-fiction read by the age group, especially boys - it's too narrow.

A male comprehensive teacher said, unjustly one feels:

I do not think my replies to the questionnaire have the slightest validity since I have no means of knowing what you mean by literature. I have assumed from the tone of Section I that you mean work recommended by Leavis et al., or those normally done for 'A' Level. In this school we do not "teach" literature, except at gunpoint.

These three replies seem to be asking for a yet wider definition than I allowed, especially towards factual material which I had deliberately excluded. Otherwise the respondents seemed to have seen no problems or felt no doubts about the use of the term 'Literature' in the questionnaire.

ii The Definition of 'Teaching'

The Ligrú project omitted to define what it meant by teaching, but for the purposes of this survey it would seem necessary if only to demonstrate that the questionnaire is not compiled with one particular 'school' of teaching in mind.

Hirst and Peters see 'educating' not as one specific activity but as a family of activities having in common:

- a) They all involve learning, and the learning of something specifiable. The mastery of this something could not come about by mere maturation.
- b) The learning must come about through experience (i.e. not be innate or by a process of maturation) and the experience has to be conscious experience.
- c) The learning must be of things worthwhile, not of perverted or trivial things.¹

It is logically and empirically possible for education and learning to take place without teaching, for example in processes such as research, discovery methods, or by trial and error where the learning outcome cannot be predicted or where the learner is made to work alone. However, it is part of our concept of teaching that it is an activity in which the teacher intends to bring about learning (he may of course fail). It is also an empirical fact that most things can be learned more easily and quickly when there is a teacher to structure the learning situation and 'initiate' pupils into the rules, values and complexities of whatever 'mode of experience' they are concerned to learn.

Teaching would seem to have the following features:

- a) It is an intentional activity where certain procedures are followed in order that somebody should learn something - i.e. changes are brought about in him.
- b) These changes can in some way be specified, i.e. we can talk about the objectives of teaching, and these, as in this

¹ P.H. Hirst and R.S. Peters, The Logic of Education, 1970, Chapter 5.

thesis, can be expressed in terms of student behaviour. It would be misleading, however, to think in terms of a finished end-product, especially in the case of Literature teaching - what kind of person could we conceive of who had nothing more to learn about Literature?

- c) The pupil needs to be conscious of his learning and preferably to co-operate in it. In short it must be meaningful to him and take into account his present state of readiness for it. However motivation, whether by reward or pleasure or punishment or any other reinforcement is neither a necessary nor a sufficient condition for learning to take place, it is just that it is practically very helpful.
- d) The content of our teaching can be specified. We cannot teach without something to teach, nor pupils learn without something to learn.
- e) The procedures of teaching (or method) must be appropriate to the learning. This is often the level at which controversy enters. The "traditional" and "progressive" teachers might share the same determination to bring about the objective "that the pupil should be able to consider critically the people and events in literary works" (item 7 in the questionnaire), but how they controlled the classroom context to bring this about would differ sharply. So the teachers filling in the questionnaire may have in their minds and own teaching experiences widely differing practical interpretations of what the teaching of literature to 13 to 16 or 9 to 13 year olds entails.

This difference at the practical level is no drawback. This thesis is not concerned with the minutiae of classroom methods or classroom

content, and its use of the word 'teaching' implies no particular strategy but is at the generalized level where all teachers would agree that whatever activities they undertook in the classroom they were intending that somebody should learn something; that the something (whether fact, attitude, value, etc.) was in some way specifiable, and that they would adopt means which were intelligible to and within the capacities of their pupils.

Our assumptions about the teachers themselves have been that they are convinced that teaching literature to children is worthwhile, and that they each know more about it than the children they teach, so that in R.S. Peters' sense they are 'initiating' them into a complex but valuable discipline with its own modes of thought and standards of achievement. Presumably even the child-centred teacher who asked of a book 'What does this do for the child?' would concur, and see himself as giving the child another tool for self development, albeit one which needs practice to master. It has also been assumed that the respondent-teacher is still in over-all charge of his classroom, even if he consults his pupils at every stage as to their needs, and ideas on content and method. None of the returns indicated that any of these assumptions were ill-founded.

It remains only to re-iterate that the relationship between the classroom contents and methods adopted by the teacher and the objectives he subscribes to is not a simple means - ends one:

The content and method used are not related to the objectives in a purely de facto manner, if only because the content and method themselves express and embody objectives. The content itself is being mastered and, if primarily for the sake of some other objective, such mastery is in itself to be thought of as an objective in its own right. Methods likewise have this double significance, involving in themselves the exercise of

skills of immediate educational value.¹

¹ Hirst and Peters (1963), pp. 82-3.

CHAPTER SEVEN

OBJECTIVE-BASED EDUCATION: ITS JUSTIFICATION AND USE

i The Rational Curriculum

Our purpose is to construct a questionnaire which will elicit from a sample of teachers their priorities when teaching Literature. We have chosen to base this questionnaire on the belief that those priorities are best expressed in terms of pupils' behaviour. This is a belief by no means universally accepted, so in this chapter we attempt to define what is meant by such terms as 'aim' and 'objective' and how they relate to classroom practice; how such an approach to Literature teaching might deal with affective behaviours; and finally outline what the advantages of this objective-based approach might be for the Literature teacher.

We have assumed that teaching Literature involves us in teaching something, some content, and that our pupils have learned something if they have benefited from our teaching. Unfortunately we cannot simply assume that the something we teach and the something they learn are identical. Other forces are at work - as we know there is usually an official published curriculum saying what the examiners, Head-teachers, or Heads of Department think ought to be taught, then there is an actual curriculum which is what the classroom teacher makes of it.¹ Simultaneously with the teacher's formal curriculum there operates the 'hidden curriculum' - the value system of the school. Bernstein's further refinements of the school's expressive order (the way the school transmits norms of conduct and values) and instrumental order (the formal learning offered by the school) remind us that more is going on in a classroom environment than the transfer of prescribed knowledge

¹ cf The Curriculum: Context, Design and Development, Unit 1, Open University, 1971, pp. 12-13.

from teacher to the pupil.¹ It is probable also that in a lesson like Literature we unconsciously transmit values and attitudes by our enthusiasm or lack of it, by our reliance or otherwise on established critical opinion, by our use of jargon, by our openness or otherwise to the pupils' own, often naive, responses and so on. Such unpredictable factors at work in any individual classroom are beyond our scope in this thesis.

Nevertheless, teachers do assume they have some control in their classrooms over what they teach and what pupils learn. They choose to teach certain kinds of Literature by certain methods in the expectation that their pupils will benefit - in short that it will affect their pupils. They also believe that this benefit is not random but in broad terms can be predicted. The benefits and effects they have in mind are changes in the pupils' beliefs, habits, values, attitudes, knowledge, skills and actions. We look for evidence of these beneficial changes in the pupils' behaviour as we have no other indications that are observable. In short we teach with the purpose of changing our pupils' behaviour. Put like this it may sound sinister, but as Peters reminds us the idea of education implies change for the better:

It would be as much of a logical contradiction to say that a person had been educated and yet the change was in no way desirable as it would be to say that he had been reformed and yet had made no change for the better.²

As we saw in defining 'teaching' it helps if the pupil co-operates and to facilitate this it sometimes helps if he is aware of the objectives

1 Basil Bernstein, 'Sources of Concensus and Disaffection in Education' in The Curriculum: Context, Design and Development, Unit 5, Open University, 1972, p.114f.

2 R.S. Peters, Education as Initiation, London, 1963, p.15.

the teacher has in teaching him - but not always as we shall see in Chapter 12 when we consider developmental objectives. Either way whether for his own guidance alone or for the pupils' too the teacher will not find it easy:

Writing an educational objective means spelling out with some precision the intended outcome of an educational process. It involves writing a description of how some-one who has gone through the process is likely to be changed. It involves making educational intentions quite explicit.¹

However, before we can begin to formulate our behaviourally expressed objectives it is necessary to see them in the context of curriculum design. The advocates of the Rational Curriculum would see them fitting into the following sequence:

1. Aims (a statement of values)
2. Objectives (a statement of behaviours)
3. Content (a statement of the kinds of 'knowledge' involved)
4. Means (a statement of teaching strategies, methods, etc.)
5. Evaluation (test to see if all the stages have been successfully completed).

A sequence like this is assumed by Klingberg in the Ligrú survey and the present writer too has assumed such a working model of the curriculum,* but not without reservations about the ease of movement between levels as we shall see as we seek to define some of the terms more clearly.

ii Aims

We can describe aims as being abstract, prescriptive, long-term and value-laden insofar as they are statements about the kind of life

1 A.D. Baume and B. Jones, Education by Objectives, London, 1974, p.60

* A model here means no more than a system of related concepts and assumptions so organized as to obliterate surface features (e.g. what book to teach to the 3rd years) to allow these concepts and assumptions to be structured into some kind of order and unity.

which is worth living. Examples of educational aims might be to foster moral development, or create autonomous individuals, or make good citizens and democrats. The difficulty is that such aims mean different things to different people, and one cannot give concrete examples or point to indisputable facts to establish them because ultimately they are statements of belief. Many are derived from the behavioural sciences (growth, mental health, integrated personalities) but they are really no more objective than those derived from religious or ethical sources (Christian gentleman, morally developed person).

R.S. Peters avoids the use of aims as being merely high-sounding excuses for doing some things rather than others:

One should look for values in education not in aims, which are too abstract to be put to any agreed objective tests, but in procedures. Values inhere in the skills and cultural traditions being passed on and also in the means we choose to pass them on, ranging from extreme authoritarianism to extreme child-centred procedures. The aims, in short, of education are not extrinsic to the educational process itself.¹

Schwab says that all theories at this level of abstraction are too narrow because they focus on the individual, or the group, or culture, or community, or society, or minds, or bodies of knowledge.² In reality all these factors are interdependent so that an individual, for example, is formed by forces from his group, community, society, culture and bodies of knowledge, and all of these are in turn moulded by individuals. No one factor can be isolated in a useful and meaningful way.

The present writer finds Schwab's article convincing and

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- 1 R.S. Peters, 'Must an Educator have an Aim?' in Authority, Responsibility and Education, Chap. 10, London, 1973, 3rd edition.
 - 2 J.J. Schwab, 'The Practical: A Language for Curriculum', reprinted in The Curriculum, Context, Design and Development, Unit 6, Open University, 1972, pp. 10-14.

particularly applicable to Dixon's theories about the Growth and Heritage models. The Growth school by focussing on the individual forgets that he is still moulded by, amongst other things, his Cultural Heritage. The Heritage School by focussing too narrowly on bodies of knowledge or culture can be in danger of forgetting that the individual is capable of changing that heritage and that it is a growing tradition - not just the best things that have been said and done.

What is needed says Schwab is an eclectic theory complex enough to take all this inter-action into account, and until we get it these partial theories will only generate doctrinaire arguments. Discussion on curriculum development at this level is moribund and what we need is a study of the 'practical arts'. This thesis tries to respond, in a small way, to Schwab's call.

Finally, there are problems in translating aims into workable achievable objectives. If we took 'growth' as our aim then how do we define it? What kinds of growth are there? What activities promote it? The move upwards from descriptive objectives to prescriptive aims is similarly problematic since no collection of descriptive statements will add up to a value statement. At best we can surmise that although the achievement of a related set of objectives does not logically entail the achievement of the aim from which they appear to be derived we can hypothesise that if a pupil achieves objectives x,y,z it will make it more likely that he will achieve 'growth', 'become a good citizen', etc. - at best objectives are necessary, but not sufficient conditions for the achievement of aims. But in practice people are unlikely ever to agree on which objectives can be derived from an aim, and how many there should be.¹

¹ cf. The Curriculum, Context, Design and Development, Unit 8, Open University, 1972, pp. 16-18, for discussion of this topic.

It is for all these reasons we have avoided this level of generality in this thesis, and also rejected those items in Klingberg's questionnaire which seemed to be aims rather than objectives (e.g. 50, 56, 62, 74, 80, 107, 109, 110 on Klingberg's questionnaire).

iii Objectives

Objectives shift the focus of our attention from what the teacher does (teach) to what the pupil does (learn). Since it is impossible within the use of the concept of education for us to view this learning as harmful to the pupil objectives are always expressed in positive terms. It would seem very odd for a literature teacher to formulate objectives for his pupils which would do them damage. However, we should not forget that harmful outcomes are possible and not inconceivable and that corrupt or undesirable social behaviours could result. Indeed Stenhouse calls for a study of the effects of literature to replace studies of objectives for its use.¹ However, in spite of the continuing debate about censorship there seems to be no systematic study of effects that one could use, although as we shall see in analysing the results of the questionnaire it is possible to talk in terms of the needs that readers seek to satisfy in reading books.

To Stenhouse, and to some of Ligru's and my respondents the expression of objectives in terms of pre-specified behaviours caused alarm. It seems to be of a crude stimulus - response - reinforcement kind associated with the psychological (or perhaps more accurately biological) school of Behaviourism. These misgivings need allaying.

Behaviourism is based on an objectivist and determinist approach to the study of man, so that for example "Personality" turns into "a repertoire of behaviour imparted by an organizing set of contingencies".

1 L. Stenhouse in 'Some limitations of the use of objectives in curriculum research and planning', The Curriculum, Context, Design and Development, Unit 7, Open University, 1972, p.96f.

In effect the individual is seen as the resultant of objective and fully measurable forces, rather than as someone who could be aware, or authentic, or spontaneous.

A person is not an originating agent; he is a locus, a point at which many genetic and environmental conditions come together in a joint effect.

or

There is no place in the scientific position for a self as a true originator or initiator of action.¹

Such a view would probably be anathema to English teachers who are concerned to promote behaviours which are not amenable to precise definition (appreciation, sensitivity of response, etc.), or prediction, or measurement, and are altogether more complex than any derived from a study of animal behaviour. J.N. Hook et al. in formulating their objectives avoid the use of the word 'behavioural' and talk about 'performance objectives' so avoiding the association with Skinner's Behaviourism, and also irrelevant associations of the "being good", or "not misbehaving" kind that the word behaviour conjures up. In retrospect it might have been better if this work had followed Hook's example.²

Let us simply disclaim any connection between expressing our objectives in terms of behaviours and a belief in Behaviourism and go on to consider the kinds of behaviours the English teacher might be concerned to promote.

Some of these behaviours present little difficulty: they are of a fairly overt, measurable kind such as those in items 1,2,3,9,17,

1 B.F. Skinner quoted in a review by J. Rowan of Skinner's book About Behaviourism (London 1975) in 'The Times Educational Supplement', 24/4/1975, p.27.

2 J.N. Hook et al., Representative Performance Objectives for High School English, New York, 1971, p.5.

21,22,36,40,42,46,63,66,68,72 and 77 where pupils are asked to do such things as list, recite, give an account of, classify, point out, compare, describe, distinguish between, analyse, evaluate, recognize, and so on.¹ Activities like these are perhaps best described as skills, and it is surely true (in spite of Dixon's over-simplified models) that all English teachers are concerned to impart some skills. Most of the items listed involve recall, recognition or the manipulation of techniques and are basically of a cognitive nature. Because they are so overt and cognitive they are relatively easy to test, which explains why English examinations have so often been concerned with recall, knowledge of specifics, terminology, facts, categories and principles, and have set exercises in précis, comprehension, paraphrase and analysis. Whilst most English teachers deplore this cognitive - skills stress in Literature examinations, and its 'backwash' effect into classroom teaching, we shall see in the next section on affective behaviours that there is little alternative available as yet.

iv Affective behaviours

Items in the questionnaire such as 4,5,8,10,12,30,31,34,45,50,51, 54,58,60,64,74,75,76,79,82,83,84,86,88,91,93,94 and 95 have verbs of the kind: derive pleasure from, reflect upon, have a positive attitude to, be emotionally involved in, know, appreciate, and love. These behaviours are central to the English teacher's concern and so are included in the questionnaire but with the full knowledge that many of them we cannot define, and most of them we cannot measure in any objective way that would satisfy a Behaviourist. Nevertheless most English teachers would probably claim to be able to detect by 'the gleam in the eye' an increase in their pupil's sensitivity to language,

¹ All these numbers refer to items in the questionnaire which is presented in full in Chapter 8 below.

enjoyment of character and situation, or a deeper understanding of the moral complexities in a novel, and would use with every confidence words such as 'appreciation', 'understanding' or 'creativity'. For them it is the behaviours which are important, not our ability to define or test them.

Literature is complex and our reading of it involves 'the whole man'. A full reading might involve us in moral, aesthetic, social, affective and cognitive response all at the one sitting. Teaching by objectives does not violate this approach but seeks to clarify some of the terms we use, and tries to break down complex behaviours into their constituent simpler behaviours. There is no suggestion that the teacher should be tied down to teaching towards one objective at a time, or that the simpler behaviours cannot be recombined into complex structures again. The makers of taxonomies of objectives are aware that what they are involved in is open to objection from teachers who wish to appeal to the whole complex personality of the reader.

Krathwohl, Bloom and Masia for example write:

The fact that we attempt to analyse the affective area separately from the cognitive is not intended to suggest that there is a fundamental separation. There is none. As Scheerer puts it, "... behaviour may be conceptualized as being embedded in a cognitive - emotional - motivational matrix in which no true separation is possible. No matter how we slice behaviour, the ingredients of motivation - emotion - cognition are present in one order or another."¹

Each person responds as a "total organism" or "whole being" but oddly enough Krathwohl et al. quote research which shows very low correlation

¹ Bloom, Handbook II, p.45.

between aptitudes and interests and:

much of the research on the relations between cognitive achievement and attitudes and values shows them to be statistically independent. This is illustrated by Mayhew (1958) who reports little relationship between attitude changes and growth of knowledge in a college course. This does not mean individuals with high aptitudes and interests do not exist, or that individuals with high achievements and "desirable" attitudes do not exist. What it does mean is that the relationship between these domains is too low to predict one type of response, effectively, from the other.¹

Nobody would claim that the classification and use of objectives is a perfect method, but it can aid educational debate by forcing the clarification of issues. As Krathwohl says:

We should note that any classification system represents an attempt to abstract and order phenomena and as such probably does some violence to the phenomena as observed in natural settings. The value of these attempts to abstract and clarify is in their greater power for organizing and controlling the phenomena. We believe the value of the present system of classification [i.e. their own] is likely to be in the greater precision with which objectives are likely to be stated, in the increased communicability of the objectives, and in the extent to which evaluation evidence will become available to appraise students' progress towards the objective.²

It will be seen from this and previous quotations that Bloom and Krathwohl are aware that to split behaviour into cognitive and affective domains and then further sub-divide these is to over-simplify. They, and all other taxonomists are aware that real behaviour is more complex than this, but that if it is to be analysed at all a start must be made somewhere. Yet in spite of their disclaimers this is the biggest area of controversy in their work and one on which their

1 *ibid*, p.7.

2 Bloom, Handbook II, p.8.

critics focus most fiercely, as we shall see in Chapter 10 when we come to discuss classification schemes for objectives.

The Growth school of thought might be seen as a move towards acknowledging and coping with the difficult area of the affective changes brought about by English teaching. They would agree with Bloom that:

The affective domain is ... a virtual "Pandora's Box".
... It is in this "box" that the most influential controls are to be found. The affective domain contains the forces that determine the nature of an individual's life and ultimately the life of an entire people. To keep the "box" closed is to deny the existence of the powerful motivational forces that shape the life of each of us. To look the other way is to avoid coming to terms with the real. Education is not the rote memorization of meaningless material to be regurgitated on an examination paper.¹

It is undoubtedly true that there has been too much teaching about Literature in the past and a reduction of response to cognitive exercises of the kind Bloom condemns. Even such enthusiasts for teaching towards objectives as Baume and Jones totally ignore the whole of the affective domain!² However, we should remember that Pandora in opening the box released more than she could control, and one fears that many teachers blunder into the affective area demanding creative and personal responses without much training in recognizing them or in knowing what to do about or with them when they happen. Bloom is speaking about education in general, but what he has to say in the following extract has particular relevance to current debates in English Literature teaching:

1 Bloom, Handbook II, p.91.

2 A.D. Baume and B. Jones, Education by Objectives, London, 1974.

Another research problem ... is what learning experiences produce what changes in the affective (as well as in the cognitive) domain. This, it seems to us, is a key problem in education, and until it is attacked on a theoretical as well as a practical basis we shall either avoid concern for affective objectives or pursue them with great but ill-informed intensity. Speculations rather than theory, and argument rather than evidence, appear to guide what feeble efforts are now made to develop affective objectives in students.¹

Too many teachers are working on as crude a stimulus - response pattern in their creative lessons as they would condemn Behaviourism for doing, and others found their practice on naively metaphorical formulae such as 'stretching the imagination', 'playing-out their emotions' or 'developing their personalities' as we have seen in the student-teacher returns, and as we shall see in Appendix B where the respondents suggest further objectives. In this they are not altogether blameworthy because, as Hirst and Peters point out, even professional psychologists have not as yet contributed much to this area. Interpersonal understanding, emotions, motives, beliefs and the "conceptual prerequisites for moral modes of experience" are all a "murky field" and "should be studied in the same sort of way as the scientific, mathematical and moral modes have been by Piaget and others."²

Apart from the difficulties of defining, recognizing and separating out the affective behaviours there are other problems to do with the teacher's responsibilities when it comes to changing behaviours to do with beliefs, attitudes, motivations, values and personal characteristics. The answers are not so clear cut as they might be if we asked what kinds of written English the pupil should be master of or what areas of punctuation or vocabulary he should be able to use. As soon as teaching

1 Bloom, Handbook II, p. 87.

2 Hirst and Peters, p.50.

moves towards the area of affective behaviours and particularly those to do with sexual, religious, political or moral behaviours both teachers and public become nervous. As Bloom says:

It is regarded as an attempt to persuade and coerce the individual to accept a particular viewpoint or belief, to act in a particular manner, and to profess a particular value and way of life. Gradually education has come to mean an almost solely cognitive examination of issues. Indoctrination has come to mean the teaching of affective as well as cognitive behaviour.¹

As we shall see in analysing the teachers' replies they all resolutely shun any objectives with political or religious context, even if this means distorting the text they are reading with pupils. After all authors feel no such constraints and their works are value- and opinion-laden in a way which is meant to challenge us to reconsider our own allegiances. The teachers who reduce Literature to its merely cognitive aspects and narrow responses to analytical skills are distorting texts, encouraging partial responses and probably killing the pupils' interests and motivation to read more.

Another area of difficulty for some people is to see how one can formulate objectives where the pupil is intended to do something unique to himself. How can creative behaviours be pre-specified? It is true we need somehow to allow for an element of novelty and individual response in making classroom objectives, and that uniquely creative outcomes cannot be predicted in any detail, but surely every teacher has a range of possible outcomes in mind before he subjects his pupils to an experience so that he can make full educational use of the experience and eliminate possible harmful effects beforehand. Stenhouse

¹ *ibid*, Handbook II, p.18

would maintain that reading Hamlet involved pupil behaviours that we could not possibly pre-specify.¹ But surely the choice of Hamlet rather than a piece of pornography or low-grade pulp novel would imply that the teacher already had beneficial objectives in mind? Nevertheless, as we shall see, it proved harder to formulate creative objectives than any other kind, although the ones offered on the questionnaire were invariably highly endorsed.

The time-scale involved in achieving objectives seemed to trouble the respondents both to Ligru's questionnaire and the present one. Many protested that some of the objectives offered (e.g. 65,66,71, 91 etc.) seemed remote and unattainable for the children they were teaching. Klingberg counters these objections by saying:

... from our viewpoint the objectives of a compulsory school are the behaviours that characterize the pupils after leaving school, i.e., to a great extent the behaviour of adults. The goals of the compulsory school must be advanced with this viewpoint in mind. Against the objection that the pupils in these years are not mature enough, it can be said that we should here have to do preparatory work at school. There is no goal that could be realistically set up for all members of society that cannot in some way or other be trained at school, perhaps through training behaviours that are prerequisites for the later desired behaviour.²

Objectives are stated for teachers to strive towards as and when they can. It is a matter for the classroom teacher to judge when a child is ready to learn new behaviour, not the theorist. Some may never be attained, and others may remain hopes and aspirations rather than ends we know definitely how to bring about. Many of the behaviours,

1 L. Stenhouse, 'Some limitations of the use of objectives in curriculum research and planning', The Curriculum, Context, Design and Development Unit 7, Open University, 1972, p.97.

See also Ligru Bulletin 11 for an account of the controversy between Eisner who supports 'expressive objectives', i.e. ones which cannot be pre-specified, and Popham who advocates having clear objectives before subjecting pupils to any educational experience. Appendix C, 2-3.

2 Klingberg, Bulletin 11, p.C7.

particularly those in the affective domain (e.g. attitudes and values) may take years to emerge, and even when they do it is difficult empirically to prove any connection between them and say, the books read in the Junior or Middle School. But it is still true that even when we are reading fairy stories to Juniors we are hoping to arouse a positive attitude to books, pleasure, delight in language, engagement with characters, and a feeling for how the plot turns - all objectives we would hope to work towards at all levels right up to graduate level and beyond. Yet others, say a full written critical engagement with the most demanding Literature a teacher may decide is not a feasible objective with his class, even in the 6th Form, and that all he can do is lay the foundations for it and hope some pupils go on to attain it in adulthood. It should not be too easily assumed, however, that all affective objectives are long-term - some of our beliefs and values undergo as rapid a change as some cognitive behaviours. Probably it is only the most complex in either category which take years to achieve. What we stress here is the classroom teacher's freedom of choice and his right to dictate the content and methods of his lessons because some respondents seemed to fear that working to objectives led to uniformity and restricted their ad hoc teaching, exploiting the moment, reacting to the individual response and following up the side-track. It is a view the present writer sympathizes with while suspecting that all these opportunities are selected on the basis of some, unspoken, intuitive value system which tells the teacher what is worth following up. A selection of objectives merely makes those values and priorities explicit.

Earlier we said that the move from aims to objectives was a problematic one. Similarly methods and contents are not logically deducible from any given objective. Say a teacher of nine year olds

and a teacher of sixteen year olds both agreed that good spelling^{ing} was one of their highest objectives, then the actual words they would teach would probably differ because of the different ages and needs of their pupils, and their methods might range through word-games, spelling lists, frequent tests, corrections, or just a hope that spelling would be 'caught' from wide reading. The variables at work in any one classroom are so numerous and complex that to work at this level of particularity is beyond this research and a note to this effect was attached to the questionnaire.* It was still one of the frequent objections made by the respondents, however, that objectives were at a level of generality above the classroom. They have to be at this level for them to be transferable and applicable to a variety of classes, schools and curricula. Very limited lessons can be drawn from the micro level of the unique situation with one teacher and one class. Yet the two levels must be related and this questionnaire is a small attempt to offer the practical teacher an opportunity to think at a level above the micro level and contribute to theory, and it is also an attempt to open theory to the scrutiny of empirical practitioners (something Ligru failed to do).

v Advantages of the objectives approach

It is hoped that a case has been made for a questionnaire pitched at the level of objectives rather than aims or classroom content and method. That there are difficulties in formulating these in terms of behaviour, particularly with affective behaviours is not denied, but if the largely skills and cognitive stress of much past teaching of English is to be modified then we need some consensus on what affective

* For a full list of these variables see: The Curriculum, Context, Design and Development, Unit 5, Open University, 1972, p.81.

behaviours we seek to promote. We must return to the problem of separating and defining objectives in the next chapter but before doing that the following list summarizes the benefits that might accrue from the objectives approach to the teaching of Literature. It is hoped that such an approach as this would:

- a) aid curriculum development. If we see a curriculum as a programme of activities explicitly organized as a means of our pupils attaining certain desirable and beneficial objectives, then it is obviously necessary to define and relate those objectives with as much precision as we can.
- b) aid communication. English teachers would benefit by clarifying their terms, and a list of agreed objectives should help to make clear what they are trying to do to their colleagues in other subjects, to pupils, to administrators and people like parents and employers who want to know what to expect from a student who has taken their course.
- c) have repercussions on examinations. Are the range of objectives English teachers are teaching towards the same that are tested in public examinations in Literature? Is there any conflict between their classroom objectives and those of tests which exclude from the examination room texts, talk, co-operation, dictionaries, an audience for the writing, feedback to opinions expressed, contact with a library, leisure for thought, tentativeness of response or any real pupil or teacher choice in the texts to be examined. Until English teachers are clear what their own objectives and priorities are they have little grounds for argument against such examinations.

- d) open up new ideas on how objectives are to be isolated or combined. Are teachers in fact working for too many objectives simultaneously, and these of widely different kinds and levels? Are other subject areas working for similar objectives, and if so could they be linked up and re-inforced across the curriculum? Perhaps too, new ones will emerge that no individual teacher would have arrived at by himself.
- e) force teachers to re-examine currently fashionable theories. If we can define an objective with precision we must know what it means to have achieved that objective. What are the overt, observable behaviours which signal that 'growth' has taken place? or appreciation? or creativity? or initiation into a culture?
- f) facilitate comparisons across subjects, age-levels, educational programmes, historical periods and cultures. This is the kind of claim that Bloom and Klingberg make for their taxonomies, but the present writer makes no such claim for the present work and has serious reservations about the feasibility of such comparisons. Bloom et al. would also claim that objectives can be arranged hierarchically (i.e. the achievement of the highest behaviours depends on the mastery of lower ones) so that with a clearly expressed and hierarchically arranged list of objectives both teacher and pupil can monitor progress. Again, as we shall see in Chapter 10 there seem to be flaws in this scheme.

This present research is an attempt to initiate discussion along the lines of a) to e) above, although it is obvious the sample of teachers is small and the generalizations from it are limited. It is

not an attempt to arrive at a consensus which can then be used prescriptively - as we have shown we are too aware of the complex and unique forces at work in any individual classroom to wish to do that. However a clearer idea of one's destination always helps to make planning the journey easier. As Dixon emphasizes even the 'Growth' teacher with his pupil-centred approach needs to have in mind very firm reference points and objectives for the pupil to be steered towards:

When we teachers tell ourselves (in syllabuses and curricular guides) that pupils should be familiar with this or that literature, should have a working knowledge of this or that rhetorical form, should be aware of varieties of English, differences in standard etc. - in all these cases we are in effect giving ourselves a reminder of what to be looking for in pupils' discoveries. These are the things the teacher is bearing in mind, waiting for the pupils to reach towards, looking for an opportunity to develop. So there are two levels: at the first the structure the teacher bears in mind; at the other, his observation of the individual's development and his sense that at some point in that development, this is the appropriate moment - to judge by the pupil's signals - for the creation of a particular frame of reference to be meaningful.¹

¹ Dixon, p.78.

CHAPTER EIGHT
THE QUESTIONNAIRE

The questionnaire was constructed on the lines shown in Figure 1 Chapter 5. The classification scheme, which will be explained in Chapter 10, influenced how the objectives were grouped and worded, and the needs of the computer programme were met in the way the items were to be ranked on a numerical scale, rather than graphically by making marks along a line or answering in words. Considerable thought went into deciding on the type of scale to be used but the six point one was eventually chosen and a verbal key provided for each number from strong endorsement to strong rejection. This seemed the least confusing and most easily analysed system in spite of knowing that what we are dividing is really a continuum rather than six easily separable categories, and with the full expectation that the respondents would usually avoid the extremes 0 and 5 of the scale.

The whole was typed and photographically reduced for ease of posting and handling. The size of print provoked only one complaint. The accompanying notes were printed on a different coloured paper to attract attention to them before the questionnaire was filled in. A stamped addressed envelope was enclosed for the return and a suggested date by which it should be dispatched. Questionnaires were identical for all schools except that those for the Preparatory and Public Schools included a question on how pupils were selected. This proved not to be useful.

A Questionnaire on the teaching of Literature to children
in the 9-13 age group submitted to experienced classroom teachers

Compiled by J. M. Yorke
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Newcastle upon Tyne

Teachers' objectives in teaching literature to the 9-13 age group

You are invited to fill in the questionnaire. You might find it helpful to read the accompanying sheet of notes first.

Please do not write your name or that of your school anywhere on these sheets as your contribution is to remain entirely anonymous. However, the personal details asked for on this page are essential for a detailed analysis of the returns.

Please put a tick in the appropriate boxes below:

- 1 Sex M F
- 2 Age 20-29 30-39 40-49 50+
- 3 Type of school in which you are now teaching - 2 ticks
- | | | | | | |
|---------------------|--------------------------|------------------|--------------------------|------------------|--------------------------|
| Boys | <input type="checkbox"/> | Girls | <input type="checkbox"/> | Mixed | <input type="checkbox"/> |
| Junior-Infants | <input type="checkbox"/> | Junior | <input type="checkbox"/> | Middle | <input type="checkbox"/> |
| Comprehensive | <input type="checkbox"/> | Grammar | <input type="checkbox"/> | Secondary Modern | <input type="checkbox"/> |
| Secondary-Technical | <input type="checkbox"/> | Other (describe) | <input type="text"/> | | |
- 4 In your training at College
- | | | |
|--------------------------------|------------|--------------------------|
| | University | <input type="checkbox"/> |
| did you specialise in English? | Yes | <input type="checkbox"/> |
| | No | <input type="checkbox"/> |
- 5 With which section of the 9-13 age group have you had most experience?
- | | | | | | |
|------|--------------------------|-------|--------------------------|------|--------------------------|
| 9-11 | <input type="checkbox"/> | 11-13 | <input type="checkbox"/> | 9-13 | <input type="checkbox"/> |
|------|--------------------------|-------|--------------------------|------|--------------------------|
- 6 Please indicate the number of years experience you have had using literature with groups in the 9-13 age range.
- | | | | | | | | | | |
|-----|--------------------------|------|--------------------------|-------|--------------------------|-------|--------------------------|-----|--------------------------|
| 3-5 | <input type="checkbox"/> | 5-10 | <input type="checkbox"/> | 10-15 | <input type="checkbox"/> | 15-20 | <input type="checkbox"/> | 20+ | <input type="checkbox"/> |
|-----|--------------------------|------|--------------------------|-------|--------------------------|-------|--------------------------|-----|--------------------------|

WHEN YOU HAVE COMPLETED THE QUESTIONNAIRE PLEASE RETURN IT DIRECT TO NORTHERN COUNTIES COLLEGE IN THE STAMPED ADDRESSED ENVELOPE PROVIDED.

Since your contribution to this research is anonymous I can never thank you personally, but your assistance will be very much appreciated and the results will be made available when they are known. Thank you.

Malcolm Yorke

SECTION I

How important are the following objectives in the teaching of literature to children in the 9-13 age group?

I consider it:

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important that the pupil should be able to

Put a ring round the appropriate figure:

- | | |
|-------------|---|
| 0 1 2 3 4 5 | 1 That the pupil should be able to list a number of book titles and/or authors. |
| 0 1 2 3 4 5 | 2 recite poetry by heart or quote passages from literary works |
| 0 1 2 3 4 5 | 3 give an account in his own words of the main features of some literary works. |
| 0 1 2 3 4 5 | 4 derive pleasure from literary works. |
| 0 1 2 3 4 5 | 5 have a positive attitude to worthwhile literature. |
| 0 1 2 3 4 5 | 6 be in the habit of reading literature. |
| 0 1 2 3 4 5 | 7 consider critically the people and events in literary works. |
| 0 1 2 3 4 5 | 8 be emotionally involved with the characters and events in literary works. |
| 0 1 2 3 4 5 | 9 able to interpret and explain in his own words the message or main themes in literary works. |
| 0 1 2 3 4 5 | 10 be emotionally responsive to the message of literary works. |
| 0 1 2 3 4 5 | 11 be interested in knowing more about the author's life and times. |
| 0 1 2 3 4 5 | 12 reflect upon the connection between the life and society of the author and his work. |
| 0 1 2 3 4 5 | 13 take an interest in the history of literature. |
| 0 1 2 3 4 5 | 14 give a factual account of the main outlines of the development of literature in Western culture. |
| 0 1 2 3 4 5 | 15 reflect upon the similarities and differences between literary works from different periods. |
| 0 1 2 3 4 5 | 16 have a basic knowledge of the different genres in prose, poetry and drama. |
| 0 1 2 3 4 5 | 17 classify a literary work (e.g. by genre, motif, mood, tone, etc.) |
| 0 1 2 3 4 5 | 18 give a factual account of the techniques of style, composition, rhythm and figurative language. |
| 0 1 2 3 4 5 | 19 notice the part played in creating literary effects by such features of literary works as choice of words, sentence structure, figurative language, rhythm, etc. |
| 0 1 2 3 4 5 | 20 find pleasure in knowing and identifying some literary techniques (figurative language, verse forms, etc.) |
| 0 1 2 3 4 5 | 21 point out the composition, plot or basic structure of a literary work. |
| 0 1 2 3 4 5 | 22 make significant comparisons between works of literature (eg their form, setting, mood, characterization, tone, style etc.). |

I consider it to be:

- | | | |
|---|----------------------|--|
| 0 | totally unimportant | |
| 1 | rather unimportant | |
| 2 | moderately important | |
| 3 | important | |
| 4 | very important | |
| 5 | extremely important | that the pupil should be able to |
-
- | | | | | | | | |
|---|---|---|---|---|---|----|--|
| 0 | 1 | 2 | 3 | 4 | 5 | 23 | seek criteria in order to evaluate literature in a better way. |
| 0 | 1 | 2 | 3 | 4 | 5 | 24 | evaluate literature on the basis of criteria laid down by others. |
| 0 | 1 | 2 | 3 | 4 | 5 | 25 | evaluate literature on the basis of criteria he has worked out for himself. |
| 0 | 1 | 2 | 3 | 4 | 5 | 26 | select his literature with independence and discrimination. |
| 0 | 1 | 2 | 3 | 4 | 5 | 27 | give an account of how to obtain information about literature and gain access to literature (libraries, catalogues, indexes, reviews, etc.). |
| 0 | 1 | 2 | 3 | 4 | 5 | 28 | look for literature on his own initiative. |
| 0 | 1 | 2 | 3 | 4 | 5 | 29 | keep himself informed about new books and what is going on in the literary world at his own level of interest. |
| 0 | 1 | 2 | 3 | 4 | 5 | 30 | reflect on how literature relates to his own and others' experience. |
| 0 | 1 | 2 | 3 | 4 | 5 | 31 | picture in his imagination the characters and events in literary works. |
| 0 | 1 | 2 | 3 | 4 | 5 | 32 | re-create his <u>literary</u> experiences through dramatization, painting, writing, retelling orally etc. |
| 0 | 1 | 2 | 3 | 4 | 5 | 33 | give expression to his own experiences in a literary form (eg. writes stories, poetry, acts, plays with words etc.). |
| 0 | 1 | 2 | 3 | 4 | 5 | 34 | find satisfaction in expressing himself in a literary form. |
| 0 | 1 | 2 | 3 | 4 | 5 | 35 | derive pleasure from the print, binding, lay-out and illustrations of well-produced books. |

SECTION II

Note: please fill in the LEFT column FIRST, then return to complete the right hand one.

How important are the following as educational objectives for the teacher of classes in the 9-13 age range?

How useful do you consider literature to be as a means of reaching these objectives?

I consider this objective to be:

I consider literature as a means of reaching this objective to be:

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

- 0 of no use at all
- 1 of little use
- 2 moderately useful
- 3 useful
- 4 very useful
- 5 extremely useful

Ring the appropriate figures

Language and Logic Objectives

0 1 2 3 4 5	36	The pupil should be able to identify the meaning of a large number of words.	0 1 2 3 4 5
0 1 2 3 4 5	37	reflect upon his and other people's choice of words.	0 1 2 3 4 5
0 1 2 3 4 5	38	interested in increasing his own vocabulary.	0 1 2 3 4 5
0 1 2 3 4 5	39	understand and use words appropriately and correctly.	0 1 2 3 4 5
0 1 2 3 4 5	40	give an account of grammatical rules.	0 1 2 3 4 5
0 1 2 3 4 5	41	take pains to write and speak in a grammatically correct way.	0 1 2 3 4 5
0 1 2 3 4 5	42	write in accordance with the rules for correct spelling and punctuation.	0 1 2 3 4 5
0 1 2 3 4 5	43	communicate with others clearly and effectively in speech and/or writing.	0 1 2 3 4 5
0 1 2 3 4 5	44	to enjoy communicating with other people in speech and writing.	0 1 2 3 4 5
0 1 2 3 4 5	45	read any text with sensitivity and comprehension.	0 1 2 3 4 5
0 1 2 3 4 5	46	recognize the differences between fact, fiction and opinion in any oral or written communication.	0 1 2 3 4 5
0 1 2 3 4 5	47	have a creative approach to language so he develops a personal style in speech and/or writing.	0 1 2 3 4 5
0 1 2 3 4 5	48	the pupil should be able to define abstract concepts.	0 1 2 3 4 5

I consider this objective to be:

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

I consider literature as a means of reaching this objective to be:

- 0 of no use at all
- 1 of little use
- 2 moderately useful
- 3 useful
- 4 very useful
- 5 extremely useful

0	1	2	3	4	5	49	be in the habit of thinking clearly, critically and analytically.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

Personal development Objectives

0	1	2	3	4	5	50	strive to understand himself	0	1	2	3	4	5
---	---	---	---	---	---	----	------------------------------	---	---	---	---	---	---

0	1	2	3	4	5	51	understand his own emotions, traits, needs, problems and behaviour.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	52	develop his personality fully according to his capabilities and opportunities.	0	1	2	3	4	5
---	---	---	---	---	---	----	--	---	---	---	---	---	---

0	1	2	3	4	5	53	have a knowledge of the various alternatives available to people in situations of choice or conflict.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	54	feel security, confidence and a sense of belonging in the world.	0	1	2	3	4	5
---	---	---	---	---	---	----	--	---	---	---	---	---	---

0	1	2	3	4	5	55	look for others in fact and fiction to identify himself with.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	56	solve his problems with the help of models found in others.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	57	experience emotional release for desires and tendencies which cannot be satisfied in reality.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	58	find a personal means of escape from routine, or from social, personal or other pressures.	0	1	2	3	4	5
---	---	---	---	---	---	----	--	---	---	---	---	---	---

0	1	2	3	4	5	59	find a means of relaxation from the demands of academic subjects.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

0	1	2	3	4	5	60	cope as an individual with an increasingly complex and changing technological society.	0	1	2	3	4	5
---	---	---	---	---	---	----	--	---	---	---	---	---	---

0	1	2	3	4	5	61	find work fitting to his needs and abilities.	0	1	2	3	4	5
---	---	---	---	---	---	----	---	---	---	---	---	---	---

Social and ideological objectives

0	1	2	3	4	5	62	have an understanding of the state of affairs in different countries and at different periods.	0	1	2	3	4	5
---	---	---	---	---	---	----	--	---	---	---	---	---	---

I consider this objective to be:

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

I consider literature as a means of reaching this objective to be:

- 0 of no use at all
- 1 of little use
- 2 moderately useful
- 3 useful
- 4 very useful
- 5 extremely useful

0 1 2 3 4 5 63 the pupil should be able to give a factual account of the state of affairs in different countries and at different periods. 0 1 2 3 4 5

0 1 2 3 4 5 64 feel a link between himself and people of different periods, races, cultures and nationalities. 0 1 2 3 4 5

0 1 2 3 4 5 65 have a global perspective rather than a narrowly local one. 0 1 2 3 4 5

0 1 2 3 4 5 66 give a factual account of the social structure of his own society. 0 1 2 3 4 5

0 1 2 3 4 5 67 reflect on the traditional roles given to people in his society by sex, class, age, wealth, intelligence, etc. 0 1 2 3 4 5

0 1 2 3 4 5 68 give a factual account of current political theories and attitudes. 0 1 2 3 4 5

0 1 2 3 4 5 69 be interested in political theories and attitudes. 0 1 2 3 4 5

0 1 2 3 4 5 70 be equipped to take an active part in political movements and discussions. 0 1 2 3 4 5

0 1 2 3 4 5 71 participate as a citizen in the creation of a more just and humane society. 0 1 2 3 4 5

0 1 2 3 4 5 72 give a factual account of religious attitudes, beliefs and questions. 0 1 2 3 4 5

0 1 2 3 4 5 73 be interested in religious attitudes, beliefs and questions. 0 1 2 3 4 5

0 1 2 3 4 5 74 be emotionally involved in religious attitudes, beliefs and questions. 0 1 2 3 4 5

0 1 2 3 4 5 75 have a deepening insight into religious questions. 0 1 2 3 4 5

0 1 2 3 4 5 76 have a deep and active religious belief. 0 1 2 3 4 5

Community and Ethical Objectives

0 1 2 3 4 5 77 have a factual knowledge of the motives, needs, problems and behaviours of other people. 0 1 2 3 4 5

0 1 2 3 4 5 78 reflect upon the motives, needs, problems and behaviours of other people. 0 1 2 3 4 5

0 1 2 3 4 5 79 share the feelings of other people, experiencing their needs and problems. 0 1 2 3 4 5

I consider this objective to be:

- 0 totally unimportant
- 1 rather unimportant
- 2 moderately important
- 3 important
- 4 very important
- 5 extremely important

I consider literature as a means of reaching this objective to be:

- 0 of no use at all
- 1 of little use
- 2 moderately useful
- 3 useful
- 4 very useful
- 5 extremely useful

0	1	2	3	4	5	80	the pupil should be able to find a personal way of giving adequate help to people with problems.	0	1	2	3	4	5
0	1	2	3	4	5	81	be tolerant of other people's ways and views.	0	1	2	3	4	5
0	1	2	3	4	5	82	have a deepening understanding of the complexity of human personality.	0	1	2	3	4	5
0	1	2	3	4	5	83	face the idea of death and loss.	0	1	2	3	4	5
0	1	2	3	4	5	84	have an insight into the significance of war and conflict.	0	1	2	3	4	5
0	1	2	3	4	5	85	have an insight into the factors important for relationships within groups (family, colleagues, classmates, schools, etc.).	0	1	2	3	4	5
0	1	2	3	4	5	86	feel an affinity with other people and at ease in groups.	0	1	2	3	4	5
0	1	2	3	4	5	87	take an interest in the relationships within different groups of society (social, occupational, interest, etc.)	0	1	2	3	4	5
0	1	2	3	4	5	88	respect and cooperate with others.	0	1	2	3	4	5
0	1	2	3	4	5	89	relate to his teacher on a basis of mutual confidence.	0	1	2	3	4	5
0	1	2	3	4	5	90	give a factual account of the moral and ethical standards current in his society.	0	1	2	3	4	5
0	1	2	3	4	5	91	seek moral standards by which to live his own life.	0	1	2	3	4	5
0	1	2	3	4	5	92	strive to act in accordance with moral standards to which he is committed.	0	1	2	3	4	5
0	1	2	3	4	5	93	gain an imaginative fore-taste of adult life and its problems.	0	1	2	3	4	5
0	1	2	3	4	5	94	have insight into man's relationship with nature and the physical world.	0	1	2	3	4	5
0	1	2	3	4	5	95	love the beautiful in nature.	0	1	2	3	4	5

If you wish, please use the remaining space to comment on individual items, anything you think has been left out, or the questionnaire as a whole.

Please use the back of the notes if you do not have enough space.

- 1 The objectives for the teaching of literature which are used in this questionnaire have been derived from many books about the teaching of literature by 'experts'. The objectives they thought desirable were then expressed in the same form, classified under various headings and then divided into the two main sections of the questionnaire.

Section I is concerned with the objectives when we teach literature for its own sake, and Section II with more general educational objectives for which literature might be used as a means. So in Section II you might possibly see some of the objectives as extremely important for the 9-13 age range, but see literature as being of little or no use in achieving them. Others you might feel are totally unimportant objectives but acknowledge that literature might be extremely useful in achieving them.

It might be advisable to tackle the questionnaire in three separate stages.

- 1 Section I
- 2 Section II - ranking the educational objectives on the left hand column of figures.
- 3 Section III - the importance of literature in achieving each of these objectives which you are asked to rank on the right hand column.

- 2 The objectives are all expressed in terms of the behaviour we would hope for from the pupil after he has been taught, so that "the pupil should be able to", is the implied beginning of each item (e.g. 'The pupil should be able to list a number of books and/or authors').
- 3 Some of the behaviours mentioned might seem too mature or intellectual for the 9-13 age group. However, perhaps it could be argued that we are doing preparatory work for the pupils' eventual maturity, and working towards behavioural patterns that might only emerge fully after they have left our schools. You are free to decide in each case whether this is a feasible argument in support of any of the objectives.
- 4 Defining 'Literature' offered some problems, but for the purposes of this questionnaire I've taken it to mean works in the medium of words which are regarded as belonging to art. This excludes most text-books and encyclopaedias, but covers poetry, plays, short stories, myths, legends, novels, fairy tales, etc. No distinction is made between literature which is written specifically for children and that which is not, and it is also considered possible that some of the children's own writing could be classified as literature.
- 5 It will seem that the objectives are more general than a class teacher normally needs, so that we are not thinking about specific books, or single lessons, or the needs of a particular child. Nor are we thinking about particular methods of teaching to achieve the objectives. Rather we're thinking about the ideal objectives for this 9-13 age group.
- 6 You may feel confined by the limited number of objectives offered to choose from (or annoyed by their over-abundance!). Please use the space available to comment as critically as you like on individual items, or to add items you feel should be included, or to comment on the research as a whole.

This questionnaire is only part of a larger research programme on teaching literature, but it is a very vital part so I am hoping it meets with a kind reception.

CHAPTER NINE

THE SAMPLE

i The nature of the samples

The writer's original scheme was to concentrate on state school teachers who taught the age-group 9 to 13 because this reflected his own interests and experience. To this end the Directors of Education for Northumberland and Newcastle upon Tyne L.E.A.s were contacted and their permission obtained to write to every headmaster in every school in the two authorities which contained children aged between 9 and 13. These schools were of all types: Junior-Infants, Juniors, Middle, Secondary Modern, Comprehensives and Secondary Technical. Grammar Schools within these areas are not within the control of the L.E.A.s, and Special Schools (e.g. for handicapped children) were also omitted. The schools were of all sizes and in all kinds of settings from vast urban Comprehensives in Newcastle to tiny two-teacher rural schools in Northumberland. Altogether there were 269 schools on the L.E.A. lists, 67 in Newcastle and 202 in Northumberland.

Headteachers were contacted and asked if they would be willing to receive a questionnaire and pass it on to a member of staff with three or more years experience in teaching Literature to this age group. Thirteen wrote back to refuse because of pressure of work, staff shortages, lack of experienced teachers or because they were tired of receiving questionnaires.

The questionnaire then went to the willing heads with about two weeks allowed for its completion and return. At the end of this time a reminder letter was sent if it had not been returned. The response was surprisingly high from this group - 211 from the 256 who had agreed to receive a copy of the questionnaire. Many took up the invitation to comment on the research and several drew attention to the fact that

many of the items were equally, or better suited to the teachers of older children. This seemed a useful suggestion and offered an opportunity to contrast the objectives chosen by the main 9 to 13 teachers sample with smaller groups teaching children of 13 to 16 years old.

As all the local secondary schools had already been used for the main sample permission was sought to use the secondary schools in the Sheffield L.E.A. area. This was granted and all the 37 Comprehensive schools in Sheffield were contacted in the same way. Most of these are well established and large as Sheffield went fully Comprehensive in 1969.

At the same time an equal number of public and preparatory schools were selected strictly at random from the Public and Preparatory Schools Year Book 1973 and similarly asked to be of assistance. These were not geographically limited like the State schools but were scattered all over the United Kingdom. All those selected were single sex (boys) and residential. As it happened all the completed questionnaires were returned by male teachers. This sample of 37 preparatory schools from a possible 500, and 37 Public Schools from the 246 listed is very small, but it seemed a possibly profitable side-line to the main research to sample a totally different kind of school from those in the main sample.

There are several theoretical implications raised by this procedure. The total of schools replying (283) is only a small fraction of the total number in England and Wales so generalizations from the analysis may not be valid for all British schools. Those in the north-east, (and these provide the main focus of the survey), are all represented in the population sample (i.e. it is nearer a census than a true sample) but there is no way of knowing how far they are typical

nationally in terms of staff qualifications, staff ages, staff mobility, place of origin of staff and students, socio-economic background of the pupils, parental attitudes, school buildings, books and equipment etc. All these factors singly or in combination might influence the kind of replies we receive but there is no way of finding such information.

Given the 269 schools available in the north-east decisions had to be made as to how to sample them. Two strategies suggested themselves as feasible:

- 1) a stratified, disproportionate systematic sampling, i.e. the total population of schools is stratified into Junior, Middle, Secondary Modern, Comprehensive schools and then either random or systematic samples taken from each strata. As we are most interested in Middle Schools it would be possible to take a larger sample from this group.
- 2) Again using the school as a sampling unit it would be possible to look at the total population of 269. Again, as with the first option, we would have to rely on the Headteachers to nominate staff so it is still, in a way, a two stage sampling.

The second was chosen for its ease of operation and because it gave a bigger and more representative population to study.

The Sheffield schools were also a total population with the school again the sampling unit. However, the Public and Preparatory schools were selected at random up to the arbitrary figure of 37 to match the Sheffield schools' total. They are not a total population, they have not been selected by the same procedures as the other samples, and any inferences drawn from their small number of returns must be treated with caution. The three smaller samples are peripheral to our main concern with the 9 to 13 group in the north-east, but it is hoped they might provide some interesting contrasts and confirmations of our main findings.

ii Parameters

What characteristics of the sample might be expected to affect their approach and objectives in literature teaching? Obviously there are many, but unless the questionnaire is to become unwieldy, or intrusive, or both, then we must limit our questions to a few of the most important and accessible.

One area of interest is the experience of the teacher. Three years was the minimum demanded of a respondent, but in fact the majority of the sample (nearly 60%) had ten or more years experience. It was hoped this would give the eventual ranked objectives some authority, and also perhaps offer an interesting comparison with the student-teacher returns already described in Chapter 4.

Other parameters it was thought useful to establish were sex and age of the respondents, their training and specialism whether in college or in university and the length of their experience. The type of school and whether single sex or mixed was also asked for.

In the event some of these had to be modified for ease of analysis or because the divisions provided very small groups. So for example, the original four age divisions on the questionnaire were simplified into two groups: 'Young' (20-39) and 'Old' (40-50+). The original fine distinctions between those who trained at college or university, or both, or neither, proved impractical and they too were divided into two groups: Specialist-trained English teacher and Non-Specialist English teacher. The fine categories of experience provided for on the questionnaire were similarly simplified to three categories, and the plan to test for difference in approach in boys' sex and mixed school was abandoned because of the very few girls' schools available. This was a pity because Yarlott and Harpin claim to have detected different attitudes to Literature in mixed and single sexed schools (even going so

far as to suggest Literature might best be taught in segregated classes)¹ and it would have been of interest to see if the teachers in these schools had different objectives in mind.

Further information it would have been useful to collect and process to get a fuller picture of our sample was also not sought because of analysis difficulties, or because it was feared the teachers would resent the intrusion, or the extra time spent filling in the questionnaire. Such questions as the following were considered and regretfully abandoned:

Is the school urban, suburban or rural?

What is the school's intake in terms of social class?

Is the school 'formal' or 'informal'?

What is the educational background of the respondent?

What are his reading habits and cultural interests?

What influence does he have on the school's English policy?

Is he a member of N.A.T.E., or does he receive and read such publications as Use of English, The Critical Quarterly, Times Literary Supplement, Children's Literature in Education etc.?

Had he heard or been influenced by some of the controversies outlined in Chapter 1 and what position did he take on them?

The information that was collected about the main and three smaller samples is set out in the following tables.

1 G. Yarlott and W.S. Harpin, '1000 Responses to English Literature' (1) Educational Research, Vol. 13, Part 1, 1970, p.10-11.

Table 2

Number of schools contacted and returns received

Type of school (9-13)	No. contacted	No. of returns	% return
Junior, County Primary } and Infant Junior	188	142	75.5%
Middle	34	27	79.4%
(Comprehensive	9	9	100%
(Secondary Modern	37	32	86.4%
(Secondary Technical	1	1	100%
Preparatory	37	26	70.2%
Totals and % of sample	306	237	77.94%

Type of school (13-16)			
Comprehensive	37	27	72.97%
Public School	37	19	51.35%
Totals and % of sample	74	46	61.08%

	Contacted	Returns	% return
Total Sample	380	283	74.42

Table 3The Sample of Teachers by Sex

	School Type	Men	Women	Total
	Junior-Infant	73	69	142
	Middle	9	18	27
	Secondary Under 13s (Secondary Modern, Comprehensive etc)	18	24	42
9-13	Preparatory (minor sample)	26	-	26
13-16	Comprehensive (minor sample)	18	9	27
	Public (minor sample)	19	-	19
	Totals	163	120	283

Table 4

Ages of teachers in the sample

	'Young'		'Old'	
Age group	20-29	30-39	40-49	50+
Total	37	91	83	72
% of total sample	13.1	32.2	29.3	25.4

Table 5

Ages of teachers teaching 9-13 year olds and 13-16 year olds

	'Young'		'Old'	
Age group	20-29	30-39	40-49	50+
Teachers of 9-13s	29	76	65	67
Teachers of 13-16s	8	15	18	5

Table 6

Distribution of single sex and mixed schools in the samples

	Type of school	Boys	Girls	Mixed	Totals
9-13	Junior-Infants			93	93
	Juniors	2	3	44	49
	Middle			27	27
	Comprehensive			9	9
	Secondary Modern	1	2	29	32
	Secondary Technical			1	1
	Preparatory	26			26
Totals		29	5	203	237
13-16	Comprehensive			27	27
	Public	16		3	19
Totals		16	0	30	46
Total Sample		45	5	233	283

N.B. Note this is how the teachers themselves classified their schools. L.E.A. lists use different terminology in some cases, e.g. County Primary, or County Secondary schools.

Because so few state schools in the main sample were single sex schools it was decided to abandon this characteristic for purposes of analysis.

Table 7

English specialists and non-specialists within the total sample

	Training	Total	% of sample
1.	Trained at college and specialized in English	77	27.2
2.	Trained at college but did not specialize in English	123	43.5
3.	Trained at university and specialized in English	50	17.7
4.	Trained at university but did not specialize in English	16	5.7
5.	Trained at college and university and specialized in English	10	3.5
6.	Trained at college and university but did not specialize in English	2	0.7
7.	Claiming to be English specialist but trained at neither college nor university	1	0.4
8.	Untrained non-English specialist	4	1.4
	Totals.	283	100%

School	Specialists	Non-Specialists
Junior	38	104
Middle	14	13
Secondary	30	12
Preparatory	13	13
Comprehensive	24	3
Public	19	-

Table 8

English specialists by age group taught

	Training	State Schools	Preparatory Schools
9-13 group	College trained	63	8
	University trained	16	5
	University and college	3	
	Totals	82	13
	% of whole group	38.8%	50%

	Training	Comprehensive	Public
13-16 group	College trained	6	
	University trained	11	18
	College and university	7	
	Neither but claiming to be trained specialist	-	1
	Totals	24	19
	% of whole group	88.8%	100%

Of the 237 teachers of 9-13 year olds 95 were English specialists, or 40%.

Of the 46 teachers of the 13-16 year olds 43 were English specialists, or 93.4%

Table 9

The number of years experience teachers have had teaching literature to their specialist age group

9-13 schools	3-5 years	5-10	10-15	15-20	20+
Preparatory	4	7	11	1	3
State	32	56	52	22	49
Totals	36	63	63	23	52

13-16 schools	3-5 years	5-10	10-15	15-20	20+
Comprehensives	2	12	5	6	2
Public	1	2	3	8	5
Totals	3	14	8	14	7

Total Sample	39	77	71	37	59
%	13.8	27.2	25.1	13.1	20.8

CHAPTER TEN

A CLASSIFICATION SCHEME FOR OBJECTIVES

i The weaknesses of previous taxonomies and classifications

Once we have assembled a pool of possible objectives for teaching Literature, each expressed in behavioural terms, we are faced with the problem of putting them into some kind of order. The computer will count and rank them in terms of the teachers' responses, but it would obviously be of more interest and use if we could say the endorsed objectives embodied the same kinds of behaviour or were aimed at the same areas of knowledge. No taxonomy already published seemed exactly suited to such a task so that the scheme we devise during this chapter represents a compromise between several, but mainly draws its strengths from Bloom and Klingberg. Both of these, however seem to have theoretical and practical flaws and these are explained in the following pages.

The search for a classification scheme began with Casey, the only traceable British user of a survey method similar to our own.¹ However her categories proved crude and were nowhere clearly defined, although behaviours did run across several content areas. Casey collected 220 objectives from 25 books printed between 1950 and 1959, had six 'judges' condense and rationalize these down to 60 to cover writing, prose reading, mechanics, oral expression, poetry and drama, and then submitted them to three further judges. These last three judges seemed to have worked on classifying the objectives after the questionnaires had been returned. They invented three categories: 'intellectual', 'socio-emotional' and 'aesthetic' to cover 59 of the 60 items. She found that two-thirds of the 'intellectual' items came above the calculated mean for all items, but only one quarter of the 'socio-emotional'

1 cf Chapter 2 for an outline of Casey's method.
B.M. Casey, Teachers' Assessment of the Aims of Teaching English in Secondary Schools, Manchester, 1964.

ones did. Aesthetic items were equally distributed above and below the mean. It was soon obvious that these three categories were too few for our present purposes.

We next considered the most famous work in this field: The Taxonomy of Educational Objectives by Bloom, Krathwohl et al. The two volumes on the Cognitive Domain (1956) and the Affective Domain (1964) have had a wide use and influence in curriculum planning. In England the work has had a crucial part to play in such work as that of The North West Regional Curriculum Development Group's work on the school leaving age,¹ on Wiseman and Pidgeon's work on Curriculum Evaluation,² and in specialist areas like Craft Education,³ Further Education,⁴ and Environmental Studies.⁵ It will be equally obvious that Ligru and this thesis have taken several theoretical and practical hints from Bloom's work.

However, there are drawbacks to his taxonomy from our point of view. Bloom is concerned to classify behaviours which are the outcomes of teaching situations: he has little to say about the contents or contexts of instruction and this leads him into difficulties. It seems to be rather odd to put forward receiving, responding, conceptualizing, comprehension, analysis and so on without suggesting the content on which these behaviours are to operate. Take, for example, 'Knowledge' which Bloom equates with remembering or recall, "The knowledge objectives

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- 1 University of Manchester School of Education, Forward from Newson: A Call to Action, Manchester, 1966.
 - 2 S. Wiseman and D. Pigeon, Curriculum Evaluation, N.F.E.R., London, 1970.
 - 3 R. Sumner, 'The Objectives of Craft Education' in The Vocational Aspect of Education, Vol. XX, No. 46, pp.137-149, London, 1968.
 - 4 Y.R. Bennett, 'The Range of Goals and Objectives in Industrial Training and Further Education', in The Vocational Aspect of Education, Vol. XXI, No.50, pp.113-118, London, 1969.
 - 5 D.G. Watts, Environmental Studies, London, 1969.
(References taken from H. Sockett, 'Bloom's Taxonomy: A Philosophical Critique', Cambridge Journal of Education, Vol.1, pp.16-25, Cambridge, 1971.

emphasize most the psychological processes of remembering".¹ He offers no criteria for observing that 'remembering' is taking place so we are not sure what is meant. Yet in common sense usage we always remember something and we can be right or wrong about whether we have remembered it or not. In other words remembering as an objective cannot exist without content. Similarly with 'concept formation' we cannot test whether it has taken place without looking for the acquisition of particular concepts. More specifically in English teaching the critical response to reading Literature depends for its appropriateness, and very existence on the sort of Literature being read. In short it is very difficult to see behaviour as context- or content-free as Bloom tries to do. If we are to write meaningful objectives for English teaching we must take content into account to avoid similar difficulties.

If we look further at Bloom's rather odd use of 'knowledge' to mean recall or remembering then other difficulties appear. In making a distinction between knowledge and intellectual abilities such as comprehension, application, analysis, synthesis and evaluation we are left with knowledge being equivalent to knowing by rote, parroting off in an essentially mindless way. It is doubtful if this would be supported by many as a desirable educational objective. Both Gribble and Pringle make the point that knowing involves more than this:

To say that one knows something is the case, viz. that Henry VIII had six wives or that gases expand when heated, means that one understands not only the concepts employed but also under what sort of conditions these statements might be considered true or false. That is, knowledge entails both comprehension and application - it is not possible to aim at knowledge and then at the understanding of this knowledge and then at applying it. To know that something is the case entails understanding what

1 Bloom, Handbook I, p.186.

it means to say that something is the case and this in turn entails being able to apply knowledge to particular situations.¹

Essentially what Bloom has failed to do is provide a theory of knowledge which will underpin his selection and formulation of objectives. He sets out to classify objectives on educational grounds (how in fact teachers do classify what they are doing), logical (on the basis of consistency within the teachers' statements) and on psychological grounds with the proviso that the simple shall take precedence over the complex. Just how objectives collected from teachers are to be weeded out and inter-related are not merely empirical matters, they imply an epistemology and as Pring says,

If it is knowledge you are going to meddle with then you can't ignore what knowledge is - and that is very complicated.²

From this lack of a clear theory of knowledge stems the distinction between the cognitive and affective domains of objectives. That this division is an artificial one Bloom shows himself to be well aware³, but it is still the fundamental distinction upon which the whole taxonomy depends. Every person does respond as a 'total organism' or 'whole being', admits Bloom, but after quoting research to show very small correlations between cognitive achievements and aptitudes or interests he fails to provide any guidance as to how we can reunite the 'whole person' once he has split their behaviours into the two affective and cognitive domains.

1 R. Pring, 'Bloom's Taxonomy: A Philosophical Critique' (2) Cambridge Journal of Education, Vol. 2, pp.83-91, Cambridge, 1971.

A similar point is made by J. Gribble, Introduction to the Philosophy of Education, Boston (U.S.A.), 1969, p.57.

2 *ibid.*, p.85.

3 As was demonstrated by quotation in Chapter Seven.

Conceptually it makes very little sense to work towards purely cognitive objectives, for example the acquisition of knowledge without simultaneously caring about standards of truth and correctness which are built into what it means to know and to understand and to appreciate. To think scientifically entails feeling a concern for the standards of scientific truth. To comprehend social justice entails having a feeling for its value. When we appraise a situation it is not purely cognitively - what we select from it is governed by our feelings, and in a social situation the feelings are very complex and refer to moral and social values, concepts, rights and so on: an area Peters refers to as "murky" and uncharted. Similarly it makes little sense to see an emotion in the affective domain in isolation from its object and context, and as occurring without a prior judgment of the situation which evokes it. Pring sums up this argument:

Feelings and their further refinement incorporate a range of judgments both empirical and evaluative, and thus any affective objectives must embody also the appropriate cognitive capacities. It simply does not make sense to talk of attitudes or feelings or sensitivity or valuing without reference to the sort of understandings by which these are identified; and thus to distinguish two domains of objectives - the cognitive and the affective - as though these can be identified as such and as though they separately describe different ranges of objectives, is to set us off on the wrong track from the beginning.¹

Bloom writes that the taxonomy is not specific to one subject area but is intended to classify the relatively small number of student behaviours which any educational process might be concerned with:

It is assumed that essentially the same classes of behaviour may be observed in the usual range of subject-matter content,

1 R. Pring, 'Bloom's Taxonomy: A Philosophical Critique' (2), Cambridge Journal of Education, Vol. 2, Cambridge, 1971, p.87.

at different levels of education (elementary, high school, college) and in different schools. Thus, a single set of classifications should be applicable in all these instances.¹

Here again doubts creep in. Is there one set of behaviours that constitutes 'understanding' across the subject boundaries of say Literature, mathematical equations, chemistry and music? Can 'critical thinking' be the same in literary criticism, logic and theology, or for that matter behaviours Bloom calls analysis, synthesis or evaluation? Gribble claims that we are unable to specify or describe mental abilities and skills independently of the various forms of knowledge.² Before we can say a person has such an ability we have to say he meets certain criteria and these are logical - i.e. the criteria are built into the forms of knowledge (art, science, music) in which we can legitimately claim to be able to analyse, judge, etc. What we cannot assume is that anyone demonstrating analytic abilities in reading Literature will be able to apply that analytic ability in, say, physics. He might have some transfer over into related fields in philosophy or history but certainly not enough constant carry-over to allow us to speak of an undifferentiated 'analytical ability'. As Gribble puts it "excellences are exercised in modes of experience".

Bloom insists that a hierarchy from simple to complex behaviours is possible with the more complex behaviours including the simple. Does this mean, for example, that people really find reasoning more difficult than remembering, or that there are logical complexities in reasoning not present in remembering? No evidence is shown, and to do so would involve a classification of content which Bloom et al. at no point

1 Bloom, Handbook I, p.12.

2 J. Gribble, Introduction to the Philosophy of Education, Boston (U.S.A.), 1969, p.58.

attempt. Similarly one has reservations about the ranking of creativity ('synthesis') below evaluation and then only in the Cognitive Domain. 'Pleasure' too, or 'Satisfaction in Response' as Bloom calls it gives the taxonomist a great deal of trouble as he freely admits.¹ It is delayed until level 2.3 but Bloom concedes it should be present at all levels and has his doubts whether it should be a category at all. Again one can question whether pleasure unattached to content or context is possible. Further discussion of this difficult term must be delayed to Chapter 12 where we discuss the implications of our teachers' sample placing it highest in their list of priorities.

Other weaknesses may be found in Bloom's hierarchy by asking, for example, if it is possible in the Cognitive Domain to rank 'Knowledge' as a sample skill below other 'Intellectual Skills and Abilities' when Knowledge includes such items as: 'To define technical terms by giving their attributes, properties or relations', which seems to presuppose the ability to understand concepts related to each other in a distinct way - and to understand a concept is to know how to use it. In short this simple objective presupposes abilities not yet appearing in the hierarchy up to that point. The logical consistency on which the taxonomy's authors insist appears not to be foolproof.

These then are the theoretical drawbacks of Bloom's taxonomy and they seem serious ones. On a practical level it is very complex and its lack of interest in content makes it difficult to apply to our Literature teaching field. In modifying the Ligru classification scheme and forming the one used in this present research Bloom's shortcomings have been borne in mind, and also the dangers that go with a scheme which tries to be so inclusive, so comprehensive, and so internally

1 Bloom, Handbook II, pp.179-180.

consistent. Lacking Bloom's team's manpower and finance it is unlikely then that any new scheme formed can match his in scope, but it is hoped that we can benefit from his pioneer work and avoid his mistakes.

ii The Ligru taxonomy

The methodology and purpose of the Ligru project have already been outlined in Chapter 2, and details of the questionnaire in Chapter 5. It remains now to explain the taxonomy on which it is based and which this present research takes over and adapts. The Ligru project is published in six volumes and nearly 900 pages so that what follows necessarily omits much of the detailed reasoning behind the taxonomy. Where such condensing has taken place reference has been made to the relevant section of the original.

Klingberg thought that the collected objectives for teaching Literature should be classified according to a scheme which would cover all the general objectives of a school. This means that in concentrating on literary objectives there may be categories in the scheme which are of little or no relevance (e.g. physical health, mathematical knowledge, etc.) but the scheme once made can be used to compare the objectives of different subjects, or the same subjects taught in different institutions, or different countries or at different times. This wide application of their classification scheme seems to be the ambition of most taxonomists. However, as we have just seen with Bloom such a claim to find behaviours which are identical across all subject areas is a mistaken one. We can make no such claim for the modified classification system used in this thesis, and in the last analysis it is doubtful if the original Ligru scheme would hold water in this respect, any more than Bloom's did.

Klingberg begins by conducting a survey of previous taxonomies and classification schemes such as Bobbit (1924), Smith and Tyler (1942),

French (1957), two Swedish Education Committee surveys (1948, 1961), two Swedish Comprehensive School Curricula (1962, 1969), Taba (1962), Scriven (1967), Bloom et al. (1956, 1964), Research for Better Schools (1969), Kearney (1953) and Flechsig et al. (1970). There is considerable overlap between the categories used in these surveys and no commonly agreed method of classifying objectives. This is not surprising and the attack that Pring makes on Bloom, that his taxonomy lacks a consistent epistemology or infallible model of how the mind actually works, can be made on all of them. In turn the taxonomists might return fire on the philosophers and psychologists and ask where such epistemologies or models are to be found, ready for use and universally agreed! Nowhere apparently. It is unlikely then that Ligru, or this present work, are going to erect more than useful and common-sense models avoiding where possible the faults of previous taxonomies. Klingberg groups these previous taxonomies under the three broad headings suggested by Taba.¹

- 1) The goal descriptions are grouped according to the areas to which the objects of pupil behaviours belong, e.g. the language area, the area of health, the area of social contacts.
- 2) The goal descriptions are catalogued with a view to different types of pupil behaviour, e.g. cognitive behaviour, emotional response and display of attitudes.
- 3) The goal descriptions are placed on a two dimensional grid, where the object areas are placed on one axis and the behavioural type on the other. In this case there are two sub-types:

1 H. Taba, Curriculum Development: Theory and Practice, New York, 1962.

3a) Different object areas have different lists of types of pupil behaviour.

3b) The same behavioural types are used for all object areas.

Since Klingberg wishes to formulate educational objectives in terms of a description of pupil behaviour as well as a description of the object of this behaviour then he opts for a taxonomy of type 3. In addition he sees 3b as easier to grasp and more practical for comparisons.¹ He avoids some of the logical difficulties Bloom encountered by re-inserting content, so that no behaviour in Ligu is content or context free.

Klingberg has a confusing tendency to re-name categories and change his definitions, but we shall here stick to these two basic ones.

1. An object area is defined by its content and thus has a limited range.
2. Behavioural types belong to all object areas.

On one axis are listed eleven object areas: art-orientated area*, ethical-social area, language-oriented area, logic-oriented area, area of mental hygiene, nature-and technology-oriented area, area of physical training and health, society-oriented area and work-oriented area. On the other axis are six behavioural types: reproduction, higher cognition, emotion, conation, creativity and function.

The classification scheme is reproduced in full later, although it will be remembered not all the cells will be occupied in a study of Literature objectives. It is also designed to be used in goal document analyses so there is a column at the left for goal descriptions

1 Klingberg Bulletin 5, Chap. 3.

* In 5 of the Bulletins this is called the aesthetic area.

where the behavioural type is not specified, and with a line at the bottom for goal descriptions where the object of behaviour is not specified, but these are not to our present purpose. The cell numbers are for identification purposes. It will be recalled that Klingberg claims any subject can be analysed in this grid, but we in adapting it make no such claim after seeing the difficulties Bloom encountered in generalizing behaviours (e.g. creativity) across widely different subject areas.

Figure 2 Scheme for the Classification of Educational Objectives taken from the Ligu Survey

		B E H A V I O U R A L T Y P E S							
	Behavioural type not specified	Repro-duction	Higher cognition	Emotion	Conation	Creativity	Function		
	Art-oriented area	(10)	(11)	(12)	(13)	(14)	(15)	(16)	
	Ethical-social area	(20)	(21)	(22)	(23)	(24)	(25)	(26)	
	Language-oriented area	(30)	(31)	(32)	(33)	(34)	(35)	(36)	
	Logic-oriented area	(40)	(41)	(42)	(43)	(44)	(45)	(46)	
	Manual area *	(50)	(51)	(52)	(53)	(54)	(55)	(56)	
	Mathematics-oriented area *	(60)	(61)	(62)	(63)	(64)	(65)	(66)	
	Area of mental hygiene	(70)	(71)	(72)	(73)	(74)	(75)	(76)	
	Nature- and technology-oriented area *	(80)	(81)	(82)	(83)	(84)	(85)	(86)	
	Area of physical training and health*	(90)	(91)	(92)	(93)	(94)	(95)	(96)	
	Society-oriented area	(100)	(101)	(102)	(103)	(104)	(105)	(106)	
	Work-oriented area	(110)	(111)	(112)	(113)	(114)	(115)	(116)	
	Object of behaviour not specified	(0)	(01)	(02)	(03)	(04)	(05)	(06)	

* Not used in the present survey

iii The Behavioural Types*

1. Cognition and Reproduction (HC and RE)

In all the taxonomies Klingberg examines some form of cognitive behaviour is classified, as it is in all schools of psychology. Definitions and usages differ of course but there seems to be a tendency across them all to have a higher and a lower level of cognition. By fusing two levels of Bloom's Taxonomy, namely 'analysis' and 'judgment' Klingberg covers the behavioural type he calls higher cognition (HC). For the lower level he avoids Bloom's term 'knowledge' and proposes reproduction (RE) which covers data recall of several different kinds. This would seem to by-pass the weakness of Bloom's use of 'knowledge' to mean merely 'remembering' or 'recalling' in an essentially mindless way. Klingberg's list of verbs which signal 'reproductive' behaviour in his sources include 'defines', 'describes', 'gives an account of' and 'retells' which do not preclude understanding. The object of this behaviour is also stated of course which also helps to clarify it in a way Bloom was not able to do.

2. Emotional-conative types (EM and CO)

In some schemes the two areas of feelings and motivations (or attitudes are merged. Klingberg prefers to keep such things as values, attitudes, interests and motivation separate from others such as sensitivities, feelings and satisfactions. The former type he labels conative and the latter emotional, but is aware that in practice they may be difficult to differentiate.

3. Creative behaviour (CR)

This type of behaviour is seen as important in most schemes.

* The full discussion of how these definitions were arrived at can be found in Klingberg, Chap. 3, Bulletin 5.

Klingberg takes issue with Bloom et al. who make it one of their cognitive levels, the "synthesis".¹ Creative behaviour is not just cognitive however and belongs in all object areas, and would seem at least to need both emotion and conation as prerequisites. Creative behaviour is generally thought of as requiring originality and wealth of ideas, but of course the concept of originality here must be understood in relation to the pupils' immediate surroundings of school, friends and family - we are not asking for the creative behaviour of a great writer or thinker!

4. Functional behaviour (FU)

This type is derived from Kearney (1953)² who speaks of "action patterns". These are said to be not only the things the pupil knows and can do but what he does because of his disposition to do so. "In all fields of activity at school the ultimate result should be that the pupil (as a pupil but perhaps above all as an adult) functions in an appropriate way in everyday life, work and leisure time."³ This is near to what James Hoetker refers to as "will do" behaviours⁴. Functional behaviour in the Ligru scheme is seen as complex, integrating behaviour involving other types of behaviour within it. It is also long-term as an objective in that certain functional behaviours do not emerge until adulthood.

The types of behaviours listed above may become clearer after a consideration of the verb forms which signal them in the original sources (see Table 10). Klingberg makes clear, however, that he is aware that

1 Bloom, Handbook I, p.162f.

2 N.C. Kearney, 'Elementary school objectives'. A Report prepared for the Mid-Century Committee on outcomes in elementary education, Russell Sage Foundation, New York, 1953.

3 Klingberg, Bulletin 5, p.30.

4 J. Hoetker, 'Limitations and Advantages of Behavioural Objectives in the Arts and Humanities' in Writing Behavioural Objectives for English, J. Maxwell and A. Tovatt, eds., New York, 1970, p.49f.

Table 10

Verb Forms which Signal various Categories of Behaviour in the Original Sources from which Klingberg and Yorke derive Objectives

Reproduction: (RE)	mentions enumerates identifies gives an account of	reproduces retells describes
Higher cognition: (HC)	registers observes reflects upon interprets compares classifies relates to forms an opinion about	discusses evaluates discriminates between judges considers notices distinguishes between understands/has understanding of
Emotion: (EM)	enjoys finds satisfaction in experiences security in has confidence in shares the feelings of feels an affinity with	is emotionally reached by disapproves of derives pleasure from detests is indignant at
Conation: (CO)	is interested in chooses looks for strives for seeks to	takes pains with avoids rejects tries to refuses
Creativity: (CR)	gives shape to proposes creates re-creates finds new ways to finds a personal solution to contributes ideas	improvises reorganizes pictures in his imagination forms works out designs
Function: (FU)	takes part in makes use of respects keeps himself informed of improves in acts in accordance with	stands up for is active in tolerates resists faces the idea of

meanings change with contexts and that often interpretation of the original is needed. Some verb forms, for example "is pleased with" or "experiences beauty in" are diffuse and the behaviours they suggest are difficult to detect, let alone measure, a difficulty we have already discussed in Chapter Seven. But, as Klingberg says:

The educational objectives which the scheme is supposed to classify are not confined to (and must not be confined to) the easily measurable, however. Moreover objectives belonging to the emotional aspect must not necessarily manifest themselves in behaviour identical for all pupils, as may be the case with regard to objectives belonging to the reproductional aspect.¹

The verbs in the attached table are those found in the original sources by Klingberg and the present writer. In a way this provides a check that common usage does fall into the six categories Klingberg suggests. Some usages, however, needed breaking down and re-stating to enable them to be classified. For example rather vague expressions such as 'loves', 'reads', 'experiences', 'appreciates', 'has taste' and 'imagines' come into this category.²

In his questionnaire built upon this analysis of sources Klingberg uses a very restricted range of verbs so that for example "reflects upon" always signals Higher Cognitive behaviour and "gives an account of" signals Reproductive behaviour. Klingberg is aware that this is a simplification and that his "is emotionally involved with" is too vague for common use and needs breaking down into such behaviours as "enjoys" or "disapproves of". Many of the source verbs have been reinstated into the present scheme, partly to avoid this kind of over-simplification,

1 Klingberg, Bulletin 5, p.33.

2 Klingberg, Bulletin 8, p.40.

partly to aid comprehension, partly to avoid the monotony of Klingberg's questionnaire, but above all to suggest that these behavioural types are not single simple categories. Rather they represent clusters of behaviours gathered under headings which suggest the dominant or common element these behaviours share. There is no rigid separation here of the Cognitive and Affective behaviours on Bloomian lines because, as we know they inter-act and interpenetrate. At the same time it is impossible to formulate a "whole person" scheme of behaviours, so that this six category scheme represents a compromise solution. How these behavioural types overlap will be considered in more detail when we come to categorize individual objectives.

One final problem remains in this area. Do these behaviours form themselves into any kind of hierarchy? A hierarchical scheme of behaviours means that the first level precedes and is the basis for the second, and so on up to the most complex behaviours which will combine and contain all those that have gone before. Bloom's taxonomy is of this type. Klingberg whilst seeing some hierarchical patterns thinks they are more complex and less easily diagrammatic than Bloom's.

The functional behaviour type may be seen as a complex of all other types and could thus be said to head the hierarchical system. It would seem, however, that creativity is not logically a necessary condition for functional behaviour - although it might be desirable if it was in an educational setting. However these "action patterns" are surely the outcome of knowledge and judgment as well as attitudes, interests and feelings. This avoids the oddity in Bloom's taxonomy whereby their equivalents 'organization of a value system' or 'characterization by a value or value complex' are seen to be confined solely to the Affective Domain.

We would assume that Higher Cognitive behaviours were built on

Reproductive behaviours. Emotional behaviour is presumably tied to an object which we cognitively perceive, but there is hardly need for any real knowledge to delight in a colour or sound that one finds beautiful - even babies do it. On the other hand, intellectual joy is tied to Higher Cognitive behaviour, to the understanding of connections. There would seem then to be no higher or lower relationship between the emotional and cognitive types. Both cognition and emotion seem to be bases for conative behaviour - interest or rejection for example.

Behind the creative behaviour (e.g. writing literature) is knowledge and judgment as well as feeling and interest. It has already been pointed out that creative behaviour cannot be classified only as cognitive and as in Bloom's system hierarchically lower than "evaluation".

It would have been easier and tidier if these types of behaviour did fall into clear hierarchical levels as this would have facilitated the sequencing of the objectives, i.e. we could have arranged them in the order in which they ought to be taught. As we have seen this cannot be done. Klingberg concludes:

It can perhaps be said that behaviour belonging to different aspects (types) are always influencing behaviour belonging to all other aspects. Thus, behaviour belonging to the functional aspect will result in acquisition of new knowledge, in higher cognitive behaviour, in new emotional experiences, in new interests, and in creative behaviour.¹

It can be seen from the foregoing that Ligru's behavioural scheme and this thesis' modified use of it, present a much less complicated structure than Bloom's. It is also less logically consistent and

1 Klingberg Bulletin 5, p.35.

presents less rigid categories of behaviour. It is admitted that the behaviours gathered under each label are a mixture of behaviours, not simple isolatable hierarchically ranked activities as in Bloom. At best they are an empirical synthesis of common usage and previous research. By avoiding the claims to objectivity and consistency that Bloom puts forward it is hoped we shall also avoid many of the pitfalls into which such claims led him.

iv. The Object Areas

These 'object areas' are to be concerned with content only, which makes them rather different from most taxonomies, Bloom's for example. Klingberg calls them 'object areas' because he sees the content stated as being the object of the behaviour expressed in the first half of an educational objective on the analogy of subject (pupil), verb (behaviour), object (content) in a sentence.

Other schemes include functional behaviours as object areas and speak of leisure occupations or education for family life. Others note the connection between "ethical education" and "education for family life" and also that between "aesthetic education" and "education for leisure time".¹ This can be better understood in terms of the Ligru scheme where "education for leisure time" and "education for family life" belong to the functional aspect of different object areas. Thus it may belong to the functional behavioural type of the art-oriented object area to visit an art gallery in leisure time, and it may belong to the functional type of the ethical-social object area to have good relations with one's family. It is to be noticed, however, that object areas other than the art-oriented one have functional behaviours that have links with leisure time, and that other object areas than the ethical social one have functional behaviours that have links with

¹ Klingberg, Bulletin 5, p.36.

family life. Furthermore aesthetic education does not, of course, have significance only for leisure time, nor does ethical-social education have significance only for family life.

Other difficulties which can be quickly resolved are sources which speak of "individual education" as opposed to "social education" as most of the objectives in the former turn out to be aimed at social development or to belong to mental health. Previous taxonomies the Ligru team examined spoke of "basic knowledge and skills", or "all-round education". Again these are not really object areas as 'knowledge' in the Ligru scheme will belong as the content of reproductional behaviour distributed across various object areas. If the "all round" education is broken down into such things as mathematical or linguistic skills (as it must be to mean anything) then again they can be safely distributed amongst the object areas described below. The exercise forces one into thinking very clearly about terms widely used but rarely defined and it is hoped the teachers sample found it similarly stimulating.

Another problem remains and that is how specific the object of behaviour should be in a stated curricular objective. This is a problem that neither Ligru nor this research manage to pin down satisfactorily. For example the questionnaire item 62, "The pupil should have an understanding of the state of affairs in different countries and at different periods". This is very general, and it is difficult for the respondent to reject it as an unimportant educational objective, or for Literature to be thought of as no use in reaching it. Yet to make it more specific on the lines of "The pupil should have an understanding of the state of affairs in Elizabethan England" is to select and list only one of the possible countries and eras that the more general formulation covers. To maintain our non-prescriptive

neutrality we are driven back into using items of this width. They can of course be later broken down into more specific items if this is necessary. Other items are much more specific, e.g. "That the pupil should be able to classify a literary work (e.g. by genre, motif, mood, tone, etc.)". Admittedly then the level of specificity does vary throughout the questionnaire in the object areas and this may be a weakness, but without breaking every item down into its components and making the questionnaire impossibly long there seems no way of avoiding this.

The following then are the object areas we shall be concerned with:

1. The ethical-social object area

In one form or another the idea of social education appeared in all the taxonomies Klingberg studied. It is not easy, however, to draw the boundary between ethical and social objectives in many cases. For example how does one classify 'that the pupil should respect and co-operate with others'? These two object areas were therefore combined into the one ethical-social object area.

2. The mental hygiene and physical health object areas

Some of Klingberg's Swedish sources linked mental and physical health together as 'health education'. In common usage it seems more natural to separate them, and for our purposes to drop physical health and knowledge from our scheme. We concentrate, therefore, on mental hygiene (though we later modify the term) which involves knowledge which helps pupils to a feeling of security or to adjust to society, or to an understanding of himself.

3. Work-oriented, logic-oriented and manual object areas

Klingberg decided to include the work-oriented goals as

object areas rather than as behaviour types because apart from the obvious conative type ('interest in work or studies') there can be emotional exemplification (creating pleasure in one's work) and in fact all behavioural types can be found.¹ Similarly logic-oriented goals need not be confined to higher cognitive behaviour but can be exemplified under all the behavioural types (e.g. Functional: resists biased influence, or Creative: puts forward hypotheses when meeting a problem)². So too with the manual object area. For our purposes it seemed unnecessary to include many objectives for these areas so that we ended with only one for the work-oriented object area (item 61), two for the logic-oriented area (48,49) and none for the manual. Klingberg in fact rejects all three for his questionnaire.

4. Language-oriented, society oriented, mathematics-oriented and nature-and technology-oriented areas

As we have said many curricula which call for "all-round education" or "general or basic knowledge and skills" prove on examination to be asking for knowledge or skills of a linguistic, social, mathematical, nature-orientated or technological kind. Should the need arise these object areas are easily broken down further into sub-areas. For example the society-oriented goals could be divided into history-oriented, economy-oriented and so on. The four object areas in this section seem to appear in most taxonomies in some form or other, but obviously the mathematics-oriented and technology ones are of little relevance to our present purpose.

5. The art-oriented object area

This is an obvious object area to include in this kind of

1 See Klingberg, Bulletin 5, p.48.

2 ibid. p.48

study and it is listed by many earlier systems. Many of these schemes had spoken of an "aesthetic area" and Klingberg uses this term throughout the first five volumes, but in the final summary changes it because of his respondents' opposition to his definition of Literature as being only an example of the art form Literature if it is "written with aesthetic intent". Klingberg's early adoption of the term owes much to Berleant¹ but the detailed discussion of the concept "aesthetic" need not delay or divert us here. 'Art-oriented' is hardly much better as a term because, as we have seen advocates of the Growth school of teaching would spread the definition of Literature well beyond 'art' Literature to include almost any form of fiction including the children's own writing. However, for want of a better term and for the sake of continuity with Ligru we retain it here. Klingberg found so many art-oriented objectives in his original goal-analysis that he decided to make his questionnaire into two parts, the first of which would consist entirely of these art-oriented objectives. It is to the selection procedures for these that we now move.

v Part I

This section of the questionnaire is to cover 'art-oriented' objectives where the intention is to bring the pupil into contact with Literature for its own sake. In Ligru's goal analysis of printed sources 52% of all the objectives collected were in this area.² It needs to be noted, however, that frequency of mention does not always or necessarily imply the importance of an objective. Some kinds of behaviour and objects of behaviour are easier to articulate than others.

1 A. Berleant, The aesthetic field: A Phenomenology of Aesthetic Experience, Springfield, Ill., 1970.

2 cf. Klingberg, Table 1 'The 1,339 tallies of the goal document analysis allocated to the taxonomic cells.' Bulletin 15, p.40.

There are, for example, more verb forms expressing higher cognitive behaviour than emotional behaviour - for example 'reads', 'registers', 'analyses', 'compares', 'evaluates' as opposed to 'enjoys' or 'loves' which are often used very loosely to cover complex behaviours. The analysis of such terms as 'derives pleasure from' will prove difficult in Chapter 12 when we analyse results. It is probably easier too for us to be specific about the objects of cognitive behaviour (forms, genres, motives, message, etc.) than it is for emotional, conative or creative behaviours. Whatever the cause cognitive behaviour accounts for 57% of all mentions in Ligru's goal analysis (HC 47% and RE 10%) whereas emotional, creative and conative together account for only 23%. Oddly for both Ligru and the present samples this proved to be the reverse order of popularity - the cognitive items generally being ranked below the others in this section.

The 698 items arrived at in the art-oriented area obviously needed sorting out for questionnaire usage. To do this the area was broken down into object sub-areas

Functional (long-term) objectives

Sub-area: The literary works and their contents

Sub-area: The form of literature (literary concepts etc.)

Sub-area: Evaluation of literary works

Sub-area: The authors and their lives

Sub-area: Literature in society

Sub-area: Literary creativity.

The final selection was then made. This is, of course, a very subjective one so that in many cases we have not agreed with Klingberg's choice. Instead return has been made to the original goal analysis, to the student-teacher survey, Bloom, Calthrop, and further reading, discussion

and experience and three trial runs to make the present writer's own final selection for Parts I and II. There are thus many discrepancies between the final questionnaire used here and Klingberg's and these are listed in detail in Appendix C.

It also proved difficult to word items so that they fall neatly and unambiguously into one category. Number 21, for example 'That the pupil should be able to point out the composition, plot or basic structure of a literary work' whilst framed as Reproductive behaviour obviously calls for considerable Higher Cognitive behaviour too. Similarly the telescoping of two items to save near repetition in item 25 'That the pupil evaluate literature on the basis of criteria he has worked out for himself' involves both Higher Cognitive and Creative behaviours of very high orders of complexity. To resolve these difficulties would involve multiplying the number of items and this was thought too risky if we wished busy teachers to fill in the questionnaire. These remarks about the subjectivity of selection and difficulty of wording items would apply equally to Part II.

vi Part II

We might speculate that authors of works of Literature often have other considerations in mind besides or as well as purely aesthetic ones -- they might, for example wish to convey moral or political 'truths', or to attack rival points of view or to record a place or time with fidelity. Similarly, teachers in bringing pupils into contact with books, might have wider purposes in mind beyond the study of the poem as a poem. Examples might be to get the pupil "to reflect upon his own needs, traits, problems and behaviour" by discussing the characters in the book. Or if the book has a foreign or historical setting it might be used to help ensure that the pupil "takes an interest in the state of affairs in

different countries and during different periods". Since Literature is the art of language teachers have sometimes used it to reach language-oriented objectives, regardless of the original purpose of the author, so for example the pupil might be encouraged "to reflect upon his and other people's choice of words". Examples could be multiplied.

It is obvious that in speaking of 'teaching Literature' here we mean something rather different from what was meant in Part I of the questionnaire. There we meant by it teaching in order to bring about contact with the art form Literature, and it followed that the content of any lesson with such an aim must include examples of Literature. In Part II, however, we are concerned with teaching with the aid of Literature when the objects of the expected behaviour do not belong to the art-oriented object area. There are obviously other ways to achieve social-ethical or logic-oriented objectives (for example) than by reading Literature. Literature has to be justified in these areas as a good teaching aid, whereas in Part I it obviously needed no justification at all as the objects of behaviour are works of art in words, or Literature itself.

In Ligru's goal analysis the art-oriented object area embraced 52% of the goal descriptions as we have already seen. The other object areas received the following: mental hygiene (13%), ethical-social (11.5%), language-oriented (6.5%) and society-oriented (5.5%). The remainder received few mentions but only the mathematics-oriented area received none at all. These figures have little validity as anything but rough guides, because as we said with behaviours, frequency and ease of formulation cannot necessarily be taken as a guide of real popularity or value. With another selection of sources to analyse the figures would also be different.

These object areas are presented in alphabetical order here, and

in Ligru's work, because there seems to be no inherent hierarchy. Naturally some individuals or schools of thought, or even whole societies, might want to elevate some area above the others -- so it would be possible for example to pursue physical health and training objectives at the expense of art-oriented or logic-oriented objectives. But this research is not normative and there seems to be nothing intrinsic to the areas which suggests a hierarchical pattern.

In part II respondents are asked two questions. First they are asked how important they consider an educational objective to be for the age group they teach. They are then asked how useful they think Literature to be as a means of achieving this objective. The analysis of Part II will therefore be different, and more difficult, than that of Part I. In selecting objectives for Part II we have differed very considerably from Klingberg in the numbers used (72 in Klingberg, 60 in the present work), actual items selected, and in the make up of the whole section. These differences are too numerous to detail here but they are summarized in Appendix C.

vii The Status of the classification system

Ligru's questionnaire is based on a taxonomy which is derived from several previous taxonomies. In turn we have modified the Ligru system in the light of Klingberg's own criticisms of his work, the present writer's own reading, experience, discussions and trial runs.

We might doubt that what is left to be used in this research merits the title of taxonomy, especially in the light of Bloom's definitions:

Taxonomies, particularly Aristotelian taxonomies, have certain structural rules which exceed in complexity the rules of a classification system. While a classification scheme may have many arbitrary elements, a taxonomy scheme may not. A taxonomy must be so constructed that the order of the terms must correspond to some "real" order among the phenomena represented by

the terms. A classification scheme may be validated by reference to the criteria of communicability, usefulness, and suggestiveness; while a taxonomy must be validated by demonstrating its consistency with the theoretical views in research findings of the field it attempts to order.¹

In the light of this strict separation it is doubtful if Bloom's own work qualifies as a taxonomy, especially after the theoretical faults we pointed out earlier. Ligru's work is founded on research in taxonomies (so-called) rather than on "research findings of the field it attempts to order" - i.e. psychology or literary studies. It makes no attempt to found its categories on a worked out epistemology (nor does Bloom), or a consistent view of how the mind functions. In the last analysis it is perhaps no more than a metaphorical use of the word 'taxonomy' that Bloom and Klingberg employ, taking over the term from biology or botany where the data to be classified are more tangible and easily observed than the workings of the mind itself. At most Ligru's scheme must be seen as a classification system and in modifying it for the present writer's purposes Bloom's own criteria of "communicability, usefulness, and suggestiveness" have been applied.

The consequences of this status as a classification system are that much less can be claimed for it and much less expected of it. The terms used are largely common-sense or current pedagogical idioms. The categories in behavioural terms are not precisely separable and are known to be muddled or overlapping. In the objective areas categories are combined and seen as interdependent and inter-penetrating. Neither area can be sorted into a hierarchical ladder by value or complexity. These drawbacks must be acknowledged, but in avoiding the theoretical precision and tidiness of such a scheme as Bloom's we also avoid the false claims that have been made for his taxonomy.

¹ Bloom, Handbook I, p.17

CHAPTER ELEVEN

ANALYSIS OF THE RETURNED QUESTIONNAIRES

i Simplicity of the analysis

When all the questionnaires were returned the information about respondents and all their responses were punched onto computer cards. This information occupied exactly two 80 column cards per respondent. The Statistical Package for the Social Sciences (S.P.S.S.) was used first on the Newcastle University computer, and after the summer of 1975 on the Sheffield University computer. This package provides very sophisticated and detailed statistical breakdowns, and more information than is really needed in a survey of this type. The analysis which follows therefore deliberately selects from the print-outs and avoids factor analysis or very elaborate statistical techniques as inappropriate to the size of the sample and the scope of the questionnaire. Following the example of the Ligru survey we have concentrated on the mean as the basic unit of comparison, and have similarly worked to one place of decimals rather than to the four places supplied by the computer. The Student T. test is used in comparing means between groups. The original print-outs and punch cards will of course be retained and are available if more detailed analysis is thought appropriate at a later date.

ii Part I

The two parts of the questionnaire are best analysed separately as they ask for different kinds of response from the teachers. Part I concentrates on the objectives of instruction in teaching Literature for its own sake, and it is appropriate to rank these replies against each other. On the other hand Part II calls for two linked responses to each item and consequently needs a different analytic approach.

If we now take the 35 items in Part I and take the mean response

to each item by the teachers in each type of school we can use them to arrive at the rankings in the following tables.

Table 11 Part I (objectives 1 - 35)

Rankings of objectives by means for teachers in different kinds of schools containing the 9-13 age group.

Objective Number	Junior		Middle		Secondary		Preparatory	
	Mean	Rank	Mean	Rank	Mean	Rank	Mean	Rank
1	1.8	25½	2.0	27	1.6	29	1.9	27
2	1.4	30½	1.6	31½	1.6	29	2.0	25
3	3.3	11	3.1	13	3.2	14	3.0	12
4	4.5	1	4.7	1	4.7	1	4.7	1
5	3.8	7½	3.9	7	3.7	9	3.7	8
6	4.2	2	4.5	2	4.3	2½	4.6	2
7	2.4	19	3.0	15½	2.8	18½	2.5	19½
8	2.7	16½	2.8	17½	3.5	11½	3.0	12
9	3.0	13	3.4	10½	3.1	15½	2.6	16½
10	2.7	16½	2.4	21½	3.5	11½	2.8	15
11	2.3	20½	2.2	25	2.1	23	2.0	25
12	1.9	24	2.2	25	2.0	25½	1.7	28
13	1.6	27	1.7	29	1.4	31½	1.5	30½
14	0.7	35	0.7	35	0.8	35	0.6	35
15	1.1	33	1.3	34	1.2	33½	1.1	33½
16	1.4	30½	1.6	31½	1.7	27	2.0	25
17	1.1	33	1.4	33	1.4	31½	1.1	33½
18	1.1	33	1.7	29	1.2	33½	1.5	30½
19	2.3	20½	2.7	19½	2.6	20	3.3	10
20	2.0	23	2.4	21½	2.1	23	2.4	22
21	2.2	22	2.8	17½	2.4	21	2.5	19½
22	1.5	28½	2.2	25	2.0	25½	1.5	30½
23	1.8	25½	2.3	23	2.1	23	2.1	23
24	1.5	28½	1.7	29	1.6	29	1.5	30½
25	2.7	16½	3.0	15½	3.1	15½	2.5	19½
26	3.6	9	3.7	9	4.0	6½	3.8	7
27	3.2	12	3.1	13	3.0	17	2.9	14
28	4.0	4½	4.0	6	4.3	2½	4.1	5
29	2.9	14	3.1	13	2.8	18½	2.5	19½
30	2.7	16½	3.4	10½	3.6	10	2.6	16½
31	3.8	7½	3.8	8	4.2	4	3.9	6
32	4.0	4½	4.2	4	3.9	8	3.4	9
33	4.0	4½	4.4	3	4.1	5½	4.5	3
34	4.0	4½	4.1	5	4.0	6½	4.4	4
35	3.4	10	2.7	19½	3.3	13	3.0	12

N = 142

N = 27

N = 42

N = 26

N.B. Equal scores which provide 'tied ranks' are converted to the average rank for that score in all the tables in this analysis.

Table 12 Part I (objectives 1 - 35)

Rankings of objectives by means for teachers in different kinds of schools containing the 13-16 age group.

Objective Number	Comprehensive		Public	
	Mean	Rank	Mean	Rank
1	1.3	34	1.4	32
2	1.3	34	1.6	28
3	3.0	21½	2.9	16
4	4.9	1	4.6	1½
5	4.3	6	3.7	6½
6	4.4	3½	4.3	3
7	3.7	12½	3.7	6½
8	3.2	18	3.2	12
9	3.8	10	3.1	13
10	3.7	12½	3.0	14
11	2.4	26	1.8	25½
12	2.7	23½	2.4	23
13	2.0	29½	1.5	30
14	1.3	34	0.7	35
15	1.7	32	1.5	30
16	2.3	27	1.8	25½
17	1.8	31	1.3	33
18	2.2	28	1.5	30
19	3.5	14	3.3	11
20	2.6	25	1.7	27
21	3.1	19½	2.7	19
22	3.0	21½	2.7	19
23	3.4	16	2.5	22
24	2.0	29½	1.1	34
25	3.8	10	2.9	16
26	4.2	8	4.1	4
27	3.1	19½	2.7	19
28	4.4	3½	4.4	2
29	3.4	16	2.9	16
30	4.5	2	3.7	6½
31	3.8	10	3.4	9½
32	3.4	16	2.6	21
33	4.3	6	3.4	9½
34	4.3	6	3.7	6½
35	2.7	23½	2.2	24

N = 27

N = 19

Rank order correlation coefficients were then obtained by use of the formula:

$$p = 1 - \frac{6\sum D^2}{N(N^2 - 1)}$$

(Where D is the difference between each pair of ranks and N = number of pairs)¹

The following are the results:

		rank order correlation coefficient p
9-13 Group	Junior - Middle Schools	0.9631
	Junior - Secondary Schools	0.9628
	Middle - Secondary Schools	0.9446
	Preparatory - Middle Schools	0.9246

13-16 Group	Comprehensives-Public Schools	0.9498
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The surprising thing about these results is the degree of unanimity between all the groups in the 9-13 sample and the two in the 13-16 sample. This unanimity holds good even if we obtain a rank order correlation coefficient for such different schools as Juniors and Comprehensives with their differing age groups and the samples selected on very different bases:

Comprehensives-Juniors	0.8351
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¹ Data Analysis, Open University Educational Studies, E341, Block4, p.49.

Although, as one might expect the rank order correlation is not so high as those between more similar groups.

Why should there be this near consensus? Two possibilities offer themselves.

- i The questionnaire did not offer items with sufficient contrast to bring out the underlying differences between teachers' objectives in the various levels of schools.
- ii Most teachers of English in these samples do in fact have a widely shared fund of objectives, and value them in much the same order of priority.

The first possibility seems unlikely since the items were culled from a very wide variety of sources representing all manner of priorities in English teaching. The teachers in the sample failed to suggest any serious omissions from the questionnaire (see Appendix B) and so presumably felt they had a fair range of choice.

The second possibility seems more likely, especially when it is recalled that the objectives are expressed on a level of generality which makes no reference to classroom methods or materials. So No.4 'that the pupil derive pleasure from literary works' which all groups value most highly is a legitimate objective whether we are teaching nine year olds or sixteen year olds. Similarly with items which stress the pupil should become an independent and discriminating reader (e.g. 5,6, 26,27,28), or understand what he reads (3,9), or be creative (31,32,33, 34): all are feasible objectives but need adapting to pupil needs and materials to make operative in a specific classroom.

What then are these priorities over which there seems to be a large measure of agreement? It would obviously be helpful if we could differentiate between those items the teachers consider 'important' and those they reject. How is the dividing line to be decided?

Ligru takes the median of the order of rank distribution as the

dividing line between more or less valued objectives. This results in at least one objective with a mean of 3.0 being rejected,¹ which seems unfortunate as the questionnaire asked respondents to ring the figure 3 if they thought an objective "important". Other percentages of the total number of items (say 25% or 10%) could be taken, but there is the possible danger that in the overall list markings might be consistently low so any arbitrary percentage might include means which are in fact below those which represent "important" on the questionnaire's six point scale.

Bearing in mind that any division of a continuum is to some extent arbitrary it might be a common-sense solution to take means of 3.0 and above as representing what the respondents say are "important", "very important" and "extremely important". Those means below 3.0 will then represent objectives seen as only "moderately important", "rather unimportant" and "totally unimportant", although it is obvious that individual teachers will have recorded scores very different from their school-group's mean score.

Taking a mean of 3.0 and above as representing objectives the respondents think important we arrive at the following lists:

1 Klingberg, Bulletin 11, p.41

Table 14 Part I Objectives the school samples consider important
 (≤ 3.0 mean)
 in the 13-16 group

COMPREHENSIVES			PUBLIC		
Objective Number	Rank in Order	Mean	Objective Number	Rank in Order	Mean
4	1	4.9	4	1	4.6
30	2	4.5	28	2	4.4
6	3 $\frac{1}{2}$	4.4	6	3	4.3
28	3 $\frac{1}{2}$	4.4	26	4	4.1
5	6	4.3	5	6 $\frac{1}{2}$	3.7
33	6	4.3	7	6 $\frac{1}{2}$	3.7
34	6	4.3	30	6 $\frac{1}{2}$	3.7
26	8	4.2	34	6 $\frac{1}{2}$	3.7
9	10	3.8	31	9 $\frac{1}{2}$	3.4
25	10	3.8	33	9 $\frac{1}{2}$	3.4
31	10	3.8	19	11	3.3
7	12 $\frac{1}{2}$	3.7	8	12	3.2
10	12 $\frac{1}{2}$	3.7	9	13	3.1
19	14	3.5	10	14	3.0
23	16	3.4			
29	16	3.4			
32	16	3.4			
8	18	3.2			
21	19 $\frac{1}{2}$	3.1			
27	19 $\frac{1}{2}$	3.1			
3	21 $\frac{1}{2}$	3.0			
22	21 $\frac{1}{2}$	3.0			

N = 27

N = 19

It can easily be seen from these tables that there is a large measure of agreement between groups on which items are important, and roughly in which order of priority they are to be placed. It can also be seen that -

- i) Junior teachers mark items consistently lower than other groups.
- ii) That Junior schools are prepared to endorse ^{fewer} less objectives as suitable for their teaching (13) than schools with older pupils such as the Middle Schools (16) and Secondaries (17).
- iii) That in the smaller samples the Preparatory schools, like the Juniors, are prepared to value very few items (12).
- iv) In the two 13-16 samples the Comprehensives are prepared to value 22 items against the Public Schools' 14.

To take us past this superficial level of comment it is necessary at this stage to recall the classification scheme adapted from Ligru. It will be remembered that one dimension of this was to classify the kind of behaviour in the items under the following headings:

Reproduction (RE)

Higher Cognition (HC)

Emotion (EM)

Conation

Creativity (CR)

Function (FU)

The classification scheme adapted from Ligru is a two dimensional one with behavioural types forming one dimension and the contents or object areas the other. In the object area where we are concerned with teaching literature per se it is possible to break down the area into sub-sections according to the objects of behaviour. Unfortunately, like the behaviours these are not clear-cut and they inter-penetrate so

that some items appear to be in two areas at once. The following is a suggested scheme with the numbers of the questionnaire items under the appropriate headings, and where they appear to be appropriate to two they are underlined.

1. Objectives concerning the author (A)

Under this heading we have placed items which stress knowing 'background' about the author, his society, times or place in cultural history.

Items: 1, 11, 12, 13, 14.

2. Objectives concerning Literature in Society, (LS)

This small section covers items which concern access to literature.

Items: 27, 29.

3. Objectives concerning the literary work and its contents (WC)

The objectives focus on the contents of the book, but not in a critical or evaluative way.

Items: 2, 3, 7, 8, 9, 10, 15

4. Objectives concerned with basic literary concepts (BC)

These objectives are ones which draw the pupil's attention to the genres, techniques and structures of literary works and give them the basic tools with which to make informed judgments.

Items: 16, 17, 18, 19, 20, 21, 22.

5. Objectives concerned with evaluation of literary works (EV)

These items suggest the pupil goes beyond a mere response towards an informed critical evaluation of his reading experience.

Items: 22, 23, 24, 25.

6. The reception of the literary work by the reader (RR)

These items shift the focus from the book to its reception by the reader.

Items: 4, 5, 6, 8, 10, 20, 26, 28, 30, 35.

7. Objectives concerned with the pupil's own literary creativity (LC)

These items suggest that the reader can go on to be a creator of literature himself or can respond to what he reads in a creative manner.

Items: 31, 32, 33, 34.

If we now consider the items considered important by the main 9-13 sample using the two dimensions of behavioural type and object area we arrive at the following table.

Table 15 An analysis of the most important items in Part I (mean ≤ 3.0) in terms of Behavioural Types and Object Areas for the main 9-13 sample.

JUNIORS N = 142			MIDDLE N = 27			SECONDARY N = 42			ALL 9-13 SAMPLE N = 211		
Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
4	EM	RR	4	EM	RR	4	EM	RR	4	EM	RR
6	FU	RR	6	FU	RR	6	FU	RR	6	FU	RR
28	CO	RR	28	CO	RR	28	CO	RR	33	CR	LC
32	CR	LC	31	CR	LC	31	CR	LC	28	CO	RR
33	CR	LC	33	EM	LC	33	CR	LC	32	CR	LC
34	EM	LC	34	CO	RR	34	EM	LC	34	EM	LC
5	FU	RR	28	CO	RR	26	FU	RR	31	CR	LC
31	CR	LC	5	FU	RR	32	CR	LC	5	FU	RR
26	FU	RR	31	CR	LC	5	FU	RR	26	FU	RR
35	EM	RR	26	FU	RR	30	HC	RR	35	EM	RR
3	RE	WC	9	HC	WC	8	EM	WC/RR	3	RE	WC
27	RE	LS	30	HC	RR	10	EM	RR/WC	27	RE	LS
9	HC	WC	3	RE	WC	35	EM	RR	9	HC	WC
			27	RE	LS	3	RE	WC			
			29	FU	LS	9	HC	WC			
			25	HC	EV	25	HC	EV			
			7	HC	WC	27	RE	LS			

Key: Behavioural types RE = Reproduction, HC = Higher Cognition, EM = Emotion, CO = Conation, CR = Creativity, FU = Function.

Object areas: A = Concerning Author, LS = Literature in Society, WC = Literary work and content,

BC = Basic Literary Concepts, EV = Evaluation, RR = Readers' Reception, LC = Readers' Creativity.

How are these findings to be interpreted? It seems reasonable to consider the priorities of each school in turn before turning to the significant differences between them.

The Junior-Infant Sample

The noticeable things about the Junior-Infant teachers' priorities are that in the content area there is no interest at all in objectives to do with facts about the author or his background (A), nor any interest in the evaluation of literary works (EV), or in equipping the pupils with basic literary concepts (EC). Similarly in terms of behaviour there are strikingly low numbers of items from the Higher Cognitive (HC) type (only one), the Conative (CO) (again only one) and the Reproductive (RE) (two). In general terms the Junior teachers are not concerned with wider views of literature in terms of its social significance, its history, and the specialized critical tools necessary for handling it in an evaluative way.

What the Junior teachers see as more important is that the children should obtain immediate pleasure from their reading, from the book as a physical object, and from their own creative activities sparked off by the reading experience. Apart from these emotional (EM) behaviours all the creative behaviours (CR) available are endorsed. They also stress the functional behaviours (FU) of the right habits, attitudes and selectivity which make for an independent reader. In short the Junior teachers can be said to be primarily interested in the reader's response and his own creativity both in behavioural terms and content terms. The only endorsed objectives which ask for attention to the work's contents (WC), numbers 3 and 9, ask that the pupil be able to recount or explain in his own words the messages or themes he finds in the book. These two may suggest that the Junior teacher is still

concerned to check comprehension and in wider terms to monitor that the pupil has assimilated the experience and made it his own.

The Middle School Sample

The Middle School sample see all but one of those objectives the Junior School valued as being important too. To the objectives held in common they add numbers 29, 25, 30 and 7. The latter two items are significantly different from the Junior Schools' assessment of them at the 5% probability level.

Objective	Junior Mean	Middle Mean	Probability	Behavioural Type	Object Area
7	2.4	3.0	.022	HC	WC
30	2.7	3.4	.006	HC	RR

These two Higher Cognitive objectives ask that the pupil be able to consider critically the people and events in literary works, and reflect on how literature relates to his own and other's experience. Objective 25 also involves Higher Cognitive behaviour in evaluating what is read, but in asking the pupil to work out criteria for himself presumably a Creative element is involved. Objective 29 is a Functional objective asking that the pupil be able to keep himself informed about new books - an essential long term objective if he is to be a life-long reader.

In terms of content objective 30 adds to the already strong Middle and Junior school stress on reader's response, whilst objective 7 turns the reader's attention to the work's contents in a more demanding way, and number 25 probably makes demands beyond the capabilities of many Middle School pupils, especially if we expect the criteria to be coherent and articulated.

Objective 35 receives significantly less support at the 5% level

from the Middle School so that it is omitted from the list of 'important' objectives.

Objective	Junior Mean	Middle Mean	Probability	Behavioural Type	Object Area
35	3.4	2.7	.011	EM	RR

Perhaps it seems less important to tempt pupils who have by now (hopefully) established reading habits with the pleasures of the book as an object.

In short, the Middle School teachers may be seen as offering an advance on the Junior teachers' objectives in stressing a more cognitive, evaluative and independent approach to literature. Here we have indications, perhaps, that they are thinking in terms of long-term objectives which they may not see fulfilled within the years of the Middle School.

The Secondary Under 13 sample

Again the same objectives that have appeared already in the Junior and Middle school lists reappear in the Secondary sample's priorities. However, what differences do appear are significant, and puzzling.

Instead of continuing and reinforcing the critical and evaluative cognitive objectives the Middle School teachers added to the Juniors' list, the Secondary sample omits items 29 (FU) and 7 (HC) and re-introduces item 35 (EM) which the Junior teachers valued which stresses the pleasures of a book's binding, pictures and lay-out. In their place it adds objectives 8 and 10, valuing both at a significantly higher level than either the Middle School or the Junior School samples.

Objective	Secondary mean	Middle Mean	Probability	Behavioural Type	Object Area
8	3.5	2.8	.027	EM	WC/RR
10	3.5	2.4	< .001	EM	RR/WC

Objective	Secondary mean	Junior Mean	Probability	Behavioural Type	Object Area
8	3.5	2.7	< .001	EM	WC/RR
10	3.5	2.7	< .001	EM	RR/WC

These two objectives which stress emotional behaviour and have as their object both the reader's response and the work's contents ask that the pupil be emotionally involved with the characters and events in literary works and that he be emotionally responsive to the work's message. This unexpected stress on the emotional response by the Secondary sample seems a firm one, but it remains a difficult one to explain.

If we compare the Secondary list of important objectives with that of the Juniors then we find items 28 and 31 receive a significantly stronger endorsement, while objective 30 which asks that the pupil be able to reflect on how Literature relates to his own and other's experience differs by a whole category: the Junior's seeing it as only 'moderately' important whilst the Secondary teachers see it as 'important'.

Objective	Secondary mean	Junior Mean	Probability	Behavioural Type	Object Area
28	4.3	4.0	.038	CO	RR
31	4.2	3.8	.007	CR	LC
30	3.6	2.7	.000	HC	RR

Obviously all readers must relate what they read to their own experience for it to be meaningful but whether they should reflect on this as a process seems dubious, at least at the lower age range. It is interesting to note how this objective rises in the rankings as the age range taught by the respondents increases: Juniors $16\frac{1}{2}$, Middle $10\frac{1}{2}$, Secondary 10 and Comprehensive 2.

The other small sample in this 9-13 age range, the Preparatory Schools, again stresses behaviours of the emotional, functional and creative kinds. Their list of 'important' objectives differs from the Juniors in omitting items 27 (RE/LS) and 9 (HC/WC) and substituting items 19 (HC/BC) and 8 (EM/RR).

In comparison with the Middle School sample with which it has closest affinities in terms of pupils' ages it differed again in omitting objectives 27, 29, 7 and 9 and 30. These last two evoked significantly different scores at the 5% level.

Objective	Prep. Mean	Middle Mean	Probability	Behavioural Type	Object Area
9	2.6	3.4	.021	HC	WC
30	2.6	3.4	.035	HC	RR

Generally speaking the items omitted are concerned with critical or interpretative reading or with gaining access to books or information about new publications. The Preparatory School sample whilst still seeing item 32 (re-creates his literary experience through dramatization, painting, writing, etc.) as 'important' returns a significantly lower mean and rank for it than the Middle School sample.

The Preparatory list of important objectives differs from the Middle list not only in its omissions, but also in its inclusion of objectives 35 (EM/RR), 8 (EM/RR/WC) and 19 (HC/BC). There do seem to be

strongly felt differences between these State and private sector schools:
it is a pity that the samples involved are too small to make more
definite analyses and generalizations from them.

Table 16 An analysis of the most important items in Part I (means ≤ 3.0) in terms of Behavioural Types and Object Areas for the Preparatory, Comprehensive and Public School samples.

Preparatory N = 26			Comprehensive N = 27			Public N = 19		
Ranked item.	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
4	EM	RR	4	EM	RR	4	EM	RR
6	FU	RR	30	HC	RR	28	CO	RR
33	CR	LC	6	FU	RR	6	FU	RR
34	EM	LC	28	CO	RR	26	FU	RR
28	CO	RR	5	FU	RR	5	FU	RR
31	CR	LC	33	CR	LC	7	HC	WC
26	FU	RR	34	EM	LC	30	HC	RR
5	FU	RR	26	FU	RR	34	EM	LC
32	CR	LC	9	HC	WC	31	CR	LC
19	HC	BC	25	HC/CR	EV	33	CR	LC
3	RE	WC	31	CR	LC	19	HC	BC
8	EM	WC/RR	7	HC	WC	8	EM	WC/RR
35	EM	RR	10	EM	RR/WC	9	HC	WC
			19	HC	BC	10	EM	RR/WC
			23	CO	EV			
			29	FU	LS			
			32	CR	LC			
			8	EM	WC/RR			
			21	RE	BC			
			27	RE	LS			
			3	RE	WC			
			22	HC	EV/BC			

Key: Behavioural Types RE = Reproduction, HC = Higher Cognition, EM = Emotion, CO = Conation, CR = Creativity, FU = Function.

Object Areas A = Concerning Author, LS = Literature in Society, WC = Literary work and content, BC = Basic concepts, EV = Evaluation, RR = Reader's Reception, LC = Reader's creativity.

In the 13-16 group the Public School sample marked consistently lower on all items than the Comprehensive sample, so their list of 'important' objectives is considerably shorter than the Comprehensive's. It is difficult to account for this contrast in approach to the questionnaire. However, every objective in the Public School list is also included in the Comprehensive list. The Public Schools offer no objective with Reproductive behaviour, or objectives with contents in the Author, Evaluation or Literature in Society areas. Only one item, number 19, stresses the Basic Concepts area.

To the items both have in common the Comprehensive adds objectives 3, 21, 22, 23, 25, 27, 29 and 32, three of which are concerned with Reproductive behaviour, and two with Higher Cognitive behaviour in the Evaluation content area. The others offer a mixture of behaviours and contents showing no clear pattern. Of these items numbers 23, 25 and 32 differ from the Public School sample's means at the 5% level. Like the Public Schools and all the other samples at all levels the Comprehensive sample does not see the Author content area as important. Instead the Comprehensive sample concentrates on the pupils' Literary Creativity and the Work and its Contents; Evaluation and Basic Concepts receive a lesser stress.

It is perhaps noteworthy that the Comprehensive sample offers the longest and most varied list of 'important' objectives. They do have an unselected entry and aim to teach a very wide ability range, so that any shorter list might seem unrealistic when they have to cater for the literary needs of pupils from remedial class to university-entrance 6th Formers. As one might expect too they include other long-term objectives in addition to those they share with the 9-13 samples. So, for example, they hope the pupil will keep himself informed about books (Item 21), seek for and work out criteria by which to evaluate his

reading (23,25) and be equipped with some of the basic literary critical terms and tools (19,21,22). It is to be noticed that item 30 ('that the pupil reflect on how literature relates to his own and others' experience') ranks second after pleasure in response and reflects the general shift in emphasis by the Comprehensive sample towards a wider and more thoughtful approach to Literature teaching when compared to the rankings of the Junior, Middle and Secondary samples.

The relative indifference of the 13-16 group of teachers to item 35 (that the pupil derive pleasure from the print, binding, lay-out and illustrations of well-produced books) perhaps needs comment. It has been widely assumed that with the increasing age of a pupil the pictures diminish and the print becomes smaller and more dominant until in adult literature it takes over the page entirely. The quicker the pupil moves onto such books the sooner he is considered a 'real' reader. Note in this respect the Middle School sample rank item 35 significantly lower than the Junior schools. Recent trends in secondary school publishing seem, however, to be opposing this assumption with such publications as Voices, Happenings or Broadsheets, all of which proved popular with pupils and teachers alike. As Myra Barrs points out this type of reading is not confined to schools.

But is there any real reason why it should be assumed that older children necessarily need pictures in their books less than younger ones do? Or need them indeed less than adults do? For look round at the reading matter of our society. Newspapers, magazines, digests, part-works, coffee-table books, the growing use of integrated litho to produce large format documentary picture books, war comics, science-fiction comics, women's picture story romance periodicals. And indeed the "Sunday comics".¹

1 M. Barrs, 'Comic Cuts' in Times Educational Supplement, 10/9/1976, p.35.

Further analysis of individual or grouped items will be delayed until Chapter 12. The following table sets out the samples' selection of 'important' items in terms of the behaviour those items express. It is to be noted that the number of items expressing each type of behaviour are not equal. Nevertheless it can be seen that objectives of the Higher Cognitive kind are unpopular (except perhaps with the Comprehensive sample), Reproductive objectives are unpopular with all samples, and the four Conative items receive their highest endorsement from the Comprehensive sample who select two. The Creative and Functional items are popular with all groups and the Emotional objectives generally occupy a middle position, but are heavily supported by the Secondary sample.

Table 17 Part I An analysis of items thought important (mean ≤ 3.0) by each school group in terms of Types of Behaviour

	BEHAVIOURAL TYPES						Totals
	Higher Cog- nition	Repro- duction	Emotion	Conation	Creat- ivity	Function	
No. of items in Part I	10	8	6	4	3	4	35
Junior	1	2	3	1	3	3	13
Middle	4	2	2	1	3	4	16
Second- ary	3	2	5	1	3	3	17
Prep- aratory	1	1	4	1	3	3	13
Compre- hensive	6	3	4	2	3	4	22
Public	4	0	4	1	2	3	14

In the analysis so far we have tried to pick out the objectives teachers in each school sample value most. It might be of use now to see what the teachers reject most forcibly and to ask if any pattern emerges from these items considered unimportant. If we ignore for the moment those marginal 'moderately important' objectives with means between 2.0 and 3.0 we can tabulate those which the teachers have ranked as 'rather unimportant' and 'totally unimportant' as follows:

Table 18 Part I Objectives with a mean below 2.0 and therefore assumed to be unimportant by each school sample.

9-13												13-16												Total Sample		
Juniors				Middle				Secondary				Preparatory				Comprehensives				Public				Obj-ective number	Rank in order	Mean
Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean	Obj-ective number	Rank in order	Mean						
12	24	1.9	13	29	1.7	16	27	1.7	1	27	1.9	17	31	1.8	11	25 $\frac{1}{2}$	1.8	22	25	1.8	22	25	1.9			
1	25 $\frac{1}{2}$	1.8	18	29	1.7	1	29	1.6	12	28	1.7	15	32	1.7	16	25 $\frac{1}{2}$	1.8	1	26	26	1.8	1	26	1.7		
23	25 $\frac{1}{2}$	1.8	24	29	1.7	2	29	1.6	13	30 $\frac{1}{2}$	1.5	1	34	1.3	20	27	1.7	13	28	28	1.7	13	28	1.6		
13	27	1.6	2	31 $\frac{1}{2}$	1.6	24	29	1.6	18	30 $\frac{1}{2}$	1.5	2	34	1.3	2	28	1.6	16	28	28	1.6	16	28	1.6		
22	28 $\frac{1}{2}$	1.5	16	31 $\frac{1}{2}$	1.6	13	31 $\frac{1}{2}$	1.4	22	30 $\frac{1}{2}$	1.5	14	34	1.3	13	30	1.5	24	28	28	1.6	24	28	1.6		
24	28 $\frac{1}{2}$	1.5	17	33	1.4	17	31 $\frac{1}{2}$	1.4	24	30 $\frac{1}{2}$	1.5	15	30	1.5	15	30	1.5	2	30	30	1.5	2	30	1.5		
2	30 $\frac{1}{2}$	1.4	15	34	1.3	15	33 $\frac{1}{2}$	1.2	15	33 $\frac{1}{2}$	1.1	17	33 $\frac{1}{2}$	1.1	18	30	1.5	17	31 $\frac{1}{2}$	31 $\frac{1}{2}$	1.5	17	31 $\frac{1}{2}$	1.3		
16	30 $\frac{1}{2}$	1.4	14	35	0.7	18	33 $\frac{1}{2}$	1.2	17	33 $\frac{1}{2}$	1.1	14	35	0.6	1	32	1.4	18	32	32	1.4	18	32	1.3		
15	33	1.1	14	35	0.8	14	35	0.8	14	35	0.6	14	35	0.6	17	33	1.3	15	33 $\frac{1}{2}$	33 $\frac{1}{2}$	1.3	15	33 $\frac{1}{2}$	1.2		
17	33	1.1	14	35	0.7	14	35	0.8	14	35	0.6	14	35	0.6	24	34	1.1	21	34	34	1.1	21	34	1.2		
18	33	1.1	14	35	0.7	14	35	0.8	14	35	0.6	14	35	0.6	14	35	0.8	14	35	35	0.7	14	35	0.8		
14	35	0.7	14	35	0.7	14	35	0.8	14	35	0.6	14	35	0.6	14	35	0.8	14	35	35	0.7	14	35	0.8		

N = 142

N = 27

N = 42

N = 26

N = 27

N = 19

N = 283

Table 19 An analysis of the items thought least important (means of > 2.0) in terms of Behavioural Types and Object Areas for the main 9-13 sample

JUNIORS			MIDDLE			SECONDARY			ALL 9-13 SAMPLE*		
Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
12	HC	A	13	CO	A	16	RE	BC	1	RE	A
1	RE	A	18	RE	BC	1	RE	A	12	HC	A
23	CO	EV	24	HC	EV	2	RE	WC	22	HC	EV/BC
13	CO	A	2	RE	WC	24	HC	EV	13	CO	A
22	HC	EV/BC	16	RE	BC	13	CO	A	2	RE	WC
24	HC	EV	17	HC	BC	17	HC	BC	16	RE	BC
2	RE	WC	15	HC	WC	15	HC	WC	24	HC	EV
16	RE	BC	14	RE	A	18	RE	BC	15	HC	WC
15	HC	WC							17	HC	BC
17	HC	BC							18	RE	BC
18	RE	BC							14	RE	A
14	RE	A									

N = 142

N = 27

N = 42

* Excluding Preparatory Schools.

Table 20 Part I An analysis of items thought to be unimportant (mean > 2.0) by each school group in terms of Types of Behaviour

	BEHAVIOURAL TYPES						Totals
	Higher Cog-nition	Repro-duction	Emotion	Conation	Creat-ivity	Function	
No. of items in Part I	10	8	6	4	3	4	35
Junior	5	5	0	2	0	0	12
Middle	3	4	0	1	0	0	8
Second-ary	3	5	0	1	0	0	9
Prep-aratory	5	3	0	1	0	0	9
Compre-hensive	2	3	0	0	0	0	5
Public	3	5	1	2	0	0	11

As we have seen the Junior teachers are prepared to see few items as 'important' so it is not surprising that their list of 'unimportant' items is correspondingly long. These 'unimportant' items seem to follow a clear pattern. Items which include behaviours where learning by heart or recalling facts about Literature are concerned (Reproductive behaviour) are rejected, as in items 1, 2, 16, 18 and 14. So too are Higher Cognitive or Conative items which ask the pupil to reflect, evaluate, classify, make significant comparisons, or see Literature in a wider context as in items 12, 23, 13, 22, 24, 15, 17. No items of Functional, Creative or Emotive behaviour appear with means below 2.0. In content terms the unimportant items cluster under the Author, Evaluation, the Work and its Contents, and Basic Literary Concepts areas. No item which is concerned with Reader Response, Literature in Society or the pupils' own Literary Creativity appears on this list.

Middle Schools reject fewer items, but those they give a mean above 2.0 (Numbers 12, 1, 23 and 22) are only marginally above, and of these only 22 is significantly different at the 5% level from the Junior Schools' list.

The Secondary Under 13 schools present an almost identical list to the Middle Schools' with the exception of objective 1 which the Middle Schools see as 'moderately' important (Mean 2.0) whilst the Secondary Schools see it as significantly less important at the 5% level with a mean of 1.6.

Table 21 An analysis of the items thought least important (mean of > 2.0)

in terms of Behavioural Types and Object Areas for the

Preparatory, Comprehensive and Public Schools.

PREPARATORY N = 26			COMPREHENSIVE N = 27			PUBLIC N = 19		
Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
1	RE	A	17	HC	BC	11	CO	A
12	HC	A	15	HC	WC	16	RE	BC
13	CO	A	1	RE	A	20	EM	RR/BC
18	RE	BC	2	RE	WC	2	RE	WC
22	HC	EV/BC	14	RE	A	13	CO	A
24	HC	EV				15	HC	WC
15	HC	WC				18	RE	BC
17	HC	BC				1	RE	A
14	RE	A				17	HC	BC
						24	HC	EV
						14	RE	A

If we move now to the smaller samples we find the Preparatory Schools differ only slightly from their Middle School counterparts in valuing items 2 and 16 slightly more highly (both are Reproductive objectives), and in ranking items 12 and 22 lower - both Higher Cognitive behaviours but only 22 evokes a significantly different response at the 5% level.

Objective	Middle Mean	Prep. Mean	Probability	Behavioural Type	Object Area
22	2.2	1.5	.042	HC	EV/BC

The Comprehensive sample rejects very few items and none of these decisively, but all are classifiable as Higher Cognitive or Reproductive behaviours in Ligru terms.

The Public School sample, marking consistently lower than the Comprehensive group, rejects six more items, four of them, 11, 20, 18 and 24, by significantly lower means. By Ligru classifications these are Conative, Emotive, Reproductive and Higher Cognitive behavioural objectives respectively. Objective 20, 'that the pupil should be able to find pleasure in knowing and identifying some literary techniques' is the only Emotive objective rejected by any sample.

Objective	Comprehensive Mean	Public Mean	Probability	Behavioural Type	Object Area
20	2.6	1.7	.030	EM	RR/BC

However, it would seem to be a mixed item with considerable Higher Cognitive activity in the 'knowing' and 'identifying' of the literary techniques.

Again, as with the Junior sample, all the items rejected by the

Middle, Secondary, Preparatory, Comprehensive and Public Schools fall in content terms within the Author, Basic Concepts, Evaluation and Work and its Contents categories. No objective with the Reader's Response, the reader's Literary Creativity, or Literature in Society as its object area was rejected. This seems to establish a clear and persistent pattern.

In considering the Comprehensive sample's rejection of such objectives as 14, 15, 17 and the Public School's of 11, 16, 20, 13, 15, 18, 17 and 14 which seem to cover much of what might be called 'background', 'techniques' and 'genres' it is useful to recall Yarlott's findings. He and Harpin questioned 1000 able 'O', and 'A' Level English candidates and found that although $\frac{2}{3}$ ds of them would welcome even more close textual study, "except in the case of highly committed 'A' level girls the survey revealed little desire among pupils to learn more about the background and history of English literature, even among those boys who might be expected to read English at university."¹ The 'A' level candidates were obviously older than the pupils our sample teach, but one wonders, on our results, whether the pupils' aversion to reading around a text was picked up from their teachers. Leslie Fiedler wrote:

The best criticism can hope to do is set the work in as many illuminating contexts as possible: the context of the genre to which it belongs, of the whole body of work of its author, of the life of the author, and of his times.²

Our sample might possibly agree that this is the task of the critic but most are sure it is not the job of the teacher.

The only objectives in Part I which remain unaccounted for are those 'moderately important' ones with means between 2.0 and 3.0.

1 G. Yarlott and W.S. Harpin, '1000 Responses to English Literature (1)' in Educational Research, Vol. 13, Part 1, London, 1970, p.8.
2 L.A. Fiedler, Love and Death in the American Novel, New York, 1966, p.10.

No significant new patterns, groupings or between-school differences seem to emerge from the following tables. Nevertheless they are included for the sake of completeness.

It is difficult to gauge the practical status of objectives which teachers see as 'moderately important'. Might these be included in a curriculum plan as an afterthought, or omitted because of pressure of time, or left to the individual teacher to include if he thought fit? One might speculate that some of the more 'academic' objectives in these lists, e.g. ones which stress Higher Cognitive or Reproductive behaviours, or take as their objects knowledge about the author and his times, or basic literary concepts, or focus on the work's contents and evaluating them, are suffering an eclipse because of current trends in English teaching. Perhaps the teachers are unwilling to drop them entirely into the 'unimportant' category because of old loyalties, doubts about the current fashions, or because examining boards still demand critical, evaluative and reproductive responses to Literature. Whatever the reasons these 'moderately important' objectives form a considerable proportion of the total. It might be of interest to conduct a similar survey in, say, five years' time to see if any of them have been promoted or demoted from this half-way house as fashions and theories change or harden.

Table 22 An analysis of the items considered 'moderately important' (means between 2.0 and 3.0) in terms of Behavioural Types and Object Areas for the main 9-13 sample.

JUNIORS			MIDDLE			SECONDARY			ALL 9-13 SAMPLE		
Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
29	FU	LS	8	EM	RR/WC	7	HC	WC	29	FU	LS
8	EM	RR/WC	21	RE	BC	29	FU	LS	8	EM	RR/WC
10	EM	RR/WC	19	HC	BC	19	HC	BC	30	HC	RR
25	HC	EV	35	EM	RR	21	RE	BC	10	EM	RR/WC
30	HC	RR	10	EM	RR/WC	11	CO	A	25	HC	EV
7	HC	WC	20	EM	RR/BC	20	EM	RR/BC	7	HC	WC
11	CO	A	23	CO	EV	23	CO	EV	19	HC	BC
19	HC	BC	11	CO	A	12	HC	A	21	RE	BC
21	RE	BC	12	HC	A	22	HC	EV/BC	11	CO	A
20	EM	RR/BC	22	HC	EV/BC				20	EM	RR/BC
			1	RE	A				23	CO	EV

Table 23 An analysis of the items considered 'moderately important' (means between 2.0 and 3.0) in terms of behavioural types and object areas for the smaller samples.

PREPARATORY			COMPREHENSIVE			PUBLIC		
Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area	Ranked Item	Behavioural Type	Object Area
2	RE	WC	11	CO	A	3	RE	WC
7	HC	WC	12	HC	A	12	HC	A
9	HC	WC	13	CO	A	21	RE	BC
11	CO	A	16	RE	BC	22	HC	EV/BC
16	RE	BC	18	RE	BC	23	CO	EV
20	EM	RR/BC	20	EM	RR/BC	25	HC	EV
21	RE	BC	24	HC	EV	27	RE	LS
23	CO	EV	35	EM	RR	29	FU	LS
25	HC	EV				32	CR	LC
27	RE	LS				35	EM	RR
29	FU	LS						
30	HC	RR						

iii Sub-group responses to Part I

We have now examined the similarities and significant differences between school types in their ranking of objectives in Part I.

It would be of interest to know if there are significant differences between sub-groups of teachers within any one type of school. For example do male junior teachers have the same rankings for the objectives as female junior teachers? We can also look for similar differences between old and young teachers, specialists and non-specialists, and experienced and inexperienced teachers. Accordingly programmes were run to bring out any significant differences between these sub-groups. It is unnecessary to present the tables in full, but the objectives where there was a statistically significant difference between the means at the 5% level are listed in the following tables.

Part I Significant differences at the .05 level in the responses of male and female teachers in the school samples.

Junior-Infant Schools (73 Men, 69 women)

Item	Female Mean	Male Mean	Probability
No significant differences for any item			

Middle School (9 men, 18 women)

No significant differences for any item			
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Secondary 9-13 (18 men, 24 women)

19	2.9	2.2	.043
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N.B. All Public and Preparatory teachers in the samples were male.

Comprehensives 13-16 (18 men, 9 women)

Item	Female Mean	Male Mean	Probability
2	2.1	0.9	.004
12	3.3	2.4	.030
18	2.9	1.9	.038

The most important finding in looking at the male and female teachers' responses is the very large measure of agreement. Only one item in the whole of the 9-13 group (100 men and 111 women) brought out any real difference in response and this would seem to suggest that women teachers would value more highly an analytic approach to the reading of books - but then neither see the item itself as being of great importance.

The three items (2, 12, 18) isolated by an analysis of the Comprehensive returns must be read with the size of the sample in mind. There were only 18 men and 9 women in this sample so the generalizations from it are very limited. However, again the women seem to stress knowledge of techniques more than the men, to be prepared to resort to 'formal' methods of learning by heart, and to stress 'background' as a help to a fuller reading of a book. As well as the sampling limitations it should be noted that only in the case of item 12 does the difference become wide enough for us to say the women find this an 'important' item (mean 3.3) and men 'moderately important' (mean 2.4).

Significant differences between 'Old' and 'Young' teachers at the 5% probability level

Junior-Infant Schools (57 Young, 84 Old)

	'Young' Mean	'Old' Mean	Probability
2	1.2	1.6	.004
22	1.8	1.4	.036

Middle School (12 Young, 15 Old)

2	1.1	2.0	.036
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Secondary Under 13 (20 Young, 22 Old)

1	1.1	1.9	.009
19	2.2	2.9	.041

Preparatory (16 Young, 10 Old)

13	1.8	0.9	.006
14	1.0	0.1	.014

Comprehensives 13-16 (17 Young, 10 Old)

	'Young' Mean	'Old' Mean	Probability
4	5.0	4.7	.016
33	4.6	3.7	.004
34	4.6	3.8	.035

Public Schools 13-16 (6 Young, 13 Old)

3	1.8	3.4	.040
13	.8	1.8	.029

It might be expected that there would be a significant difference between those teachers trained in the last twenty years, and those teachers aged from forty to retiring age. Twenty-five percent of the total sample were in fact in the 50+ age group, and the consolidating of the original four age groups into 'Young' and 'Old' led to there being 128 in the 'Young' group and 155 in the 'Old', so that if anything the sample favoured the older teachers. In the event expectations of marked differences between the two groups were not fulfilled.

There is a slightly higher mean for item 2 which suggests children should be able to recite poetry by heart given by the older teachers of the Junior and Middle schools, but at the same time they do not see it as an 'important' objective. Surprisingly, perhaps, the young Junior teachers are slightly more in favour of item 22 which suggests comparing works by their formal features, but again it is not an objective either group value highly. Nor is item 19 where the older teachers are more in favour of close textual reading.

In the small Preparatory sample the younger teachers seem more strongly in favour of items 13 and 14 which suggest knowledge about literature as suitable objectives, but again they are not 'important' objectives.

It seems that no clear pattern emerges from the main 9-13 sample and that if differences occur they are not over clear or important issues.

In the 13-16 group the samples are small and all one can note is that items 4, 33 and 34, all very popular emotional or creative objectives, evoke slightly more enthusiasm from the 'Young' group.

In the Public school sample there seems a curious disparity between the older teachers' response to item 3 which they give a mean of 3.4 and the younger teachers' response which is to arrive at a 1.8 mean. This is enough to make the difference between an 'important' and an 'unimportant' objective. Item 3 asks the pupil to give an account in his own words of the main features of some literary works. They differ again on item 13 but neither see the item as important.

One must conclude in the 13-16 samples that nothing of real significance emerges either because the samples are so small or because no common thread runs through the differing responses.

Significant differences between Specialist and Non-Specialist teachers of English at the 5% probability level

Junior-Infant Schools (38 Specialists, 104 Non-Specialists)

Objective	'Spec.' Mean	Non-Spec. Mean	Probability
No difference found			

Middle Schools (14 Specialists, 13 Non-Specialists)

31	4.3	3.3	.043
33	4.8	3.9	.035
34	4.6	3.5	.018

Secondary Under 13s (30 Specialists, 12 Non-Specialists)

6	4.5	3.9	.015
19	2.8	2.0	.036
21	2.7	1.7	.016
26	4.2	3.4	.038
28	4.7	3.5	.000
30	4.0	2.8	.006
31	4.4	3.7	.011
34	4.3	3.4	.009

Preparatory Schools (13 Specialists, 13 Non-Specialists)

8	3.7	2.4	.010
30	3.3	1.8	.007

Comprehensive 9-13 schools (24 Specialists, 3 Non-Specialists)

Objective	'Spec.' Mean	Non-Spec. Mean	Probability
31.	3.7	5.0	.050

All Public School teachers claimed to be Specialists.

The one recurring feature of this analysis of the difference in response between specialists and non-specialists is that, with only one exception in the Comprehensive sample, the specialists show more enthusiasm for the objectives they approve and mark them higher. No differences appear in the Junior sample but it is obvious in the Middle school sample where three 'important' items become 'very important' to 'extremely important' for the specialists. In the 9-13 Secondary sample the same pattern appears with the responses to items 6, 26, 28, 31 and 34 - all items receiving stronger approval from the specialists.

Again with items in the middle range the specialists mark higher, enough to make item 21 (a Reproductive behavioural item concentrating on Basic Literary Concepts) 'moderately important' for them while it remains 'unimportant' for the non-specialists.

Number 30 which asks that the pupil 'reflects on how Literature relates to his own and others' experience' brings out the biggest difference - enough for it to be 'very important' for the specialists, but for it only to achieve a mean of 2.8 for the non-specialists.

A similar divergence appears over this item in the small Preparatory sample, and again the specialists are more enthusiastic for item 8 which stresses Emotional behaviour and the Reader's Response to the contents of works.

The Comprehensive groups differ over only one item, number 31 which both see as important, but the non-specialists rate as 'extremely important' - but it is worth noting that they are only three in number.

Significant differences at the 5% level between 3 categories of Experienced teachers within each school group (i.e. teachers with 5-10 years experience, those with 10-20, and those with 20+)

JUNIOR SCHOOLS (5+ = 56 teachers, 10+ = 47, 20+ = 38)

Objective	5+ Years (Mean)	10+ years (Mean)	Probability
3	3.0	3.5	.031
4	4.4	4.7	.038
30	2.3	2.9	.025

Objective	5+ Years (Mean)	20+ Years (Mean)	Probability
2	1.2	1.8	.001
14	0.6	0.9	.040
29	2.6	3.4	.001
30	2.3	2.9	.020
32	3.8	4.3	.005

No differences found between 10+ and 20+ groups.

MIDDLE SCHOOLS (5+ = 13 teachers, 10+ = 10, 20+ = 4)

No differences found between 5+ and 10+ groups.

Objective	5+ Years (Mean)	20+ Years (Mean)	Probability
1	1.6	3.5	.009
23	2.9	1.0	.024

Objective	10+ Years (Mean)	20+ Years (Mean)	Probability
1	1.8	3.5	.040
5	4.6	3.0	.000
25	3.2	1.7	.012
26	4.0	2.7	.016

SECONDARY UNDER 13S (5+ = 19 teachers, 10+ = 17, 20+ = 6)

No significant differences found between 5+ and 10+ groups.

Objective	10+ Years (Mean)	20+ Years (Mean)	Probability
26	4.2	3.0	.041
35	3.0	4.3	.042

Objective	5+ Years (Mean)	20+ Years (Mean)	Probability
26	4.0	3.0	.049

The break-down of the Preparatory, Comprehensive and Public School samples into these three categories provided groups too small to yield significant results.

When we consider the significant differences between the responses of three levels of experienced teachers in the Junior schools it immediately appears that the least experienced group (5-10 years) mark items 3, 4 and 30 lower than those with 10 - 20 years experience, and five other items significantly lower than the most experienced group of all. Between the two more experienced groups no significant differences appear. This is difficult to account for. Do the more experienced teachers increase in conviction and perhaps enthusiasm? Have the inexperienced teachers not yet attained certainty in what they see as important, or have doubts set in early? The differences which do appear, are not sufficiently big, however, to change the status of any of these items from 'important' to 'unimportant' or vice versa.

No such simple trend appears in the Middle School groups. The short and middle experience groups agree but the small (4) group of teachers with 20 or more years experience give an unexpectedly high mean of 3.5 to item 1 which asks 'that the pupil should be able to list a number of book titles and/or authors'. Neither of the other two groups see this as even 'moderately important'.

On other items, however, this very experienced group value items considerably lower so that for them item 23 which asks the pupil to seek critical criteria is 'rather unimportant' whereas the 5+ group with a mean of 2.9 see it as approaching the status of 'important'. On three other items stressing the pupils' positive attitude to worthwhile literature (5), his ability to evaluate literature on the basis of his own criteria (25) and his selection of his reading with independence and discrimination (26) the 20+ group give means significantly lower than

the group with 10 to 20 years experience, to such an extent indeed that items 25 and 26 fall below the 3.0 mean for the 20+ group and well above it for the 10+. It is difficult to see why this should be the case as both items seem unexceptional long-term objectives that one might expect Middle School teachers to be working towards. It must be remembered, however, that the four teachers in this very experienced category form a very small sub-group, and it might well be an untypical one.

Oddly enough item 26 again emerges as a significant point of difference between the 20+ years experience group and the other two in the Secondary sample. Again the most experienced teachers rank it lower (but still as 'important' with a mean of 3.0), whilst the others see it as 'very important'. There is also a slight difference of emphasis on item 35 which concerns the pleasures derived from the book as an object which the more experienced teachers (perhaps with memories pre-dating paperbacks) value more highly. Again the 20+ group here is small, numbering only six.

Other school groups were not considered because when computer programmes were run there proved to be very small numbers in many of the categories.

It might be expected that the results in terms of the 'inexperienced' and 'experienced' sub-categories would correlate very closely with those for the 'young' and 'old' sub-categories, but there proved to be no significant overlap in the items differing at the 5% level.

Summary

What are the main patterns to emerge from this analysis of Part I? The following conclusions are derived from the main 9-13 sample on which this research focusses, but significant differences by the smaller samples are noted.

1. The main finding is the high degree of unanimity on what items are important, moderately important and unimportant, and in what order of priority they are to be ranked.
2. In terms of behaviours all groups value those which are Creative, Emotional and Functional.
3. The Middle School sample adds to the items it holds in common with the Junior school several items with a Higher Cognitive content.
4. The 9-13 Secondary schools do not lay the same stress on Higher Cognitive behaviour as the Middle School but prefer to substitute Emotional behaviour items.
5. Little interest is shown by any group in behaviour of a Reproductive, Conative or Higher Cognitive kind.
6. In terms of contents all groups value those which stress the Reader's Response, the reader's own Literary Creativity, and to a much less extent Literature in Society and the Work and its Contents.
7. Little interest is shown in any items with content areas which stress Evaluation or Basic Literary Concepts, and all groups reject items with Author content areas as unimportant.
8. There is an increase in the number of objectives that are endorsed as we move up from Junior teachers, to Middle, Secondary and Comprehensive teachers who offer more objectives than any other group.
9. No very significant differences appear in response between Male and Female teachers, 'Old' and 'Young' teachers, Specialists and Non-specialists or those in three categories of experience in any school sample.

iv Comments

These findings would seem to confirm Ligru's findings and Klingberg's comment that, "This result may be a manifestation of an international trend to emphasize the literary response".¹ In short, the teacher's focus has shifted from the book to the reader. Squire and Applebee in their survey of 42 British schools chosen as being "in the vanguard of their profession" in English studies comment,

At no time are the students given a conscious method of analysis or the language to talk about literature or language as a study of form. Everything is geared to feeling, not knowing.

and

Intellect is out: feeling is in. Education is for citizenship and personal expression, not for learning facts or developing critical ability.²

Everywhere they note the rejection of the cognitive for the affective and the neglect of literary history, great works and the study of genres in favour of immediate response and the triggering off of the students' own writing - all trends evident in the results in this chapter. If it is the job of the critic to set Literature in as many meaningful contexts as possible (social, historical, biographical, literary) then this is not a task the teachers feel is theirs. They wish to set the book firmly in the context of the reader's own life, feelings and creativity.

Can we then take these results as a confirmation of Dixon's view that the Growth model is the only feasible one for our schools today? Dixon's book, as we have seen, was only one source for the questionnaire so that items were not formulated with his three-fold model in

1 Bulletin 11, p.42.

2 Squire and Applebee, p.87.

mind. However, a copy was sent to John Dixon to see if he found any items clearly in one category or another. He pointed out,

the problem is one of "ideal type" descriptions
and

the reason why "features" are not distinctive is a) that they in fact overlap across the ideal types or b) that the wording of the "feature" is not discriminating enough - which would be understandable¹

(i.e. because they were not formulated with Dixon's categories in mind).

Nevertheless he found 10 of the 35 items in Part I as distinctively in one category only.

Skills: 2,3,11,14,18,21,27.

Heritage: 5.

Growth: 32,33.

In addition it was felt that by accepting Pat D'Arcy's linking of the Heritage model to an Historical approach to teaching literature, the Skills with a Genres approach and the Growth with a Thematic approach further items could be added to this list.² F.S. Whitehead was consulted as a further expert opinion and agreed with the following allocations made by the present writer:

Skills: none

Heritage: 7,12,13,15,16,19,20,22,24.

Growth: 8,34.

This leaves 14 objectives uncategorized in terms of Dixon's models.

With those objectives the schools in the main 9-13 sample considered 'important' no clear findings emerge because so many of these items defy clear categorization in Dixon's terms.

1 Correspondence from John Dixon, 7th May 1975.

2 Pat D'Arcy, Reading for Meaning Vol. 2, London, 1973, p.22.

Junior	Middle	Secondary
32 Growth	33 Growth	33 Growth
33 Growth	32 Growth	32 Growth
5 Heritage	5 Heritage	5 Heritage
27 Skills	27 Skills	3 Skills
34 Growth	7 Heritage	27 Skills
3 Skills	34 Growth	34 Growth
	3 Skills	8 Growth
Unclassified	Unclassified	Unclassified
4,6,28,31,26,35,9	4,6,28,31,26,9,30, 29,25,7.	4,6,28,31,26,30,10, 35,9,25.

The results here are inconclusive because Dixon's models are 'ideal' ones (or very oversimplified) and most objectives formulated by theorists or supported by teachers themselves are common to all three schools (e.g. 6, 28) or to two (Heritage and Growth item 30), or defy all three (No. 35). In practice no teacher can consistently ignore Skills, or entirely discard the Literary Heritage or ignore Growth objectives, and a reading of David Shayer's history of the subject¹ confirms that they never did. What probably happens is that his priorities shift week by week or class by class under such pressures as an examination requirement, employers' demands, his own reading enthusiasms and the type of children he is teaching.

Oddly enough a much clearer picture emerges if we look at the items the teachers rank as 'unimportant'.

1 D. Shayer, The Teaching of English in Schools 1900-1970, London, 1972.

Juniors	Middle	Secondary
12 Heritage	13 Heritage	16 Heritage
23 Heritage	18 Skills	2 Skills
13 Heritage	24 Heritage	24 Heritage
22 Heritage	2 Skills	13 Heritage
24 Heritage	16 Heritage	15 Heritage
2 Skills	15 Heritage	18 Skills
16 Heritage	14 Skills	14 Skills
15 Heritage		
18 Skills		
14 Skills		
Unclassified	Unclassified	Unclassified
1,17	17	17

Before we comment further on these rejected items it needs to be said firstly that there were only three clearly definable Growth items in Part I so that their chances of rejection (and endorsement) were smaller, and secondly Literature teaching per se is not the central concern of the Growth model which rather focusses on the child's experience and his ability to handle this in language, especially speech. Invariably much of the child's experience and language use is not derived from Literature but is rather personal, social and community-based. Many of the Growth model's objectives are therefore not represented at all in Part I but will appear in Part II under such headings as Language objectives, Personal Development objectives, Social, Community and Ethical objectives.

Nevertheless, if there is no clear mandate for the Growth model in the list of 'important' objectives there does seem a strong rejection of Heritage and Skills objectives in those thought 'unimportant'. These seem to cluster under three broad headings.

Firstly those which ask the pupils to list book titles and authors and recite poetry or quote by heart (Nos. 1 and 2). 'List' and 'recite' are unfashionable words today perhaps because they imply a parrot-like repetition with no understanding or response involved. They need not imply this dreary lack of involvement however when one remembers how children learn nursery rhymes, pop-songs, football teams, chants and television jingles. The problem is to make them want to commit poetry to heart as much as they do some of the less demanding things just mentioned.

The second unpopular cluster of objectives (Nos. 12, 13, 14, 15) are Heritage model objectives asking that the pupil be able to see what he reads in a social, historical and cultural context. This confirms American impressions of British practice. Squire and Applebee report almost 40% of their British sample reject any study of literary history whatsoever and most found it unnecessary to talk of Mark Twain or Ernest Hemingway as being in a specifically American tradition.¹ It also worried Squire and Applebee's team that the teachers' stress on pleasure and accessibility (already noted in our findings) leads them to avoid whole areas of our literary past.

Do teachers of English have no responsibility to make accessible to young readers work they would not attempt on their own? Milton, Fielding, most of the eighteenth century, all of the Romantics except perhaps Wordsworth and Blake, all the Victorians except a bit of Dickens and perhaps Emily Brontë - are they really inaccessible?²

To be read with understanding these authors would surely need some historical contextualization, but their sample strongly reject a historical or chronological approach to teaching literature in the same way that the present sample do.³

1 J.R. Squire and R.K. Applebee, Teaching English in the United Kingdom, Illinois, 1969, p.89.

2 *ibid.*, p.98.

3 See Particularly *ibid.*, Table 14, p.99, Table 36 p.265, and Table 40, p.270.

It is understandable that Junior or Middle teachers reject these items, at least as short-term objectives, because to be meaningful they require wide reading of books from all eras. That the secondary sample with its bias towards objectives of an emotional nature rejects them is also understandable insofar as they are cognitive and reproductive behaviours with the danger that if they are badly taught they end up instilling facts about literature rather than responding to the text itself. The Comprehensive sample, unrepresentative though it may be, at least allows items 12 and 13 to be 'moderately important', but like all the others rejects the comparison of works across periods (15) and places the giving of factual accounts of the outline of the development of literature in Western culture (14) at the bottom of its list. We may agree these are very long-term objectives probably attainable by only a few of the pupils, and not during their school life but later in university or college specialist English studies.

The third unpopular kind of objective was to do with having a basic knowledge of genres (16), being able to classify works (17), being able to give an account of literary techniques (18) and being able to make significant comparisons between works of literature (22) - all Skills or Heritage objectives of a Higher Cognitive or Reproductive nature. Basically these are the skills and tools of the academic critic and as such the teacher of the 9-13 year olds may see them as beyond him to instil, or even lay the foundations for them as long-term objectives.

In the 13-16 group the Comprehensive teachers reject only item 17 but the Public Schools reject 16, 17 and 18. This lack of stress on the genres and techniques of literature was a thing which struck Squire and Applebee's American observers most forcibly. As they concluded, "While the end product of the American educational system is the critic,

the end product of the emerging British system is the artist", an exaggeration with perhaps some truth in it. While acknowledging the liveliness of much of our literature teaching they deplored the single stress on what a poem said to the individual and the neglect of attention to how it said it; and the general "deemphasis on cognitive learning" so that the teacher in the end becomes unwilling to direct discussion towards detailed critical reading of a text with the result that in one case "Students had better intellectual responses than their teacher, asked more intellectual questions than the teacher gave responses".¹ They also shrewdly observed that this affective stress is suddenly abandoned around the 4th year in secondary schools when public examinations loom which demand just these critical cognitive skills and knowledge of particulars and closely read texts which have been neglected so long.

These same public examinations reveal the danger of teaching these critical skills and terminology as if they were knowledge about literature that could be learned and applied in a mechanical way. Children can be taught to manipulate the terms of literary criticism without in any way finding it helps them to make the text a more graspable experience. The Bullock Report quotes T.S. Eliot on practical criticism with approval:

It cannot be recommended to young people without grave danger of deadening their sensibility ... and confounding the genuine development of taste with the sham acquisition of it.²

It also quotes research to show that the end result of teaching about literature in a mechanical factual way is that the pupils never read it again.

¹ *ibid.*, p.101.

² The Bullock Report, p.135, 9.23.

Associated with this manipulation of the critical equipment without real engagement with the texts is the repeating and inheriting of other people's judgments which the Bullock Report also deploras as a result of public examinations. It will be noticed that item 24 'that the pupil evaluate literature on the basis of criteria laid down by others' is firmly rejected by all groups. Their corresponding enthusiasm for item 25 'that the pupil evaluate literature on the basis of criteria he has worked out for himself' is, one feels, right and to be expected.

It would appear that the teaching of a critical vocabulary and techniques of analysis is not a high priority for this sample. They do, however, have as important objectives that the pupils be able to cope with turning what they have read into their own words and to read critically (items 3, 7, 9, 25). Perhaps all these objectives might be furthered if the pupils had at least a rudimentary critical vocabulary with which to communicate their insights, but the important factor is how this is taught. It could be meaningless jargon, or it could be imparted memorably and at the exact point in their reading when such a term was helpful in letting the child come to grips with his reading experience. The subtleties of literary criticism can otherwise be postponed until university level when the few who need it have acquired the wide reading experience that makes it meaningful.

Perhaps the teachers have rejected these cultural and critical items because they too have their suspicions that it is only a matter of applying rules, techniques and facts about literature that makes a critic. W.A. Murray disabuses them:

Literary criticism is an activity involving the whole personality - analytical power, memory, experience, imagination, judgment both aesthetic, and social or moral. It is a slow and

rare growth in individuals. I do not believe it to be a matter of absolute standards at all. It does not seem to me to be teachable as any kind of learned skill, system or dogma. The rote-learned product of the opposite point of view is everywhere visible in the standard critical essays of our examination system, which prove only that our students can master the current critical register and are therefore passably good at language.¹

Perhaps we should not reject the close critical reading of books but seek to get a clearer idea of what this really involves and then devise an effective way of teaching it.

These necessarily brief comments on the findings of Part I receive further elaboration in some areas in Chapter 12 where the overwhelming popularity of pleasure as the prime objective and the use of literature as a starting point for the pupil's own creativity receive more detailed scrutiny.

The following two tables present a summary of the objectives the combined main 9-13 group consider important and the objectives they reject as unimportant.

1 W.A. Murray, 'What are we trying to Test?' in Bagnall, 1973, p.221.

Table 24

Objectives considered important by main 9-13 sample (211 respondents)

Objective Number	Objective (in rank order)
4	That the pupil should be able to derive pleasure from literary works.
6	- be in the habit of reading literature.
33	- give expression to his own experiences in a literary form (e.g. writes stories, poetry, acts, plays with words, etc.)
28	- look for literature on his own initiative.
32	- recreate his <u>literary</u> experiences through dramatization, painting, writing, retelling orally, etc.
34	- find satisfaction in expressing himself in a literary form.
31	- picture in his imagination the characters and events in literary works.
5	- have a positive attitude to worthwhile literature.
26	- select his literature with independence and discrimination.
35	- derive pleasure from the print, binding, lay-out and illustrations of well-produced books.
3	- give an account in his own words of the main features of some literary works.
27	- give an account of how to obtain information about literature and gain access to literature (libraries, catalogues, indexes, reviews, etc.).
9	- able to interpret and explain in his own words the message or main themes in literary works.

Table 25

Objectives considered unimportant by the main 9-13 sample (211 respondents).

Objective Number	Objective (in rank order)
1	That the pupil should be able to list a number of book titles and/or authors.
12	- reflect upon the connection between the life and society of the author and his work.
22	- make significant comparisons between works of literature (e.g. their form, setting, mood, etc.).
13	- take an interest in the history of literature.
2	- recite poetry by heart or quote passages from literary works.
16	- have a basic knowledge of the different genres in prose, poetry and drama.
24	- evaluate literature on the basis of criteria laid down by others.
15	- reflect upon the similarities and differences between literary works from different periods.
17	- classify a literary work (e.g. by genre, motif, etc.).
18	- give a factual account of the techniques of style, composition, rhythm and figurative language.
14	- give a factual account of the main outlines of the development of literature in Western culture.

In this section we must consider objectives where Literature is not the object of behaviour per se but is seen as a means to another kind of end beyond itself: for example to social, religious or language goals.

The respondents were asked to consider two things. Given an educational objective, e.g. 'The pupil should be able to identify a large number of words', he is asked to say how important he finds this as an objective. Having done that he is then asked to assess the usefulness of Literature as a means of reaching that objective. In other words, does he think teaching Literature to children will be a useful way of improving their vocabulary. The 60 items cannot be quite so simply processed as those in Part I because of their double demands on the respondents.

Again the mean expressed to one place of decimals will be the main measure. A mean of 3.0 or above will be taken to indicate an important educational objective, and a mean below 3.0 to indicate a less important one. Similarly a mean of 3.0 and above will indicate the sample think Literature a useful means of achieving a particular educational objective. After this initial sorting by the 3.0 mean other refinements are possible.

The respondents are asked to assess the importance of the educational objectives so that it would seem appropriate to rank these objectives against each other, at least in certain groups. What we cannot do, however, is rank the 'usefulness of literature' half of each item as this is tied specifically to the educational objective in the first half of the item.

If we take the 3.0 mean as the dividing line between more or less important educational objectives and between Literature as a more or less useful tool in achieving them then the following four main groupings

will occur.

		Importance as an Educational Objective	
		< 3	≥ 3
Usefulness of Literature as a Means	≥ 3	(a)	(b)
	< 3	(c)	(d)

- (a) Literature is valued highly as a means but the objective is not seen as important.
- (b) The objective is seen as important and Literature is seen as a useful means of achieving it.
- (c) The objective is not important and Literature is not seen as useful in achieving it.
- (d) The objective is important but Literature is not seen as a useful means of achieving it.

Our greatest interest will be in (b) where the teachers decide both that an educational objective is important and that Literature is a useful means of attaining it. The other three combinations are of interest too, particularly perhaps (c), but they will be treated in less detail.

We begin, therefore, with tables of all those items which score means of 3.0 or above on both parts of the question.

Table 27 Part II Educational Objectives seen as 'important' by the 13-16 samples and where Literature is also seen as a useful means of achieving those objectives.

COMPREHENSIVES N = 27			
Objective Number	Behavioural Type	Educational Objective	Literature as Means
36	RE	3.8	4.1
37	HC	4.1	4.4
38	CO	4.0	3.8
39	FU	4.6	4.2
42	FU	3.8	3.0
43	FU	4.9	3.6
44	EM	4.7	3.5
45	FU	4.5	4.4
46	HC	4.2	3.5
47	CR	4.2	3.8
49	FU	4.2	3.5
50	CO	4.6	3.5
51	HC	4.6	3.6
52	FU	4.8	3.2
53	RE	3.7	3.5
57	EM	3.1	3.7
58	FU/EM	3.0	3.6
59	FU/EM	3.2	3.7
64	EM	3.3	3.4
65	FU	3.7	3.3
67	HC	3.7	3.4
77	RE	3.7	3.1
78	HC	4.2	3.9
79	EM	4.1	4.3
81	FU	4.6	3.7
82	HC	4.2	4.5
83	FU	3.8	3.7
84	HC/EM	4.0	4.0
85	HC/FU	4.4	4.2
87	CO	3.5	3.3
91	CO	4.4	3.3
93	EM/HC	4.1	4.2
94	HC	4.1	4.0
95	EM	3.7	3.5

PUBLIC SCHOOLS N = 19			
Objective Number	Behavioural Type	Educational Objective	Literature as Means
36	RE	3.8	3.7
37	HC	4.0	3.8
38	CO	3.9	3.6
39	FU	4.5	3.8
43	FU	4.6	3.4
44	EM	4.1	3.8
45	FU	4.3	4.3
46	HC	4.0	3.5
47	CR	3.8	3.3
49	FU	3.8	3.1
50	CO	4.3	3.9
51	HC	4.3	3.9
52	FU	4.4	3.1
53	RE	3.9	3.6
64	EM	3.3	3.1
78	HC	4.0	3.8
79	EM	3.8	3.9
81	FU	4.2	3.4
82	HC	4.3	4.2
83	FU	3.6	3.3
84	HC/EM	3.5	3.0
85	HC/FU	4.1	3.6
91	CO	4.2	3.1
93	EM/HC	3.7	3.8
94	HC	3.7	3.2

Traditionally the second main area of concern for the English teacher after Literature has been Language. The questionnaire items numbered 36 to 47 are a distinct group concerned with Language objectives, and added to them are two on logical thought (Nos. 48, 49) which seem closer to language objectives than any other group within Part II. Within this group it would seem legitimate to rank the educational objectives in order of the teachers' preference. The second part of each item, the usefulness of Literature as a means of achieving that particular objective remain unrankable and tied specifically to that objective.

We are primarily interested in educational objectives the teachers value, and which they see Literature as a useful means towards achieving - i.e. where both halves of each item achieve a mean of 3.0 or more. This enables us to compile the following tables.

Table 28 Part II Language and Logic items (36-49) where the Educational Objective is seen as important, and Literature is seen as a useful means of achieving that objective. The Educational Objectives are ranked by Means.

JUNIORS			MIDDLE			SECONDARY			COMBINED 9-13 SAMPLE		
Rank	Object-ive	Mean	Rank	Object-ive	Mean	Rank	Object-ive	Mean	Rank	Object-ive	Mean
1	43	4.3	1 $\frac{1}{2}$	39	4.5	1	43	4.5	1	43	4.4
2	44	4.2	1 $\frac{1}{2}$	43	4.5	2	44	4.4	2	44	4.3
3	39	4.1	3 $\frac{1}{2}$	38	4.3	3 $\frac{1}{2}$	38	4.0	3 $\frac{1}{2}$	38	4.1
4	38	4.0	3 $\frac{1}{2}$	45	4.3	3 $\frac{1}{2}$	39	4.0	3 $\frac{1}{2}$	39	4.1
5 $\frac{1}{2}$	45	3.9	5	44	4.2	5	45	3.8	5 $\frac{1}{2}$	45	3.9
5 $\frac{1}{2}$	47	3.9	6	47	4.1	6	47	3.7	5 $\frac{1}{2}$	47	3.9
7	36	3.6	7	36	3.9	7	46	3.6	7 $\frac{1}{2}$	36	3.6
9	41	3.5	8	46	3.8	8	36	3.5	7 $\frac{1}{2}$	46	3.6
9	42	3.5	9	42	3.7	9 $\frac{1}{2}$	37	3.4	9	42	3.5
9	46	3.5	10 $\frac{1}{2}$	37	3.5	9 $\frac{1}{2}$	49	3.4	11	37	3.4
12	37	3.3	10 $\frac{1}{2}$	41	3.5				11	41	3.4
			12	49	3.2				11	49	3.4

PREPARATORY			COMPREHENSIVE			PUBLIC		
1	43	4.7	1	43	4.9	1	43	4.6
2	44	4.5	2	44	4.7	2	39	4.5
3	39	4.2	3	39	4.6	3	45	4.3
4	47	4.1	4	45	4.5	4	44	4.1
5	38	4.0	6	46	4.2	5 $\frac{1}{2}$	37	4.0
7	37	3.8	6	47	4.2	5 $\frac{1}{2}$	46	4.0
7	45	3.8	6	49	4.2	7	38	3.9
7	46	3.8	8	37	4.1	9	36	3.8
9	42	3.7	9	38	4.0	9	47	3.8
10	49	3.5	10 $\frac{1}{2}$	36	3.8	9	49	3.8
11	36	3.2	10 $\frac{1}{2}$	42	3.8			

Rank order correlation coefficients (p) were then obtained.

9-13 Group	Junior-Middle Schools	0.9494
	Junior-Secondary Schools	0.93961
	Middle-Secondary Schools	0.9297
	Preparatory-Middle Schools	0.8566
13-16 Group	Comprehensive-Public Schools	0.9231

This involved looking at all the fourteen Language-Logic items and ranking them by the means found for the importance of each item as an educational objective. It should be noted that the Preparatory-Middle School correlation, whilst still high, is lower than between other pairs.

If we again run a check with totally differing samples such as the Juniors and Comprehensives, as we did in Part I, they still correlate highly, but not as highly as between more similarly composed pairs in the samples.

Comprehensive-Juniors	0.7835
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These figures show a high degree of unanimity across all school groups. All consider language objectives important and all consider Literature a useful means of achieving those objectives. The fact that the objectives for the teachers of the youngest pupils are very similar to those for teachers of sixteen year olds suggests the former group

see it as important that a start is made to the long-term objectives as soon as possible. Obviously at each age and developmental level different methods and materials will be needed to increase vocabulary, or further effective speech or foster an appropriate and personal style, and so on.

Of the 14 items in this Language and Logic section only two were excluded from their lists by all groups, numbers 40 and 48:

'That the pupil should be able to give an account of grammatical rules.'

'That the pupil should be able to define abstract concepts.'

The first is now obviously out of fashion since linguisticians demolished 'Traditional Grammar' without replacing it by anything accessible to children, as yet. The second probably seems too rigidly intellectual for even the 13-16 sample, or was perhaps too imprecisely expressed. The following table shows the degree to which all samples found these objectives unacceptable.

Table 29 Returns on two items thought by all respondents to be unimportant objectives which are not helped in their attainment by Literature.

School	Item	Importance as an Educational Object	Importance of Literature as a Means
Juniors	40	2.0	2.2
	48	2.0	2.3
Middle	40	2.1	2.0
	48	2.3	2.3
Secondary	40	1.5	1.8
	48	2.0	2.7
Preparatory	40	2.0	1.1
	48	1.8	1.9
Comprehensive	40	1.2	0.8
	48	2.8	2.3
Public	40	1.4	1.0
	48	2.8	2.0

Other items missing from one or more sub-group lists (e.g. Nos. 41, 42 from the Secondary, 41 from the Preparatory and 49 from the Juniors) are all to be found in the area where objectives are considered valuable but Literature is thought to be only moderately useful in achieving them. However, in nearly all cases the means for the usefulness of Literature hover around 2.9 and so the rejection is not decisive.

If we look in more detail at the endorsed Language and Logic items it appears that those concerned with communication (Nos. 43, 44 and possibly 47) receive a higher measure of support. The vocabulary items (36, 37, 38, 39) are also high in the lists, as are those stressing comprehension skills in reading and listening (45, 46). The grammar items are not so strongly endorsed - in fact, as we have seen item 40 is rejected by all groups, and 41 (that the pupil takes pains to write and speak in a grammatically correct way) appears towards the end of most lists. Similarly the item stressing spelling and punctuation (No. 42) is either absent or appears in the bottom half of the lists. The teachers presumably see no contradiction in this relative lack of stress on the teaching of the mechanics of communication and their unanimity that clear and effective communication is their highest priority. Their rejection of one logic item (48) and lower ranking of the other (49) might similarly be questioned. These priorities make some sense, however, if we see the Functional and Emotional communication items as complex, long-term general objectives, and the logic, punctuation, grammar and spelling objectives as shorter-term lower-level skills necessary for, and contributing towards, these higher objectives.

It is difficult to draw conclusions from the behavioural types of the endorsed Language items because the choice available is so uneven (HC: 3, RE: 2, CO: 2, FU: 5, CR: 1, EM: 1). This distribution

does not reflect the relative importance of each behavioural type - as we can see the single items from the Creative and Emotional areas are both highly valued. Rather it reflects the difficulty of formulating an equal number of items in each type; a difficulty which led Ligu into artificial and near-absurd items (e.g. finds his own ways of solving problems of linguistic communication). It is worth noting, however, that the only two items strongly rejected in this section are of Reproductive and Higher Cognitive behaviours, both types found least popular in Part I.

Between-school differences

A programme was then run to see if this overall consensus held good for individual items. The following table shows the between-school differences where these are significant at the 5% level. In them we find no major disagreements. On no item do the types of school differ on both the importance of an objective and Literature's usefulness in bringing it about. The differences which do appear reflect the tendencies of some school samples to score consistently higher than others, e.g. the Middle Schools score higher than Juniors, and Comprehensives higher than Public Schools.

Significant between-school differences in the Language - Logic object area at the 5% level (Only significant Probability readings are given)

JUNIOR AND MIDDLE SCHOOLS

		Importance as Educational Objective			Usefulness of Literature as a Means		
Object-ive	B/1 Type	Junior Mean	Middle Mean	Prob.	Junior Mean	Middle Mean	Prob.
37	HC				3.5	4.0	.035
38	CO				4.0	4.4	.047
39	FU	4.1	4.5	.043			
45	FU	3.9	4.3	.031			

JUNIOR AND SECONDARY SCHOOLS

		Importance as Educational Objective			Usefulness of Literature as a Means		
Object-ive	B/1 Type	Junior Mean	Second-ary Mean	Prob.	Junior Mean	Second-ary Mean	Prob.
40	RE	2.0	1.5	.010			
45	FU				3.7	4.1	.010
48	HC				2.3	2.8	.047

SECONDARY AND MIDDLE SCHOOLS

		Importance as Educational Objective			Usefulness of Literature as a Means		
Object-ive	B/1 Type	Second-ary Mean	Middle Mean	Prob.	Second-ary Mean	Middle Mean	Prob.
40	RE	1.5	2.1	.041			

MIDDLE AND PREPARATORY SCHOOLS

		Importance as Educational Objective			Usefulness of Literature as a Means		
Object-ive	B/1 Type	Middle Mean	Prep. Mean	Prob.	Middle Mean	Prep. Mean	Prob.
36	RE	3.9	3.2	.047			
39	FU				4.1	3.6	.029
40	RE				2.0	1.1	.018

COMPREHENSIVE AND PUBLIC SCHOOLS

		Importance as Educational Objective			Usefulness of Literature as a Means		
Object-ive	B/1 Type	Compre-hensive Mean	Public Mean	Prob.	Compre-hensive Mean	Public Mean	Prob.
37	HC				4.4	3.8	.027
43	FU	4.9	4.6	.047			
44	EM	4.7	4.1	.028			

Sub-group differences

A similar picture emerges when we consider the sub-groups within the sample. What is remarkable is the similarity of response rather than any apparent differences. The few differences of any significance that do appear are those between 'Young' (20-39) and 'Old' (40-50+) teachers. In the Junior schools the older teachers lay slightly more value on three items which stress grammatical correctness, punctuation, spelling and the recognition of fact, fiction and opinion. In the Secondary school the older teachers see Literature as being significantly more useful in increasing vocabulary. In the smaller samples other differences appear, especially in the markedly dissimilar response to items 44 and 49 by the 'young' and 'old' Preparatory school teachers. However, since there are only 16 'young' and 10 'old' in the Preparatory sample, and similarly small groups in the Comprehensive and Public school samples, we cannot lay too much importance on these returns.

Significant differences between sample sub-groups in the Language-Logic area at the 5% level (where the means are not significantly different these have been omitted).

AGE ('Young' = 20-39, 'Old' = 40-50+)

School	Object-ive	B/l Type	Importance as Educational Objective			Usefulness of Literature as a Means		
			Young Mean	Old Mean	Prob.	Young Mean	Old Mean	Prob.
JUNIORS	41	CO	3.3	3.6	.024			
	42	FU	3.3	3.6	.037			
	46	HC	3.3	3.7	.043			
MIDDLE		None					None	
SEC. U-13	36	RE				3.6	4.2	.027
PREP.	41	CO	3.2	4.2	.046			
	44	EM				4.1	2.9	.029
	49	FU				3.5	2.4	.050
COMPR. 13-16	39	FU	4.8	4.3	.034			
PUBLIC 13-16	45	FU				5.0	4.0	

<u>SEX</u>	Object-ive	B/l Type	Female Mean	Male Mean	Prob.	Female Mean	Male Mean	Prob.
JUNIORS		None					None	
MIDDLE		None					None	
SEC. U-13		None					None	
COMPR. 13-16	42	FU	4.3	3.5	.036			

TRAINING No differences between Specialists and Non-Specialists found.

EXPERIENCE (5+ years, 10-20 years, 20+ years)

			Importance as Educational Objective			Usefulness of Literature as a Means		
School	Objective	B/1 Type	5+ Mean	10+ Mean	Prob.	5+ Mean	10+ Mean	Prob.
JUNIORS	42	FU	3.2	3.6	.031			
	43	FU	4.0	4.4	.041			
			5+ Mean	20+ Mean	Prob.	5+ Mean	20+ Mean	Prob.
JUNIORS	36	RE	3.4	3.9	.036			
	41	CO	3.3	3.9	.001			
	42	FU	3.2	3.8	.001			
	43	FU	4.0	4.5	.017			
			10+ Mean	20+ Mean	Prob.	10+ Mean	20+ Mean	Prob.
JUNIORS	41	CO	3.4	3.9	.030			
School	Objective	B/1 Type	5+ Mean	10+ Mean	Prob.	5+ Mean	10+ Mean	Prob.
MIDDLE	No significant differences found.							
	Objective	B/1 Type	5+ Mean	20+ Mean	Prob.	5+ Mean	20+ Mean	Prob.
	45	FU				4.2	2.7	.024
	46	HC	4.1	2.5	.004			
	47	CR	4.4	3.0	.007			
	Objective	B/1 Type	10+ Mean	20+ Mean	Prob.	10+ Mean	20+ Mean	Prob.
	43	FU	4.8	4.0	.030			
45	FU	4.7	3.5	.038	4.3	2.7	.003	
46	HC	4.1	2.5	.047				
SECONDARY 9-13	Objective	B/1 Type	5+ Mean	10+ Mean	Prob.	5+ Mean	10+ Mean	Prob.
No significant differences found								
Objective	B/1 Type	10+ Mean	20+ Mean	Prob.	10+ Mean	20+ Mean	Prob.	
37	HC	3.3	4.3	.033				
Objective	B/1 Type	5+ Mean	20+ Mean	Prob.	5+ Mean	20+ Mean	Prob.	
37	HC	3.2	4.3	.024				

N.B. School groups other than those above were not analysed as the groups were too small to reveal significant results.

Experience sub-group populations:

	5-10 years experience	10-20 years	20+ years
Juniors	56	47	38
Middle	13	10	4
Secondary	19	17	6

When we come to the slightly more complex task of comparing responses by experience groups we find in the Junior sample that the teachers with 10 - 20 years experience value items 42 and 43 (writing in accordance with rules for correct spelling and punctuation, and communicating with others clearly in speech and writing) more highly than those with only 5+ years experience. In turn those with 20 or more years experience award them higher means still with item 43 achieving a mean of 4.5. No sub-group sees either of these items as less than 'important' however. Similarly the most experienced group value item 41 (take pains to speak and write in a grammatically correct way) significantly more highly than either of the other two. They also stress item 36 more than the 5 years experience group do. Perhaps the common thread here is that these items highly valued by the most experienced teachers stress grammar, spelling, punctuation and vocabulary as necessary tools in achieving clear and effective communication - rather 'old fashioned' stress in a time which appears to stress creativity as its highest aim. Still, it must be pointed out that neither of the less experienced groups see any of these items as less than 'important'.

In the Middle School sub-groups real differences appear to emerge between the 20+ group and the other two, but unfortunately there were only 4 teachers in this very experienced sample and their returns are not

generalizable. They differ from the other two in seeing Literature as, at most, 'moderately useful' in helping a student read any text with sensitivity and comprehension (45), and value it lower as an educational objective than those teachers with 10 to 20 years experience. Similarly they reject item 46 (that the pupil recognizes the difference between fact, fiction and opinion) as being a 'moderately important' educational objective (the others see it as 'very important'). Items 47 and 43 are significantly less valued by the most experienced group, while still remaining important objectives. These results appear odd and inexplicable without a larger group to sample and verify them.

Again in the Secondary sample we seem to have agreement between the two less experienced groups and a different stress laid by the most experienced. This latter group value item 37 (that the pupil reflect on his and other people's choice of words) more highly than the other two, but all three value it as an educational objective. However, once more this most experienced group is quite small, having only 6 members.

It is noticeable that in this experience sub-group and in the others of age, sex and training, it is usually the importance of the educational objective which brings out significant between-group differences rather than the usefulness of Literature as a means of achieving those objectives.

Table 30 Language and Logic items considered 'important' by the main 9-13 sample where Literature is also considered a useful means of achieving these objectives (211 respondents).

Objective Number	Objectives (in rank order)
43	that the pupil should be able to communicate with others clearly and effectively in speech and/or writing.
44	that he should be able to enjoy communicating with other people in speech and writing.
38	that he should be interested in increasing his own vocabulary.
39	that he understand and use words appropriately and correctly.
45	that he should read any text with sensitivity and comprehension.
47	that he should have a creative approach to language so he develops a personal style in speech and/or writing.
36	that he should be able to identify the meaning of a large number of words.
46	that he recognize the difference between fact, fiction and opinion in any oral or written communication.
42	that he should write in accordance with the rules for correct spelling and punctuation.
37	that he reflect upon his and other people's choice of words.
41	that he should take pains to write and speak in a grammatically correct way.
49	that he should be in the habit of thinking clearly, critically and analytically.

Summary

The following would appear to be the main findings after analysis of the Language-Logic items in Part II.

- (1) Once more the unanimity within and across school samples seems to be the main finding.
- (2) Language objectives are considered important by all samples and Literature is seen as an important means of achieving 12 out of the 14 objectives in this section.
- (3) The only objectives rejected as less than 'important' are those which ask pupils to give an account of grammatical rules, and to be able to define abstract concepts. These were thought not to be fostered by Literature either.
- (4) Within the list of important objectives which Literature can be a useful means of bringing about, it seems that those concerned with communication are most highly valued followed by vocabulary objectives. Objectives which focus on the mechanics of spelling, punctuation, grammar and clear thinking are less so.
- (5) No significantly large differences appear within the various school samples by the sex, age, training or experience of the teachers.

vii Part II Continued (Items 50-95)

The Language and Logic objectives just analysed obviously form a distinct and homogeneous group covering the same object area. The remaining 45 items of Part II are less easy to group. In sacrificing the artificially neat scheme used by Ligru for this section we have also had to sacrifice its ease of analysis. What remains in the present modified version of Part II is a mixture of items from various sources which overlap both in behavioural types and object areas, with some of

these falling into obvious groupings and others remaining as single isolated items.

Items 50 to 61 are in general terms all to do with personal development, but personal development in a child does not take place in isolation from his social or moral development so that these items have considerable links with such items as 79, 81, 82, 83, 84, 85, 86, 88 and 93. Similarly items 77 to 82 which are concerned with the child's increasing knowledge of other people's needs, feelings and motives are obviously linked with items 85 to 89 which are concerned with interacting in group situations.

Other items do fall into distinct groups, for example items 62 to 65 (objectives concerned with other countries and eras), 68-71 (political objectives), 72-76 (religious objectives), 90-92 (moral objectives) and the final two items (nature objectives). However, these groupings are very small and to rank items within these groups would obviously not be very fruitful.

To avoid some of these problems it would seem feasible to take the remaining 45 items of Part II as one group, broadly concerned with Developmental and 'Ideological' objectives. Those items which seem naturally linked can then be sought in the final ranking lists to see if indeed the teachers see them as linked in value.

Earlier in this chapter we have sorted out all the items of Part II into those where the respondents in each school sample see the objective as important and Literature as a valuable means of achieving that objective. We now tabulate and rank items 50 to 95 by each school sample and further separate these into the four categories (a), (b), (c), (d), outlined at the beginning of this section on Part II.

The items were ranked from 1 to 45 before being sorted into the following tables and a rank order correlation coefficient obtained for

the school samples. The results were as follows:

9-13 group	Junior-Middle Schools	.9629
	Junior-Secondary Schools	.9422
	Middle-Secondary Schools	.9561
	Preparatory-Middle Schools	.9157
13-16 group	Comprehensive-Public Schools	.9116

Again, as with Part I and with the Language-Logic rankings of Part II, this correlation is remarkably high. We need not expect, therefore, great differences to be revealed in the following tables, nor when we come to consider sub-groups within the school samples. This unanimity needs to be noted once more as the most significant finding for this part of the questionnaire.

As with Part I, and the Language-Logic section of Part II, a rank order correlation coefficient was obtained for the ranked items 50-95 for the two very different samples of Juniors and Comprehensives. Once more the correlation was relatively high, although not as high as that within similarly constituted samples catering for the same age range.

Comprehensive-Juniors	.7182
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Previously the near-unanimity across all school types could be explained by the long-term nature of many of the objectives. So, for example, obtaining pleasure from literature and increasing one's discrimination are life-long processes even though we may embark upon them in the Infant School. Most of the Language items in Part II were of this long-term variety too, there being no age at which it is

desirable to stop increasing our vocabulary or developing the fluency of our means of communication, and so on. However, we are now in the area of personal development, social, and community objectives and one might expect that with the increased age, sexual maturity, experience of life, financial independence and all round near-adulthood of the 16 year old comprehensive student some objectives in this section might be seen as being of a higher priority for him than the 9 year old Infant-Junior child. Such items as 59, 61, 65, 68, 69, 70, 71, 83, 84 and 93 might be seen in this light. Indeed the differences between the Comprehensive and Junior rankings of these individual items are considerable, and this accounts for the lower rank order correlation coefficient just quoted.

We now turn to those objectives considered to be important by each school sample, and where they also consider that Literature is an important means towards achieving that objective.

Table 31 Part II Items 50-95 Items where the Educational Objectives are considered important (Mean \leq 3.0) and Literature a useful means of achieving them (Mean \leq 3.0)

JUNIORS

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
81	1 $\frac{1}{2}$	FU	4.3	3.4
91	7	CO	4.0	3.2
95	7	EM	4.0	3.8
59	10	FU/EM	3.9	4.0
85	12	HC/FU	3.8	3.1
58	13 $\frac{1}{2}$	FU/EM	3.6	4.0
79	15 $\frac{1}{2}$	EM	3.5	3.2
82	15 $\frac{1}{2}$	HC	3.5	3.3
53	18	RE	3.4	3.0
71	18	CR/FU	3.4	3.0
94	18	HC	3.4	3.5
65	21	FU	3.3	3.3
84	21	HC/EM	3.3	3.3
57	24	EM	3.2	3.5
77	27 $\frac{1}{2}$	RE	3.1	3.2
78	27 $\frac{1}{2}$	HC	3.1	3.1
93	30	EM/HC	3.0	3.4

N = 142

SECONDARY

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit as Means (Mean)
81	1	FU	4.4	3.7
91	6 $\frac{1}{2}$	CO	4.1	3.3
82	9	HC	4.0	4.0
85	9	HC/FU	4.0	3.6
50	12	CO	3.8	3.1
51	12	HC	3.8	3.3
95	12	EM	3.8	3.8
53	15	RE	3.7	3.7
59	15	FU/EM	3.7	4.0
57	19	EM	3.6	3.9
58	19	FU/EM	3.6	4.1
79	19	EM	3.6	4.0
94	19	HC	3.6	3.8
71	23 $\frac{1}{2}$	CR/FU	3.5	3.1
78	23 $\frac{1}{2}$	HC	3.5	3.6
83	23 $\frac{1}{2}$	FU	3.5	3.5
84	23 $\frac{1}{2}$	HC/EM	3.5	3.8
64	27	EM	3.3	3.3
93	27	EM/HC	3.3	3.9
55	30	CO	3.2	3.7
77	30	RE	3.2	3.2
65	32	FU	3.1	3.3
56	33	FU	3.0	3.3

N = 42

TOTAL 9-13 SAMPLE*

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
81	1 $\frac{1}{2}$	FU	4.3	3.5
59	7	FU/EM	4.0	4.0
91	7	CO	4.0	3.2
85	10 $\frac{1}{2}$	HC/FU	3.9	3.3
95	10 $\frac{1}{2}$	EM	3.9	3.8
82	13	HC	3.7	3.5
58	14 $\frac{1}{2}$	FU/EM	3.6	4.0
53	17 $\frac{1}{2}$	RE	3.5	3.3
79	17 $\frac{1}{2}$	EM	3.5	3.5
94	17 $\frac{1}{2}$	HC	3.5	3.6
71	21	CR/FU	3.4	3.0
84	21	HC/EM	3.4	3.4
57	24	EM	3.3	3.6
65	24	FU	3.3	3.3
77	27 $\frac{1}{2}$	RE	3.2	3.2
78	27 $\frac{1}{2}$	HC	3.2	3.2
83	27 $\frac{1}{2}$	FU	3.2	3.0
93	30	EM/HC	3.1	3.5
62	31	HC	3.0	3.4

N = 211

* The Preparatory sample is not included in the Combined 9-13 figures.

Junior-Infant Schools

The seventeen items isolated by the Junior-Infant sample as being both important educational objectives and ones where Literature might play a useful instrumental role in achieving them seem to fall into four main categories.

The largest category seems broadly to cover the pupil's ability to understand and tolerate other people in social situations. So items 81, 85, 79, 82, 77, 78 and 93 all bear upon this area of concern. The teachers see it as important that the pupils be tolerant of other people's ways and views; that they acquire an insight into the factors important for group relationships; that they share the feelings, needs and problems of others; that they have a deepening understanding of the complexity of human personality; that they have a factual knowledge of the motives, needs, problems and behaviours of others, and that they reflect upon others' motives, needs, problems and behaviours. The pupils' understanding of adults will be furthered too if they gain an imaginative fore-taste of adult life and its problems.

The second category to some extent overlaps the first, but seems to suggest longer term objectives of the kind in items 91, 71, 65 and 84. These suggest it is important that pupils seek moral standards by which to live their lives, participate as citizens in the creation of a more just and humane society, have a global perspective rather than a narrowly local one, and have insight into war and conflict. These also suggest broader perspectives beyond the inter-personal ones of the first group. Several of these long-term objectives have moral or political implications (or both) but it is noticeable, as we shall see, that the teachers do not follow this up by endorsing those objectives which are specifically religious or political.

The third category consists of the only two items which are

concerned with man and nature, so we find the teachers see it as important that the pupil loves the beautiful in nature and has insight into man's relationship with nature and the physical world. In retrospect these items should have been more precisely expressed.

Finally in this section on important objectives which might usefully have Literature as a means of achieving them we find items 59, 58 and 57. These stress that the pupil should be able to find a means of relaxation from the demands of academic subjects, find a personal means of escape from routine, or from social, personal or other pressures, and experience emotional release for desires and tendencies which cannot be satisfied in reality. These items suggest Literature is useful for therapeutic reasons and this is a controversial issue touched on in the Introduction and one to which we must return in Chapter 12.

The four groupings of items above seem to suggest that the Junior teachers might have a loosely conceived educational programme in mind which stresses the pupil's ability to understand and co-operate with his fellows, to be sensitive to nature, and when the demands of school or society prove onerous to be able to find a means of escape or relaxation. Literature is seen as a useful means towards all these ends.

The Middle Schools

As one might expect from the rank order correlation coefficients for Part II, there is considerable overlap in the objectives the Junior and Middle school samples consider important and which they consider Literature would be helpful in achieving. The same four broad categories appear again. However there are differences and several of these are significant at the 5% level.

The Middle School list omits items 91 and 71 (that the pupil seek a moral standard to live by and that he participates as a citizen in building a just society) from the list it holds in common with the Junior

school, although both items appear, as we shall see, in the list of objectives Middle School teachers find important but do not believe Literature helps the teachers to achieve.

The Middle School sample adds to the Junior sample's list items 50, 51, 83, 62 and 64. These items stress, in turn, the importance of the pupil striving to understand himself, understanding his own emotions, traits, needs, problems and behaviour, facing up to the idea of death and loss, having an understanding of the state of affairs in different countries and at different periods and, finally, feeling a link between himself and people of different periods, races, cultures and nationalities. It can be seen that in the case of items 50 and 51 both Junior and Middle samples agree on their importance as objectives, but the Juniors differ significantly in saying that Literature is not an important means towards achieving them.

Item	B/1 Type	Importance as Educational Objective			Usefulness of Literature as a Means		
		Junior Mean	Middle Mean	Prob.	Junior Mean	Middle Mean	Prob.
50	CO				2.6	3.1	.025
51	HC				2.7	3.2	.031

It needs to be noted, however, that in these as in most other items the Middle School sample score consistently higher than the Junior sample.

With item 83 (that the pupil face the idea of death and loss) there is again no disagreement over its importance, only that the Junior teachers rate Literature low as a useful means towards gaining this.

Items 62 and 64 represent a widening of the Juniors' list stressing the pupil's taking his place in society as these two suggest he should

not only understand foreign countries and different periods but feel a link with other peoples in different times and places. For the Juniors both items are ranked slightly below the 3.0 mean as educational objectives whilst they concede the usefulness of Literature in achieving them.

Apart from the two items shown above (50 and 51) other statistically significant differences in stress appear in the following items:

Item	B/1 Type	Importance as Educational Objective			Usefulness of Literature as a Means		
		Junior Mean	Middle Mean	Prob.	Junior Mean	Middle Mean	Prob.
53	RE				3.0	3.7	.004
79	EM				3.2	4.0	.007
85	HC/FU				3.1	3.7	.023

Again the Middle School sample marks consistently higher so the differences are not over whether the objectives are important, or whether Literature is useful in achieving them, but disagreement over the strength of the samples' endorsements of each half of each item.

Broadly speaking we can say that the Middle School sample widens and extends the Junior's list of important objectives which can be achieved with the help of Literature, and that where it does see Literature as a useful means it endorses it by giving a higher score. The only exceptions are that the Middle School sample do not share the belief of the Junior teachers that Literature helps the pupil seek moral standards by which to live his life, nor does it help to make him an active citizen

The Secondary Schools in the 9-13 sample

When we come to compare the list of items in this section which the

Secondary sample produces with that of the Junior sample we find that no item has been omitted, but the Secondary sample have added six new items to the list. Four of these, 50, 51, 83 and 64, were also added by the Middle School list. All of them show up differences between the Junior and Secondary samples at the 5% significance level.

Item	B/1 Type	Importance as an Educational Objective			Usefulness of Literature as a Means		
		Junior Mean	Second- ary Mean	Prob.	Junior Mean	Second- ary Mean	Prob.
50	CO	3.3	3.8	.015	2.6	3.1	.005
51	HC	3.3	3.8	.017	2.7	3.3	.002
64	EM	2.8	3.3	.009			
83	FU				2.8	3.5	.003

It will be remembered that these items stressed, respectively, the pupil striving towards an understanding of himself, then a more detailed understanding of his own emotions, traits, needs, problems and behaviours, feeling a link with people of other periods and nationalities, and facing the idea of death and loss. Perhaps it could be argued that these demanding objectives could best be delayed until the upper years of the Middle and Secondary schools when the pupils are 11 to 13, an age range the Junior schools lack of course.

The other two items added to the basic Junior list are 55 and 56 but as these are also additions to the Middle Schools sample's list we will delay discussion of them until we consider that list.

The Secondary sample's list omits item 62 (that the pupil should have an understanding of the state of affairs in different countries and at different periods) which the Middle School (but not the Juniors) had seen as both important as an objective and achievable with the help of Literature. The Secondary sample gives a mean of 2.8 for its importance

as an educational objective whilst acknowledging the usefulness of Literature as a means of achieving it (mean 3.5).

To the Middle School list it adds items 91, 71, 55 and 56. The first two concerned with seeking moral standards and participating as a citizen, it will be remembered, were in the Junior list.

Items 55 (that the pupil look for others in fact and fiction to identify himself with) and 56 (that the pupil solve his problems with the help of models found in others) remain the two which are unique to the Secondary group in the main 9-13 sample. Both the Junior and Middle samples place these firmly amongst the items they consider only 'moderately important' but where Literature can be seen as a useful means of achieving them.

The following table summarizes the findings for the main 9-13 sample.

Table 32 Part II items 50-95. Items where the Educational Objectives are considered 'important' and Literature a useful means of achieving them by the main 9-13 group (211 respondents).

Object-ive Number	Objectives (in rank order)
81	That the pupil should be tolerant of other people's ways and views.
59	That he should find a means of relaxation from the demands of academic subjects.
91	that he should seek moral standards by which to live his own life.
85	that he should have an insight into the factors important for relationships within groups (family, colleagues, classmates, schools, etc.).
95	that he should love the beautiful in nature.
82	that he should have a deepening understanding of the complexity of human personality.
58	that he should find a personal means of escape from routine, or from social, personal or other pressures.
53	that he should have a knowledge of the various alternatives available to people in situations of choice or conflict.
79	that he should share the feelings of other people, experiencing their needs and problems.
94	that he should have insight into man's relationship with nature and the physical world.
71	that he should participate as a citizen in the creation of a more just and humane society.
84	that he should have an insight into the significance of war and conflict.
57	that he should experience emotional release for desires and tendencies which cannot be satisfied in reality.
65	that he should have a global perspective rather than a narrowly local one.
77	that he should have a factual knowledge of the motives, needs, problems and behaviours of other people.
78	that he should reflect upon the motives, needs, problems and behaviours of other people.
83	that he should face the idea of death and loss.
93	that he should gain an imaginative fore-taste of adult life and its problems.
62	that he should have an understanding of the state of affairs in different countries and at different periods.

Table 33 Items 50-95 Part II Items where the Educational Objectives are seen as important (Mean \geq 3.0) and Literature a useful means of achieving them. Preparatory and 13-16 sample.

PREPARATORY 9-13

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means
81	3	FU	4.3	3.1
95	8	EM	4.0	3.4
51	9	HC	3.8	3.0
53	11 $\frac{1}{2}$	RE	3.6	3.2
59	11 $\frac{1}{2}$	FU/EM	3.6	4.0
79	15 $\frac{1}{2}$	EM	3.5	3.2
82	15 $\frac{1}{2}$	HC	3.5	3.1
93	15 $\frac{1}{2}$	EM/HC	3.5	3.8
94	15 $\frac{1}{2}$	HC	3.5	3.3
57	21 $\frac{1}{2}$	EM	3.3	3.3
58	21 $\frac{1}{2}$	FU/EM	3.3	3.9
83	21 $\frac{1}{2}$	FU	3.3	3.0
85	21 $\frac{1}{2}$	HC/FU	3.3	3.0
78	25 $\frac{1}{2}$	HC	3.1	3.0
84	25 $\frac{1}{2}$	HC/EM	3.1	3.1

N = 26

COMPREHENSIVES 13-16

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means
52	1	FU	4.8	3.2
50	3	CO	4.6	3.5
51	3	HC	4.6	3.6
81	3	FU	4.6	3.7
91	5 $\frac{1}{2}$	CO	4.4	3.3
85	5 $\frac{1}{2}$	HC/FU	4.4	4.2
78	8	HC	4.2	3.9
82	8	HC	4.2	4.5
79	12	EM	4.1	4.3
93	12	EM/HC	4.1	4.2
94	12	HC	4.1	4.0
84	16 $\frac{1}{2}$	HC/EM	4.0	4.0
83	21	FU	3.8	3.7
53	24	RE	3.7	3.5
65	24	FU	3.7	3.3
67	24	HC	3.7	3.4
77	24	RE	3.7	3.1
95	24	EM	3.7	3.5
87	27	CO	3.5	3.3
64	28 $\frac{1}{2}$	EM	3.3	3.4
59	30	FU/EM	3.2	3.7
57	31	EM	3.1	3.7
58	32 $\frac{1}{2}$	FU/EM	3.0	3.6

N = 27

PUBLIC SCHOOLS 13-16

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means
52	1	FU	4.4	3.1
50	3 $\frac{1}{2}$	CO	4.3	3.9
51	3 $\frac{1}{2}$	HC	4.3	3.9
82	3 $\frac{1}{2}$	HC	4.3	4.2
81	6 $\frac{1}{2}$	FU	4.2	3.4
91	6 $\frac{1}{2}$	CO	4.2	3.1
85	8	HC/FU	4.1	3.6
78	9 $\frac{1}{2}$	HC	4.0	3.8
53	11	RE	3.9	3.6
79	13	EM	3.8	3.9
93	16 $\frac{1}{2}$	EM/HC	3.7	3.8
94	16 $\frac{1}{2}$	HC	3.7	3.2
83	19	FU	3.6	3.3
84	21	HC/EM	3.5	3.0
64	24 $\frac{1}{2}$	EM	3.3	3.1

N = 19

When we come to consider the smaller samples we find that although the Preparatory School sample correlates highly with the Middle Schools (which it most closely resembles in terms of ages taught) it has a shorter list of only 15 objectives it considers valuable and literature of use in achieving, as opposed to the Middle Schools' 20. The Preparatory School sample omits items 50, 65, 62, 77 and 64 otherwise the items are identical. Interestingly these omissions tend to be items which stress the pupil's links to other periods and countries and his having a knowledge of others' motives, needs, problems and behaviours, as well as (No. 50) striving to understand himself. Three of the items (65, 77 and 64) this sample consign to the group of unimportant objectives where Literature is also not valuable in achieving them. The following table represents the significant differences at the 5% level between the Preparatory and Middle Schools and also shows the consistent tendency for the Preparatory Schools to award lower scores to items.

Item	B.T.	Importance as Educational Objective			Usefulness of Literature as Means		
		Middle Mean	Prep. (Mean)	Prob.	Middle Mean	Prep. (Mean)	Prob.
64	EM	3.1	2.4	.028			
66	RE	2.6	1.7	.006			
77	RE	3.3	2.6	.042	3.6	2.4	.001
79	EM				4.0	3.2	.021
85	HC/FU				3.7	3.0	.047
86	EM				2.9	2.0	.005
87	CO	3.4	2.5	.007	2.9	2.2	.024

Like the Preparatory sample the Public Schools sample provides a much shorter list in this category than its State school counterpart (14 items as opposed to the Comprehensives' 23). All the Public School items are included in the Comprehensive list but 8 out of the last 9

items (65, 67, 77, 95, 37, 59, 57 and 58) on that list are left out by the Public School sample. It is interesting to note that the three items on relaxation, emotional release, or escape, (57, 58, 59) which the Comprehensive sample found important the Public Schools give low priority to whilst acknowledging that Literature can indeed be useful in achieving these objectives. The only two items significantly different from the Comprehensives' at the 5% level are items 67 (that the pupil reflect on the traditional roles given to people in his society by sex, class, age, wealth, intelligence, etc.) and 77 (that the pupil have a factual knowledge of the motives, needs, problems and behaviours of other people).

		Importance as Educational Objective			Usefulness of Literature as Means		
Item	B.T.	Comprehensive (Mean)	Public (Mean)	Prob.	Comprehensive (Mean)	Public (Mean)	Prob.
67	HC	3.7	2.8	.008			
77	RE	3.7	3.0	.047			

The other significant differences at this level only reflect the lower means generally returned by the Public Schools rather than any fundamental differences of emphasis as is shown by the following table.

		Importance as Educational Objective			Usefulness of Literature as Means		
Item	B.T.	Comprehensive (Mean)	Public (Mean)	Prob.	Comprehensive (Mean)	Public (Mean)	Prob.
83	FU				4.0	3.0	.004
85	HC/FU				4.2	3.6	.013
94	HC				4.0	3.2	.023

This difference in severity of marking has been noted before but unless we make some guess on the lines that the Public school sample teachers are more cynical, or realistic, in setting themselves objectives, or less sanguine about the efficacy of Literature then no obvious explanation offers itself. There is some indication from the comments they attached that on the whole they are more hostile to questionnaires and this low scoring of some of the items may reflect this!

If we compare our 13-16 samples with those of the larger main 9-13 samples we find, of course, that the Public School differ considerably in offering fewer objectives. The Comprehensives differ less, but both they and the Public schools omit items 71 and 62 which the 9-13 sample had as a whole thought important. This is perhaps surprising as both are long-term broader objectives one might expect secondary schools to be working towards. Number 71 suggests the pupil 'be able to participate as a citizen in the creation of a more just and humane society' and Number 62 that he 'have an understanding of the state of affairs in different countries and at different periods'.

The following table analyses the items the schools thought important, and where Literature was seen as a useful tool in achieving them, in terms of behaviour. Because of the inequality of the groups of behavioural items and their acknowledged overlap it is difficult to draw firm trends out of these figures. It will be noted however that Higher Cognitive items are relatively popular compared to their status in Part I, and that Emotional items retain their popularity with all schools. The longer-term Functional behaviours receive a medium amount of support particularly where they occur in combination with other behaviours.

Conative objectives receive little attention, especially from the Junior, Middle, Preparatory and Public schools, and Reproductive

behaviours (as in Part I) are not seen as high priorities. The Creative behaviours again are ill-represented in this section of the questionnaire because of the difficulty of formulating them.

Table 3/4 Items between numbers 50 and 95 which the school samples thought important objectives and which Literature would be a useful means of achieving, analysed in terms of Behaviours.

	BEHAVIOURAL TYPE								Totals*
	Higher Cognition	Reproduction	Emotion	Conation	Creativity	Function			
Number of items available in Part II Nos. 50-95	6 + (4)	7	7 + (5)	6	0 + (2)	12 + (5)			38 + (16)
Junior	3 + (3)	2	3 + (4)	1	0 + (1)	2 + (4)			11 + (12)
Middle	5 + (3)	2	4 + (4)	1	0	3 + (3)			15 + (10)
Secondary	4 + (3)	2	4 + (4)	3	0 + (1)	4 + (4)			17 + (12)
Preparatory	4 + (3)	1	3 + (4)	0	0	2 + (3)			10 + (10)
Comprehensive	5 + (3)	2	4 + (4)	3	0	4 + (3)			18 + (10)
Public	4 + (3)	1	2 + (2)	1	0	3 + (1)			11 + (6)

* Where items are seen as belonging to two behavioural categories they are added in brackets, so that the Junior total, for example, means there are 17 items the Junior sample consider important and Literature a useful means of achieving. Of these 11 fall clearly into one category only, but 6 fall into two categories.

At this stage there seems little point in considering these priorities in terms of Dixon's Skills, Heritage, Growth models. Like the behaviours, only more so, they overlap and in many cases are unclassifiable in Dixon's terms, even by Dixon himself. No purely Heritage item can be clearly isolated in Part II probably because, as we pointed out in Part I, the focus for this school is the book itself - although such teachers obviously have many implicit objectives to do with personal or moral development in choosing to bring the reader and the most challenging books together. They obviously do this with the good of the reader in mind as well as the continuing health of the language and culture. In Part II we are concerned with the instrumental use of Literature for the explicit benefit of the child reader and so the items that can be clearly isolated are Skills (e.g. 36, 38, 40, 41, 42, 48, 63) and Growth ones (44, 47, 50, 51, 52, 54, 57, 58, 60, 78, 79, 80, 83, 84, 85, 86, 88, 89, 93, 94, 95). However, the feasibility of using Literature as a means to these ends will be discussed in Chapter 12 and we defer further discussion until then.

Items where the Educational Objective is not considered important but where Literature is seen as a useful means of achieving it.

It needs to be noticed that all the objectives which fall into this category have means of between 2.3 and 3.0 so that none are decisively rejected, and on the verbal scale all are classifiable as 'moderately important'. Certain items such as 67, 55 and 62 recur on several of the lists but no very clear differences or patterns emerge that are not explained by the tendency of certain schools to score more highly than others, e.g. the Public Schools' list is longer because it marks more severely than the Comprehensive sample.

It is difficult to speculate on the practical status of 'moderately important' objectives, but presumably they could be in the Literature teacher's mind when teaching even if only intermittently.

Table 35 Items 50-95 Part II. Items where the Educational Objective is considered unimportant (Mean > 3.0) but where Literature is seen as a useful means of achieving that objective. Returns by school group.

JUNIORS

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
62	31	HC	2.9	3.4
55	33½	CO	2.8	3.4
56	33½	FU	2.8	3.0
64	33½	EM	2.8	3.1
67	37½	HC	2.5	3.0

N = 142

MIDDLE

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
55	33½	CO	2.8	3.7
67	35	HC	2.7	3.2
56	38	FU	2.3	3.1

N = 27

SECONDARY UNDER 13

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
62	35	HC	2.8	3.5
67	37	HC	2.5	3.1

N = 42

TOTAL 9-13 SAMPLE

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
55	32½	CO	2.9	3.5
64	32½	EM	2.9	3.2
56	35	FU	2.7	3.1
67	37	HC	2.5	3.1

N = 211

PREPARATORY 9-13

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
55	30	CO	2.8	3.5
62	32½	HC	2.7	3.1

N = 26

COMPREHENSIVE 13-16

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
55	36½	CO	2.7	3.5

N = 27

PUBLIC SCHOOLS 13-16

Obj-ective	Rank	B-Type	Ed. Obj (Mean)	Lit. as Means
59	32½	FU/EM	2.8	3.6
67	32½	HC	2.8	3.1
58	34	FU/EM	2.7	3.5
57	36	EM	2.5	3.6
55	39	CO	2.3	3.4

N = 19

Items where the Educational Objective is seen as important but where Literature is not seen as a useful means of achieving it.

Like the last category this one throws up no real polarization of opinion. The Educational Objectives all achieve means of 3.0 or more, which make them 'important', but the means for Usefulness of Literature as a way of achieving them all fall between 2.0 and 3.0. In effect this means that they are not decisively rejected but represent a view that Literature is 'moderately useful' in achieving the important educational objectives. Given the margin of error in an investigation of this kind it is perhaps better to regard these as being at the lower end of a list of endorsed Educational Objectives where Literature is seen as being a useful contributor towards their achievement.

The differences between schools are rarely at the level of 5% significance and items missing from one or other of two comparable lists can usually be found in the category above (i.e. amongst the 'important' Educational Objectives which are seen to be achievable by the use of Literature). So, for example, the Middle School list coincides very largely with the Junior list but omits items 83 and 50 (both to be found in the Middle Schools' list of doubly endorsed items) and substitutes items 91 and 71, which in turn are to be found in the Juniors' higher list.

Table 36 Items 50-95 Part II. Items where the Educational Objective is considered 'important' (Mean < 3.0) but where Literature is not seen as a useful means of achieving those objectives. Results by 9-13 school group samples.

JUNIORS

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
88	1½	FU	4.3	2.9
52	4	FU	4.1	2.6
54	4	EM	4.1	2.5
89	4	FU	4.1	2.5
86	7	EM	4.0	2.9
61	10	FU	3.9	2.3
92	10	FU	3.9	2.8
60	13½	FU	3.6	2.5
51	21	HC	3.3	2.7
80	24	CR/FU	3.2	2.2
87	24	CO	3.2	2.9
50	27½	CO	3.1	2.9
83	27½	FU	3.1	2.8

N = 142

MIDDLE

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
52	2	FU	4.4	2.9
88	2	FU	4.4	2.6
89	4	FU	4.3	2.2
54	5	EM	4.2	2.3
61	6½	FU	4.1	2.3
92	8	FU	4.0	2.7
86	11½	EM	3.8	2.9
91	11½	CO	3.8	2.7
71	18½	CR/FU	3.5	2.8
60	22½	FU	3.4	2.5
87	22½	CO	3.4	2.9
80	30	CR/FU	3.2	2.4

N = 27

SECONDARY 9-13

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
52	3½	FU	4.3	2.9
54	3½	EM	4.3	2.6
88	3½	FU	4.3	2.8
89	3½	FU	4.3	2.6
86	6½	EM	4.1	2.8
92	9	FU	4.0	2.5
61	15	FU	3.7	2.0
60	19	FU	3.6	2.7
87	27	CO	3.3	2.9
80	30	CR/FU	3.2	2.2

N = 42

TOTAL 9-13 SAMPLE

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
88	1½	FU	4.3	2.8
52	4	FU	4.2	2.7
54	4	EM	4.2	2.5
89	4	FU	4.2	2.5
86	7	EM	4.0	2.9
61	10½	FU	3.9	2.2
92	10½	FU	3.9	2.8
60	14½	FU	3.6	2.6
51	17½	HC	3.5	2.8
50	21	CO	3.4	2.7
87	24	CO	3.3	2.9
80	27½	CR/FU	3.2	2.3

N = 211

If we look at the items in this category we find they are largely personal development objectives or social development objectives. So if we take the combined 9-13 table we find that the group as a whole consider it an important Educational Objective that the pupil develop his personality fully according to his capabilities and opportunities (52); that he feels security, confidence and a sense of belonging in the world (54); that he finds work fitting to his needs and abilities (61); that he copes as an individual with an increasingly complex and changing technological society (60), and that he strives towards and achieves an understanding of his own emotions, traits, needs, problems and behaviour (50 and 51). Literature, as we have seen, is considered 'moderately useful' to 'useful' in helping to achieve these objectives.

One moral item, 'that the pupil strives to act in accordance with moral standards to which he is committed' (No. 92) appears in the combined 9-13 list, but all the others suggest practical or developmental objectives in social education. So it is thought important that the pupil 'respects and co-operates with others' (88); 'relates to his teacher on a basis of mutual confidence' (89); and on a wider front, 'feels an affinity with other people and at ease in groups' (86); also that he 'takes an interest in the relationships within different groups of society (social, occupational, interest, etc.)' (87); and very practically, 'be able to find a personal way of giving adequate help to people with problems' (80). Again, Literature is thought moderately helpful as a means of attaining these objectives.

In this category are to be found some of the most highly ranked Educational Objectives of all, and one suspects very few teachers would quarrel with these largely Functional long-term and broadly expressed objectives. Most of them, as we have seen, stress the personal and social development of the pupil. That Literature is not ranked very highly is

perhaps not surprising given the nature of the objectives, but that it is ranked even 'moderately useful' is interesting. Just how reading Literature helps the pupil 'respect and co-operate with others' or 'develop his personality fully according to his capabilities and opportunities' needs investigation, and the relatively high means (all over 2.6) which each school group awards to Literature as a means of bringing these objectives about needs explaining. These are problems we return to in Chapter 12.

Table 37 Items 50-95 Part II. Items where the Educational Objective is considered important (Mean ≥ 3.0) but where Literature is not seen as a useful means of achieving those objectives. Results by Preparatory School sample (9-13) and 13-16 samples.

PREPARATORY (9-13)

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
88	1	FU	4.5	2.4
89	2	FU	4.4	2.2
52	4 $\frac{1}{2}$	FU	4.2	2.2
91	4 $\frac{1}{2}$	CO	4.1	2.0
54	6 $\frac{1}{2}$	EM	4.1	2.0
92	6 $\frac{1}{2}$	FU	4.1	2.0
61	10	FU	3.7	2.0
50	15 $\frac{1}{2}$	CO	3.5	2.8
86	15 $\frac{1}{2}$	EM	3.5	2.0
60	19	FU	3.4	2.3
80	24	CR/FU	3.2	1.8

N = 26

COMPREHENSIVES 13-16

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
71	8	CR/FU	4.2	2.8
88	12	FU	4.1	2.6
92	12	FU	4.1	2.1
54	16 $\frac{1}{2}$	EM	4.0	2.7
61	16 $\frac{1}{2}$	FU	4.0	1.5
89	16 $\frac{1}{2}$	FU	4.0	2.6
60	19 $\frac{1}{2}$	FU	3.9	2.4
86	19 $\frac{1}{2}$	EM	3.9	2.6
80	28 $\frac{1}{2}$	CR/FU	3.3	2.1
62	32 $\frac{1}{2}$	HC	3.0	2.8

N = 27

PUBLIC SCHOOLS 13-16

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
88	3 $\frac{1}{2}$	FU	4.3	2.6
61	9 $\frac{1}{2}$	FU	4.0	1.4
89	13	FU	3.8	2.6
92	13	FU	3.8	2.4
71	16 $\frac{1}{2}$	CR/FU	3.7	2.9
86	16 $\frac{1}{2}$	EM	3.7	2.7
54	21	EM	3.5	2.7
60	21	FU	3.5	2.1
73	23	CO	3.4	2.6
95	24 $\frac{1}{2}$	EM	3.3	2.9
75	26	HC/EM	3.2	2.5
65	27 $\frac{1}{2}$	FU	3.1	2.7
87	27 $\frac{1}{2}$	CO	3.1	2.7
77	29	RE	3.0	2.8

N = 19

A similar distribution of items appears when we come to examine the minor samples. The Preparatory and Middle School groups are very similar in content except that the Preparatory list contains item 50 (that the pupil strives to understand himself) which we have previously seen appearing in the Middle Schools' list of endorsed objectives where Literature is seen as a useful means. The Preparatory list also omits items 71 (participates as a citizen in the creation of a more just and humane society) and 87 (takes an interest in the relationships within different groups in society), preferring to classify them as low priority objectives with Literature being of little use in achieving them. Item 87 brings out the biggest difference here.

		Importance as Educational Objective			Usefulness of Literature as a Means		
Item	B/Type	Middle Mean	Prep. Mean	Prob.	Middle Mean	Prep. Mean	Prob.
87	CO	3.4	2.5	.007	2.9	2.2	.024

It is difficult to account for this difference in interpretation and evaluation of this item.

With the small 13-16 groups we find again a good deal of agreement. The exceptions are that the Comprehensives' list includes items 80 and 62 whilst the Public Schools have these at the top of its list where both halves of the item are ranked below a 3.0 mean. The differences are not significant. Objectives appearing on the Public School list such as 95, 78, 65, 87 and 77 have already appeared on the Comprehensives' list of valued objectives attainable with the help of Literature. However, only the different scores for the importance of the Educational objective in item 77 are significant at the 5% level - though both see it as 'important'. Item 73 on the Public School list is placed by the

Comprehensives amongst objectives of moderate importance not much helped by Literature. --

If we compare the priorities in this category of the 13-16 groups with those in the combined list for the 9-13 group we find a similar concern for social and personal development objectives as well as for the moral objective (87) on the part of the Public Schools. They see Literature as similarly only 'moderately useful' as a means of achieving these. Both 13-16 groups include item 71 (participate as a citizen in the creation of a more just and humane society) in this present category whereas the 9-13 sample had put it into the highest category, a rather surprising reversal of expectations considering the ages of their respective pupils.

The Public Schools introduce, for the first time in these three categories, the two religious items 73 and 75 (be interested in religious attitudes, beliefs and questions, and have a deepening insight into religious questions) which no other school has yet done, all the others, including the whole 9-13 sample, relegating them to the lowest category of objectives as we shall see. On the other hand the Public Schools introduce as important objectives little furthered by Literature teaching items 95, 65 and 77 which we have already seen the 9-13 group rate highly and consider Literature useful in achieving them. To counter-balance these items it can be noted that the items 50, 51 and 52 (concerned with the pupil understanding and developing his own personality and potential) which the 13-16 group had rated highly on both counts are now included in the 9-13 lists as 'important' but little aided in their achievement by Literature.

Items where the Educational Objective is seen as unimportant and Literature is not seen as a useful means of achieving it

When we examine the 9-13 state schools' returns in this category a very interesting unanimity appears. All offer the same eleven items in roughly the same order and these can very easily be grouped as being all the items which include mention of religion (72, 73, 74, 75, 76) or politics (68, 69 and 70). Related to these two categories are item 90 which speaks of moral and ethical standards, and 66 which asks the pupil to give an account of the social structure of his society, a task which the teachers probably see as involving political overtones. Item 63 seems free of religious or political overtones in asking that the pupil be able to 'give a factual account of the state of affairs in different countries and at different periods', but it is a Reproduction item (as are four others of the eleven) and as we have seen this is not a popular behavioural category. There are no statistically significant differences between these three types of school on any of these items.

Table 38 Items 50-95 Part II Items where the Educational Objective is considered unimportant (Mean > 3.0) and Literature is not considered a useful means of achieving it by School groups in the main 9-13 sample.

JUNIORS

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
73	33½	CO	2.8	2.8
75	36	HC/EM	2.7	2.7
76	37½	FU	2.5	2.3
72	40	RE	2.3	2.6
66	40	RE	2.3	2.7
90	40	RE	2.3	2.5
74	42	EM	2.1	2.5
63	43	RE	1.9	2.8
69	44	CO	1.8	2.1
68	45	RE	1.7	2.1
70	46	FU	1.6	2.0

N = 142

MIDDLE

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
73	33½	CO	2.8	2.5
66	36	RE	2.6	2.6
75	37	HC/EM	2.4	2.6
74	39½	EM	2.2	2.0
76	39½	FU	2.1	2.1
63	41½	RE	2.1	2.6
72	41½	RE	2.1	2.2
90	43	RE	1.9	2.1
68	44½	RE	1.7	1.7
70	44½	FU	1.7	1.8
69	46	CO	1.6	2.0

N = 27

SECONDARY

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
73	35	CO	2.8	2.8
75	35	HC/EM	2.8	2.7
66	38	RE	2.2	2.4
76	39	FU	2.1	2.0
74	40½	EM	2.0	2.5
90	40½	RE	2.0	2.4
72	42	RE	1.9	2.2
69	43	CO	1.8	2.0
63	44	RE	1.7	2.5
68	45½	RE	1.6	2.0
70	45½	FU	1.6	1.9

N = 42

COMBINED 9-13 SAMPLE

Obj-ective	Rank	B-Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
73	34	CO	2.8	2.8
75	36	HC/EM	2.6	2.7
76	38	FU	2.4	2.2
66	39	RE	2.3	2.6
90	40	RE	2.2	2.4
72	41½	RE	2.1	2.5
74	41½	EM	2.1	2.4
63	43	RE	1.9	2.7
69	44	CO	1.8	2.1
68	45	RE	1.7	2.0
70	46	FU	1.6	2.0

N = 211

N.B. The ranks represent the order within items 50-95 on the questionnaire.

Table 39 Items 50-95 Part II. Items where the Educational Objective is considered unimportant (Mean > 3.0) and Literature is not considered a useful means of achieving it by school groups in the smaller samples (Preparatory, and the 13-16 Comprehensive and Public Schools).

PREPARATORY (9-13)

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
56	27 $\frac{1}{2}$	FU	2.9	2.9
75	27 $\frac{1}{2}$	HC/EM	2.9	2.2
65	30	FU	2.8	2.8
71	30	CR/FU	2.8	2.2
73	32 $\frac{1}{2}$	CO	2.7	2.1
77	34	RE	2.6	2.4
76	35 $\frac{1}{2}$	FU	2.5	1.7
87	35 $\frac{1}{2}$	CO	2.5	2.1
64	37	EM	2.4	2.8
67	38 $\frac{1}{2}$	HC	2.0	2.6
74	38 $\frac{1}{2}$	EM	2.0	1.6
63	41	RE	1.8	2.4
72	41	CO	1.8	1.8
90	41	RE	1.8	1.8
66	43	RE	1.7	1.8
69	44	CO	1.5	1.4
68	45	RE	1.3	1.1
70	46	FU	1.2	1.4

N = 26

COMPREHENSIVE (13-16)

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
66	34	RE	2.8	2.3
56	36 $\frac{1}{2}$	FU	2.7	2.6
69	36 $\frac{1}{2}$	CO	2.7	2.0
75	36 $\frac{1}{2}$	HC/EM	2.7	2.1
73	39	CO	2.6	2.2
70	40	FU	2.5	1.8
90	41	RE	2.4	2.0
68	42	RE	2.1	1.5
63	43 $\frac{1}{2}$	RE	2.0	1.8
72	43 $\frac{1}{2}$	RE	2.0	1.5
74	45	EM	1.5	1.7
76	46	FU	1.4	1.4

N = 27

PUBLIC SCHOOLS (13-16)

Obj- ective	Rank	B- Type	Ed. Obj. (Mean)	Lit. as Means (Mean)
62	30 $\frac{1}{2}$	HC	2.9	2.9
80	30 $\frac{1}{2}$	CR/FU	2.9	1.8
56	36	FU	2.5	2.9
72	36	RE	2.5	1.6
69	39	CO	2.3	1.3
70	39	FU	2.3	1.6
66	41	RE	2.2	1.7
90	42	RE	2.1	1.4
68	43 $\frac{1}{2}$	RE	2.0	1.0
74	43 $\frac{1}{2}$	EM	2.0	2.0
76	45	FU	1.9	1.7
63	46	RE	1.8	1.4

N = 19

Note: The ranks represent the order within items 50-95.

The small Preparatory School sample concur in rejecting the same eleven items as their state counterparts in the 9-13 age range, but also see another seven items as unimportant educational objectives and in seeing Literature as of little use in achieving them. As well as the obviously political items they also reject item 71 which asks the pupil to participate as a citizen in the creation of a more just and humane society, and items 87 and 67 which have a sociological flavour insofar as they ask the pupil to take an interest in group relationships within society, and to reflect on the traditional roles assigned to people in society by sex, class, etc. Items 64 and 65 which suggest the pupil should feel links between himself and people of other times and races and have an international outlook rather than a narrowly local one are also rejected. Finally two items which suggest it might be desirable if the pupil was able to solve his own problems with the help of models found in others (56), and that he have a factual knowledge of what makes other people tick (77) are also ranked low.

Four items appear significantly different at the 5% level when we come to compare the Preparatory Schools' returns with their state counterparts in the Middle Schools.

		Importance as Educational Objective			Usefulness of Literature as a Means		
Item	B/Type	Middle Mean	Prep. Mean	Prob.	Middle Mean	Prep. Mean	Prob.
66	RE	2.6	1.7	.006			
87	CO	3.4	2.5	.007	2.9	2.2	.024
64	EM	3.1	2.4	.028			
77	RE	3.3	2.6	.042	3.6	2.4	.001

There would appear to be within this whole 9-13 group an avoidance of any objective which can be construed as being the slightest bit politically or religiously partisan. Nor are they keen to focus on the

structure of our society in an analytical kind of way, nor to push for wider international perspectives. The present writer finds these tendencies surprising and wonders if such views are reflected in their choice of Literature and their analysis of it with their classes. The Preparatory sample's rejection of insights into social structures and the psychology of other people seems an even narrower view of the Literature teacher's territory. These views will be returned to in the final discussion of this section's findings.

When we turn to the 13-16 sample we find the same items present by and large. The Comprehensive sample adds only item 56 (solve his problems with the help of models found in others) to the eleven items in the Junior, Middle and Secondary lists. The Public schools largely coincide too but omit items 73 (be interested in religious attitudes, beliefs and questions) and 75 (have a deepening insight into religious questions) having previously placed both items in the category of important educational objectives unlikely to be achieved by using Literature. The other religious items (72, 74, 76) do appear in the Public Schools list of doubly rejected items. Like the Preparatory Schools and Comprehensive Schools they similarly rank item 56 low as an objective and think Literature only 'moderately useful' to 'useful' in assisting the pupil to find helpful models for solving his own problems. Items 62 (have an understanding of affairs in different countries and at different periods) and 80 (that the pupil find a personal way of giving adequate help to people with problems) are also rejected although they do not appear on any other sample's list in this category.

Although the Comprehensive and Public Schools' lists differ in the items included the difference in emphasis is not significantly large enough to register at the 5% level on any one item.

We now come to examine the items in this section of 'unimportant

objectives' which are not usefully brought about by Literature in terms of Ligru's behavioural categories. It is immediately obvious that most of the Reproductive items in objectives 50 to 95 are assigned to this category. The unpopular items are 66, 90, 68, 63 and 72. No other behavioural type presents such a clear pattern although the two Conative items 69 (be interested in political theories and attitudes) and 73 (be interested in religious attitudes, beliefs and questions) are unpopular with all groups. Again the Creativity items are largely unrecorded probably because they are ill-represented in the questionnaire.

Table 40 Items between numbers 50 and 95 which the school samples consider unimportant and Literature as less than useful in achieving analysed in terms of Behaviours.

Number of items available in Part II Nos. 50-95	Behavioural Type								Totals*
	Higher Cognition	Reproduction	Emotion	Conation	Creativity	Function			
	6 + (4)	7	7 + (5)	6	0 + (2)	12 + (5)			38 + (16)
Junior	0 + (1)	5	1 + (1)	2	0	2			10 + (2)
Middle	0 + (1)	5	1 + (1)	2	0	2			10 + (2)
Secondary	0 + (1)	5	1 + (1)	2	0	2			10 + (2)
Preparatory	1 + (1)	5	2 + (1)	4	0 + (1)	4 + (1)			16 + (4)
Comprehensive	0 + (1)	5	1 + (1)	2	0	3			11 + (2)
Public	1	5	1	1	0 + (1)	3 + (1)			11 + (2)

* Where items are seen as belonging to two behavioural categories they are added in brackets, so that the Junior total, for example, means that there are 11 items the Junior sample consider unimportant and Literature as less than useful in achieving. Of these 10 fall clearly into one category only but 1 falls into two categories (HC and EM).

viii Significant differences between sub-groups within the school samples for items 50 to 95

As one might expect there are large areas of agreement between the 'young' and 'old' teachers, the men and women, specialists and non-specialists, and experienced and inexperienced teachers within each school sample. Differences significant at the 5% level are only thrown up for isolated items but some of these do reveal a difference in stress as the tables on the following pages show.

Differences in response between 'Young' (20-39) and 'Old' (40-50+) teachers

The 'Old' group in the Junior school mark items consistently higher than their 'Young' colleagues, but in no instance does this shift an item into a different category. The 'Old' group appear to lay more importance on the pupils having a deep and active religious belief, and this item, as we shall see, is one that the older teachers in the Secondary, Preparatory and Comprehensive samples also value more highly than their young counterparts. The Junior 'Old' teachers also see Literature as being slightly more useful in bringing this belief about.

Significant differences in responses to items 50-95 by 'Young' teachers (20-39) and 'Old' Teachers (40-50+) within the various school samples.

JUNIORS		Importance as Educational Objective			Literature as a Means		
Objective	B/Type	Young Mean	Old Mean	Prob.	Young Mean	Old Mean	Prob.
76	FU	2.2	2.8	.039	2.1	2.5	.047
80	CR/FU				2.0	2.5	.023
89	FU	3.9	4.3	.010			
95	EM	3.8	4.2	.008			
MIDDLE							
52	FU	4.7	4.0	.043			
68	RE	1.2	2.1	.046			
71	CR/FU				2.2	3.3	.033
SECONDARY							
54	EM	4.0	4.6	.031			
73	CO	2.4	3.3	.038			
76	FU	1.5	2.7	.034			
91	CO	3.5	4.7	.000	2.8	3.8	.000
PREPARATORY							
52	FU				2.6	1.5	.037
76	FU	1.9	3.4	.049			
81	FU				3.5	2.4	.032
91	CO	3.8	4.8	.022			
COMPREHENSIVE							
58	FU/EM				3.1	4.6	.018
63	RE				1.3	2.8	.007
64	EM				3.0	4.1	.020
73	CO				1.8	3.1	.028
74	EM				1.3	2.5	.041
76	FU	0.7	2.4	.013	0.8	2.5	.005
92	FU	3.7	4.9	.041			
PUBLIC							
60	FU	4.7	2.9	.009			
63	RE				0.6	1.7	.015
85	HC/FU				4.3	3.2	.023

For the Middle School group the biggest difference in stress occurs in item 52 (that the pupil be able to develop his personality fully according to his capabilities and opportunities) which the 'Young' group endorse very highly (Mean 4.7) and the 'Old' slightly less so at 4.0. On the other hand the 'Young' are even more dismissive than the 'Old' of item 68 (that the pupil be able to give a factual account of current political theories and attitudes). Both groups agree that it is important that the pupil participate as a citizen in creating a just society but only the 'Old' see Literature as an 'important' means of achieving this objective (Mean 3.3). It is obviously the returns of the 12 'Young' Middle teachers which have kept the overall Middle School Mean for the 'Usefulness of Literature' half of this item down to a reading of 2.8.

In the Secondary School sub-groups the 'Old' group again return higher Means for the items especially for the two religious items (73 and 76) and item 91 which asks that the pupil seeks moral standards by which to live his life. The differences here are significantly wide, especially on item 73 where it makes the difference between 'moderately important' for the 'Young' and 'important' for the 'Old', so that we can suggest the teachers over 40 years of age do still see it as important that pupils are interested in religion, have an active belief, and moral standards in a way that the younger teachers do not. We can also note that the 'Old' group see Literature as 'useful' (Mean 3.8) in helping the pupil to seek his moral standards while the 'Young' are much less sanguine and see it as only 'moderately useful' (Mean 2.8).

This same difference in emphasis on religious and moral matters recurs in the Preparatory school where the split appears on item 76 (that the pupil has a deep and active religious belief) which is seen as 'rather unimportant' by the 16 younger Preparatory teachers and as

'important' by their older colleagues. The older group also stress the importance of seeking moral standards (item 91) more heavily, seeing it as 'very important' rather than just as 'important' as the 'Young' group do. On the other hand the 'Young' group are much more hopeful that Literature will help pupils 'be tolerant of other people's ways and views' (item 81):

In the Comprehensive group the Older teachers again have Means consistently and significantly higher than the younger ones on both religious and moral items (73, 74, 76, 92), but also on the usefulness of Literature as a means of escape from pressures (58), and its usefulness in teaching the pupil to know facts about and feel links with other peoples and places (63, 64). The biggest difference in emphasis occurs in the 'Old' group's belief that Literature is 'useful' in making the pupil interested in religious matters while the Young see it as being of 'little use'. Both, however, see the objective itself as being only 'moderately important'.

The Public School groups concur on religious questions and differ widely only in their response to item 60 (that the pupil cope as an individual with an increasingly complex and changing technological society). Both consider it an important objective but only the 'Young' group think Literature 'very useful' in achieving it. They also believe more strongly that Literature can be 'very useful' in affording an insight into group relationships (item 85).

Difference in response between Male and Female teachers in the various school samples

The Male Junior teachers return consistently higher Means for the significantly different items than their Female colleagues do. This leads them to value the religious item 73 (that the pupil be interested in religious attitudes, beliefs and questions) as 'important' whereas it

is only 'moderately' so for the female teachers. The men also put more stress on the pupils gaining insights into war and conflict (84) and into man's relationship with the physical world (94). When it came to the role of Literature the male teachers were more hopeful that it would help the pupil have a factual knowledge of the social structure of our society (66) and be 'useful' in fostering an interest in inter-group relationships within society (87), though both agreed that 66 was only of 'moderate importance' and 87 was 'important' as educational objectives.

In the Middle School group the positions are reversed and it is the female teachers who score items significantly higher than the male teachers. This is particularly noticeable in item 58 (that the pupil find a personal means of escape from routine, or from social, personal or other pressures). The female teachers not only rate this an 'important' objective but see Literature as 'very useful' in achieving it whereas their male colleagues see neither half of the item as more than 'moderately important'. Item 91 opens up a similar difference in opinion with the female teachers believing it 'very important' that the pupil seeks moral standards to live his life by whereas it is 'important' for the males. The females too have much higher views of Literature's usefulness ('very useful') in providing the pupil with means of relaxation and helping him to share others' feelings (59, 79). In item 83 the female teachers believe Literature is an 'important' means for helping the pupils face the idea of death and loss, but the men while agreeing it is an 'important' objective only see Literature as 'moderately useful'.

The Secondary Under 13 sample repeats this Middle School pattern, again with the women ranking items consistently higher. Even on items that the men see as 'important', e.g. numbers 52, 54, 59, 61 and 91, the

Significant differences in response to items 50-95 by Male and Female teachers within the various school samples

			Importance as an Educational Objective			Literature as a Means		
Obj- ective	B/ Type		Male Mean	Female Mean	Prob.	Male Mean	Female Mean	Prob.
JUNIORS (M = 73 W = 69)								
66	RE		2.5	2.0	.014	2.9	2.5	.055
67	HC		2.7	2.2	.032			
73	CO		3.0	2.6	.058			
84	HC/EM		3.5	3.1	.017			
87	CO					3.1	2.6	.018
94	HC		3.6	3.2	.015			
MIDDLE (M = 9 W = 18)								
58	FU/EM		2.9	3.8	.043	2.9	4.3	.002
59	FU/EM					3.1	4.4	.008
79	EM					3.1	4.4	.008
83	FU					2.4	3.7	.004
91	CO		3.1	4.2	.032			
SECONDARY (M = 18 W = 24)								
52	FU		3.9	4.5	.046			
53	RE					3.3	4.0	.019
54	EM		3.9	4.6	.007			
58	FU/EM		3.2	3.9	.027	3.7	4.4	.004
59	FU/EM		3.3	4.1	.040			
61	FU		3.0	4.3	.006			
62	HC					2.9	3.8	.010
63	RE					1.9	2.9	.009
91	CO		3.8	4.4	.044			
COMPRE- (M = 18 HENSIVE W = 9)								
76	FU		0.9	2.3	.036			
N.B. All teachers in the Preparatory and Public School samples were male.								

women upgrade these to 'very important'. These items stress that the pupil develop his personality fully, feel a sense of security and belonging, find means of relaxation, find work fitting to his needs and abilities, and finally that he seeks moral standards. There is a similar difference of stress in item 58 (that the pupil finds means of escape from pressures) without it quite making the difference of category that occurred in the other five items. The women also have a higher regard for Literature's usefulness in achieving these objectives, so again in the case of 58 and 53 (have a knowledge of alternatives available) it means the women see Literature as 'very useful' but the men only as 'useful'. The same trend appears with Literature's place in achieving items 62 and 63 - gaining a knowledge and understanding of affairs in different countries and periods.

In the Comprehensive sample the only item which throws up a significant difference in response is number 76 (that the pupil have a deep and active religious belief) which the women think a 'moderately important' objective and the men classify as 'totally unimportant' with a mean of 0.9.

Differences in response between Specialists and non-Specialists within the various school samples

When we come to consider the Junior sample in terms of responses by Specialists and non-Specialists then we find considerably different emphases on seventeen items. The Specialists (i.e. those thinking of themselves as primarily English teachers) invariably score higher both for the importance of the objectives and for the usefulness of Literature in achieving them.

In the cases of objectives 52, 64, 73, 75 and 83 then this difference is wide enough to mean the Specialists see these as 'important' but the non-Specialists rank them as only 'moderately important'. The

objectives in question involve the pupil being able to develop his personality fully, feel links between himself and other peoples, take an interest in religion and have a deepening insight into religious questions, and finally be able to face the idea of death and loss.

With items 86 and 92 (feel affinity with other people, and strive to act in accordance with moral standards) the Specialists put these objectives into the 'very important' category but the non-Specialists see them as 'important' only.

The consistently higher means for objectives by the Specialists continues for items 67, 72, 80, 81, and 82, even though both sub-groups place these in the same categories.

When they come to consider the efficacy of Literature in bringing these objectives about the Specialists again see it as more valuable than the non-Specialists, so in items 53, 71, 72, 73 and 75 it is seen as 'useful' by the former but only 'moderately useful' by the latter. Similar differences appear in the usefulness of Literature half of items 74, 76, 81, 82 and 85 without this difference in stress involving a difference in category between the two groups.

It is noticeable that the religious objectives 72, 73, 74, 75 and 76 are all involved in the lists of significantly different responses with the Specialists in all cases seeing them as more important and Literature as more useful in arriving at them.

In the Middle School the religious items do not raise any issues, although the group of items (85, 86, 88, 89) concerned with the pupil understanding and relating to social groups does bring out a difference of emphasis between Specialists and non-Specialists. Again the Specialists mark consistently higher on these items where significant differences at the 5% level appear. So they see it as 'very important' that the pupil strives to understand himself (50), finds a means of

Significant differences in response to items 50-95 by Specialist and non-Specialist English teachers within the various school samples.

		Importance as an Educational Objective			Literature as a Means		
Objective	B/Type	Specialist Mean	Non-Specialist Mean	Prob.	Specialist Mean	Non-Specialist Mean	Prob.
JUNIORS							
52	FU	3.0	2.4	.010			
53	RE				3.3	2.9	.042
64	EM	3.1	2.6	.020			
67	HC	2.9	2.3	.019			
71	CR/FU				3.3	2.8	.035
72	RE	2.8	2.0	.003	3.1	2.5	.013
73	CO	3.2	2.8	.011	3.3	2.9	.008
74	EM				2.9	2.4	.025
75	HC/EM	3.1	2.5	.022	3.1	2.6	.038
76	FU				2.7	2.2	.031
80	CR/FU	3.5	3.1	.046			
81	FU	4.5	4.2	.025	3.6	3.3	.047
82	HC	3.9	3.4	.014	3.7	3.2	.016
83	FU	3.6	2.9	.011			
85	HC/FU				3.5	3.0	.047
86	EM	4.2	3.9	.029			
92	FU	4.2	3.8	.034			
MIDDLE							
50	CO	4.1	3.1	.036	3.6	2.6	.037
59	FU/EM	4.5	3.6	.023	4.5	3.5	.033
61	FU				1.8	2.7	.049
85	HC/FU	4.3	3.5	.012			
86	EM	4.3	3.5	.025			
88	FU	4.7	4.1	.020			
89	FU	4.6	3.9	.020			
91	CO	4.3	3.3	.032			
SECONDARY							
No significant differences found.							
COMPREHENSIVES							
54	EM	4.2	2.3	.041			
65	FU				3.5	1.7	.010
67	HC				3.6	1.7	.006
69	CO				2.2	0.3	.011
70	FU				2.0	0.3	.028
75	HC/EM	2.9	1.0	.026			
80	CR/FU	3.5	2.0	.035			
81	FU	4.7	4.0	.038			
84	HC/EM	4.1	2.7	.029			
86	EM	4.1	2.3	.024			
88	FU	4.3	2.7	.015			
PREPARATORY							
69	CO				0.8	1.9	.032

Sub-Group Populations by Schools

School	Specialists	Non-Specialists
Juniors	38	104
Middle	14	13
Secondary	30	12
Preparatory	13	13
Comprehensive	24	3

All Public School teachers in the sample claimed to be Specialists.

relaxation, has an insight into group relationships (85), feels at ease in groups (86), relates to his teacher (89) and seeks moral standards. On the other hand the non-Specialists see them in the lower category of 'important'. In the case of objective 88 (that the pupil respect and co-operate with others) both groups see it as 'important' but the Specialists do so with a mean 0.6 higher than their non-Specialist colleagues.

In considering the role of Literature a difference of category occurs between the groups in item 50 where the Specialists think it a 'useful' tool in helping the pupil understand himself, but the non-Specialists classify it as only 'moderately' so. The Specialists also see Literature as forming a 'very useful' source of relaxation (59) but the non-Specialists classify it as 'useful'. While both groups consider it a 'very important' objective that the pupil finds work fitting to his needs and abilities (61) the Specialists, against their trend of higher marking, see Literature as being of 'little use' in this respect whereas the non-Specialists see it as 'moderately useful'.

In the Preparatory schools both groups see it as 'rather unimportant' that the pupils be interested in political theories and

attitudes (69) but the Specialists see Literature as being of 'no use at all' whilst the non-Specialists see it at a mean of 1.9 as approaching 'moderately useful'.

While the Secondary Under 13 Specialists and Non-Specialists present a united front the Comprehensive groups differ significantly on eleven items. Again the Specialists rank items consistently higher both for the importance of the objective and the usefulness of literature in achieving it. However, it needs to be noted that our ability to draw conclusions from these results is severely limited by the small size (3) of the non-Specialist group.

Significant differences in response between teachers with 5-10 years, 10-20 years, and more than 20 years experience in the various school groups

In the Junior sample there seems little difference between the two sub-groups with 5-10 and 10-20 years experience. The more experienced group believe a little more firmly that it is a 'moderately important' objective that the pupil has a deepening insight into religious questions (75) and sees Literature as more useful in helping the child achieve a foretaste of adult life. Otherwise the two groups approach unanimity on most questions.

When we compare the least experienced group (5-10) with the most experienced (20+) then the gap widens considerably. In every case when a statistically significant difference appears then the most experienced group return a higher mean. In the case of item 76 (that the pupil have a deep and active religious belief) then the 20+ group rate this 'important' whilst the 5+ group think of it as only 'moderately important' with a mean of 2.0. With item 86 (that the pupil feel at ease in groups) the most experienced group see it as a 'very important' priority whereas for the others it remains 'important'.

Otherwise, although both groups agree that it is 'moderately important' the pupil is able to give a factual account of religious matters (72), be interested in religious questions (74) and be able to describe current moral and ethical standards (90) the more experienced group rate each item higher. They do this too for highly valued objectives such as 88 and 89 and for the usefulness of Literature in achieving objectives 52, 61 and 80, although in none of these cases is a difference of category involved.

The most experienced group again score consistently higher than the middle (10-20 years) group. In the case of items 70, 55, 56, 76, 85 and 93 the statistically significant differences are enough to make a difference of a category on the scale of importance for educational objectives. Only one slight difference of stress appears on the usefulness of Literature side in item 80.

In the Middle School few differences of any significance appear between the experience groups, and none at all between the groups with 5+ and 10+ years experience. When the 5+ and 20+ groups are compared no clear pattern emerges only that the least experienced group consider it 'very important' that the pupil develop his personality fully (52), whereas the most experienced rate this 'important' with a mean 1.1 lower. A different stress appears on item 80 (the pupil should be able to help others with problems) where the least experience group see this as only 'moderately important' but the 20+ teachers see it as 'very important'. It is perhaps surprising that such a loosely worded objective should have evoked such different responses.

On item 58 which stresses that the pupil should have a personal means of escape from pressures the 5+ group think this 'important' and that Literature is a 'very useful' means of achieving it whereas the most experienced group see it as at most 'moderately important' and

Significantly different responses to items 50-95 at the 5% level by teachers with varying lengths of experience (5-10 years, 10-20 years, 20+ years) within school samples.

School	Obj- ective	B/ Type	Importance as Educ- ational Objective			Usefulness of Litera- ture as a Means		
			5+ (Mean)	10+ (Mean)	Prob.	5+ (Mean)	10+ (Mean)	Prob.
JUNIORS	75	HC/EM	2.3	2.9	.022			
	93	EM/HC				3.6	3.1	.019
			5+ (Mean)	20+ (Mean)		5+ (Mean)	20+ (Mean)	
	52	FU				2.4	2.9	.028
	61	FU				2.0	2.6	.033
	71	CR/FU	3.3	3.9	.020			
	72	RE	2.0	2.8	.001			
	74	EM	2.0	2.5	.038			
	76	FU	2.0	3.2	.000			
	80	CR/FU				2.1	2.7	.007
	86	EM	3.8	4.2	.011			
	87	CO	3.1	3.7	.002			
	88	FU	4.1	4.5	.023			
	89	FU	4.0	4.4	.017			
	90	RE	2.1	2.6	.046			
	95	EM				3.8	4.4	.002
			10+ (Mean)	20+ (Mean)		10+ (Mean)	20+ (Mean)	
	55	CO	2.6	3.1	.037			
	56	FU	2.5	3.0	.024			
	70	FU	1.3	2.0	.020			
	71	CR/FU	3.2	3.9	.017			
	72	RE	2.1	2.8	.017			
	76	FU	2.5	3.2	.043			
	80	CR/FU				2.1	2.7	.041
	85	HC/FU	3.6	4.2	.011			
	87	CO	3.1	3.7	.004			
	93	EM/HC	2.6	3.3	.008			
MIDDLE			5+ (Mean)	10+ (Mean)		5+ (Mean)	10+ (Mean)	
	No significant differences found between 5+ and 10+ samples							
			5+ (Mean)	20+ (Mean)		5+ (Mean)	20+ (Mean)	
	52	FU	4.6	3.5	.008			
	58	FU/EM	3.8	2.2	.018	4.0	2.3	.023
	80	CR/FU	2.8	4.2	.024			
			10+ (Mean)	20+ (Mean)		10+ (Mean)	20+ (Mean)	
	57	EM	3.7	2.5	.038			
	58	FU/EM	3.6	2.2	.036	4.2	2.3	.036
	84	HC/EM				4.3	2.3	.018

Continued

Significantly different responses to items 50-95 at the 5% level by teachers with varying lengths of experience (5-10 years, 10-20 years, 20+ years) within school samples (continued).

School	Obj- ective	B/ Type	Importance as Educa- tional Objective			Usefulness of Litera- ture as a Means		
			5+ (Mean)	10+ (Mean)	Prob.	5+ (Mean)	10+ (Mean)	Prob.
SECONDARY	62	HC	3.1	2.5	.043			
	67	HC	3.1	2.0	.015			
	70	FU	2.3	1.1	.017			
	95	EM	4.1	3.3	.030	4.1	3.3	.016
			10+ (Mean)	20+ (Mean)		10+ (Mean)	20+ (Mean)	
	74	EM	1.6	3.3	.034			
	95	EM				3.3	4.3	.040
			5+ (Mean)	20+ (Mean)		5+ (Mean)	20+ (Mean)	
	69	CO	2.3	0.8	.042	2.5	1.2	.014
	77	RE	3.6	2.3	.046			

N.B. School groups other than those above were not analysed as the groups were too small to reveal significant results.

EXPERIENCE SUB-GROUP POPULATIONS

	5-10 years	10-20 years	20+ years
JUNIORS	56	47	38
MIDDLE	13	10	4
SECONDARY	19	17	6

Literature as only a 'moderately useful' aid towards it - a considerable deviation.

Item 58 receives the same rankings by the 10+ group as it did by the 5+ and so the same differences from the 20+ group emerge. In addition the 10+ group put item 57 (that the pupil experiences emotional release) one category higher than the 20+ group who see it as only 'moderately important'. The 10+ group also see Literature as being 'very useful' in providing insight into war and conflict (84) whereas

the 20+ people see it as at best 'moderately' so.

When we consider the teachers teaching Secondary pupils aged 11 to 13 we find that those with 5+ years experience mark consistently higher on those items where there is a significant difference than either the 10+ group or the 20+ group. So the least experienced group see it as 'moderately important' that the pupil be equipped for an active political role while the 10+ group dismiss this objective as 'rather unimportant'. Higher up the rankings the 5+ group see it as 'important' that the pupils understand the state of affairs in different countries and times (62) and reflect on traditional social roles (67) both of which the 10+ people see as only 'moderately important'. A difference of stress again appears in item 95 (that the pupil love the beautiful in nature) which the 5+ group see as 'very important' and Literature as being a 'very important' means of fostering. The 10+ group rank both halves of the item one class lower with means of 3.3 in each case.

Only two items give rise to significant differences between the 10+ and 20+ groups, the less experienced believing that it is 'rather unimportant' that the pupil becomes emotionally involved with religious questions whereas the most experienced group see this as important. On the other hand the most experienced group see Literature as 'very important' as a means of fostering a love of nature whilst the 10+ group see it as 'important'.

Finally the only two significant differences between the least experienced and the most experienced groups show neither value the objective that the pupils be interested in political theories very highly, nor see Literature as a very useful means of bringing this interest about, but in each case the least experienced group place it one category higher than their most experienced colleagues. So with item 77 which concerns the pupil having a factual knowledge of what

makes other people tick the least experienced group would see this as
'important' as opposed to their colleagues' 'moderately important'.

SOME THEORETICAL IMPLICATIONS OF THE FINDINGS

i A Theoretical Over-view

So far we have been seeking to find what a given sample of teachers thought to be their priorities in teaching Literature to a given age group. Now those priorities are established and ranked we need to look at their implications and to examine their feasibility, and this moves us away from statistical and objective methods into the realms of subjective preference and speculation. It also involves us in specialist areas outside literature teaching, such as psychology, philosophy and sociology, where the present writer has no claims to expertise and where his choice between opposed experts is partly based on their persuasiveness rather than their proven 'rightness'. This chapter then is largely opinion rather than fact, and is an attempt to avoid charges brought against such statistically based work as this by F. Inglis:

... research techniques and everyday common sense breathe the same slightly stale air. Neither form of behaviour entails a vivid need for speculation.¹

The whole of this research is based on the tacit assumption that reading books affects the reader in some way - an assumption shared by the teachers sample and by such an educational authority as Professor John Merritt:

As a result of reading, we are necessarily changed in some way - however slight. We may have gained in knowledge and understanding, or become more confused - a cognitive change. We may have become emotionally enriched or, it might in some cases be argued, slightly depraved - an affective change. We may have been motivated to action, or relaxed - an enactive change. And so on.²

1 F. Inglis, The Englishness of English Teaching, London, 1969, p.5.

2 J. Merritt, Perspectives on Reading, O.U. Education Studies Reading Development Unit 1, London, 1973, p.11.

This assumption now needs to be examined, and the related questions of how the experience of art differs from, or resembles, the experience of life, and how these two interpenetrate and influence each other. These are big questions with no agreed answers in spite of centuries of poets, philosophers, critics, novelists, and more recently psychologists, defending and justifying the reading of what, from one perspective, could be called "unreal" and "lies". Our treatment must therefore be necessarily sparse. In the interests of brevity it is also inevitable that the 95 objectives in the questionnaire must be grouped under broad headings rather than discussed individually, and also that these headings point to what we consider the most controversial issues raised by the teachers' returns. The headings for discussion will be the following, in the order they occur in the questionnaire.

Part I Literature and Pleasure

Literature and Creativity

Part II Literature and Language

Literature and Self-development

Literature and Models for Identification

Literature and Escape, Relaxation and Release

Literature and Geography and History

Literature and Politics and Religion

Literature and the Knowledge of Evil.

What is needed to prevent this chapter from becoming a series of separate and unrelated papers is an overall view of what Literature is, and what it does to and for the reader. Related problems such as the relationship of real experience and fictional experience need to be touched upon too.

In these areas the psychologists have useful things to say, but as one might expect in a branch of learning which is almost as riven by

factions as is Literary Criticism or English Teaching their insights are often contradictory. Freud provides a useful starting point particularly in his essay Creative Writers and Daydreaming of 1908¹ insofar as it raises several issues later writers have developed or discussed. He begins with a child at play and compares this activity to the creative writer's in the way both create a world of their own by rearranging the things in the real world in a more pleasing way. Both take their created worlds seriously and invest large amounts of emotion on them for "The opposite of play is not what is serious but what is real". But both child and writer distinguish sharply between the created and real worlds. The growing child ceases to play and seems to give up the pleasures it affords, but "what appears to be a renunciation is really the formation of a substitute or surrogate", and this substitute is 'fantasying' or day-dreaming. Unlike the child at play, however, the adult is ashamed of his daydreams and conceals them, perhaps even believing that he is the only person to indulge in this childish activity. Not only do they not seem to relate very much to his adult acts in the real world, they are also of a basically erotic nature which is an additional reason for concealing them. Freud states:

We may lay it down that a happy person never fantasies, only an unsatisfied one. The motive forces of fantasies are unsatisfied wishes, and every single fantasy is the fulfilment of a wish, a correction of unsatisfying reality.²

(This use of 'fulfilment' is one we must return to). These fantasies are constantly fed by present events in the person's life, which are in turn related backwards to childhood memories and forward to possible future fulfilment of the day-dream wish. If fantasies become over powerful they

1 S. Freud, 'Creative Writers and Daydreaming' (1908) reprinted in 20th Century Literary Criticism, ed. D. Lodge, London, 1972, pp.36-44.
2 *ibid.*, p.38.

lead to neurosis or psychosis and it is of course on the basis of patients' revelations about their fantasies that these theories are based. Our sleeping dreams are of a similar nature except the wishes there are even more shameful and repressed so they surface only in distorted form.

Freud has no interest in a story's literary merit (that is the job of the critic) and like Jung finds the popular story much more interesting than the 'psychological' novel which leaves nothing to explain. These popular romances and adventures usually revolve round an admirable hero with the ability to survive misfortune and attract the love of the opposite sex. Obviously, says Freud, a naive day-dream on the part of the author - but what of the most complex and highly regarded of works?

I cannot suppress the suspicion that even the most extreme deviations from that model could be linked with it through an uninterrupted series of transitional cases.¹

Even those novels in which the ego (hero) seems to take up the role of 'spectator' can be seen as analogous to the daydreams of certain disturbed individuals. For Freud it seems the work of art can be very largely explained by a study of the author's life, and in particular it can be seen, like a day-dream, as "a continuation of, and a substitute for, what was once the play of childhood". As readers we experience pleasure in reading these day-dreams of the writer's (although we would not be moved by the revelation of a person's day-dreams in a non-art form), and he overcomes our shame over day-dreams by disguising his own until it is almost unrecognizable, and "he bribes us by the purely formal - that is aesthetic - yield of pleasure which he offers us in the presentation of his fantasies." Such aesthetic pleasures are 'incentive bonuses'

1 *ibid.*, p.40.

or 'forepleasures'.

In my opinion, all the aesthetic pleasure which a creative writer affords us has the character of a forepleasure of this kind, and our actual enjoyment of an imaginative work proceeds from a liberation of tensions in our minds. It may even be that not a little of this effect is due to the writer's enabling us thenceforward to enjoy our own daydreams without self-reproach or shame.¹

In this essay we see the clear statement of some of the issues raised by our questionnaire. Firstly the view of 'form' as a mere sugaring of the pill (and our respondents largely rejected the study of 'form'); secondly the use of Literature as therapy, or as an aid to personal development, or for the release of guilts, tensions, insecurities or feelings of isolation (a view broadly endorsed by our sample), thirdly the 'explanation' of a work of art by a study of the author's biography or social history (rejected most forcibly), fourthly the idea that there can be a distinct and separate kind of pleasure afforded by works of art called 'aesthetic pleasure', and finally the problem of wish-fulfilment or the substitute gratification offered by books for our own desires.

Many modern psychologists seem to find Freud's views on creativity and artistic production the least satisfactory parts of his psycho-analytic theory, for as Anthony Storr says:

Freud never really grasped the notion that art might be a way of enhancing man's grip on reality rather than escaping from it into wish-fulfilling phantasy. For Freud, the reductive approach of tracing psychological material to its infantile origin always took precedence over the possibility that the same material might contain within it the seeds of a better adaptation and thus be forwards looking.²

1 *ibid.*, p.42.

2 Anthony Storr, *Jung*, London, 1973, p.31.

Jung writing twenty two years later¹ redresses the Freudian view that art is totally explicable in terms of the artist's near-neurotic daydreams based on his personal desires and frustrations. Such ideas in our present state of knowledge are at best useful guesses. If we insist on deriving the artist's vision from his experience then that vision is secondary, a mere substitute for reality or a symptom of it. However in the kind of Literature Jung calls 'visionary' where we are reminded "of dreams, night-time fears and the dark recesses of the mind that we sometimes sense with misgiving" we are given a glimpse of the night-world we all know is there despite our rationalism, our science or our explanation in terms of the author's childhood. It is a knowledge we all have and share with primitive peoples and the makers of mythology because these 'visions' embody "the collective unconscious" which is "a certain psychic disposition shaped by the forces of heredity". The images or themes which embody this collective unconscious may appear when consciousness is eclipsed in dreams, narcotic states or insanity and,

What is of particular importance for the study of literature in these manifestations of the collective unconscious is that they are compensatory to the conscious attitude. That is to say that they can bring a one-sided, abnormal, or dangerous state of consciousness into equilibrium in an apparently purposive way.²

In short we need to be faced with the spirits, demons and gods we know intuitively to be there behind and beneath our daytime existence.

Freud's analysis of a work of art in terms of the poet's near-neurosis or repressions - as if the art were a substitute for a direct means of gratification - is to miss the point. The art should rise above the

1 C.G. Jung, 'Psychology and Literature' (1930) reprinted in 20th Century Literary Criticism, ed. D. Lodge, London, 1972, pp.175-188.

2 ibid., p.183.

personal limitations of the author - only inferior work is shackled by his narcissism or infantile or auto-erotic traits (all attributed to the artist by Freudians) - because as an artist he is 'collective man' one who carries and shapes the unconscious psychic life of mankind. For, "it is his art that explains the artist, and not the insufficiencies and conflicts of his personal life".

After Freud's rather reductionist views on why the writer writes and the reader reads this essay serves to restore the dignity of both. The present writer suspects much of the current fashionable stress on the Literature of fantasy, myth and 'fairy'-story within the teaching profession and with theorists like Bettelheim and Pickard takes some of its strength from Jung's writings. He also serves to reinforce what poets, and many teachers, have always maintained: that the scientific and rational do not explain everything or that realism is the only mode.

An English psychologist with a special interest in the reading process is D.W. Harding, some of whose early work appeared not long after Jung's essay just referred to.¹ His theories on the psychological processes involved in reading have recently been very influential and are quoted with approval by such 'Growth' advocates as Dixon, Britton, D'Arcy and Grugeon, as well as by others who do not so obviously belong to this camp such as Whitehead and Inglis, even by such outspoken critics of any form of institutionalised or systematic study of Literature as Joe Spriggs.

It is difficult to summarize and paraphrase Harding's four seminal essays but common to them all is the idea of the 'onlooker'. There are four 'modes of activity' open to human beings:

1. Direct action - or 'operative response'.

1 For example 'The Role of the Onlooker', Scrutiny Vol. 6(3), pp.247-58, 1937, Reprinted p.240-244 of Language in Education, Open University, 1972.

2. Intellectual comprehension involving no attempt to control or modify.
3. Looking at things or listening to them not in order to use or understand them intellectually, but simply for the sake of experiencing them at the level of perception.
4. Detached evaluation.

There is no claim that these usually occur in isolation, but typically in a complex situation one or other generally predominates. It is in the fourth mode that the role of spectator or onlooker typically consists, and this is probably the role we adopt when we read or write maturely. The writer in his onlooker's role produces a public representation of his recollected experience for our consideration, and since this is now in a more 'distant perspective' than pressing and disorderly real events we the readers can bring to the contemplation of it more of our system of beliefs, values and information in our role as onlooker. The reader is not merely passive but takes an evaluative stance to what he reads and conducts a kind of internal dialogue with the author so,

Fiction is a social convention, an institutionalized technique of discussion by means of which an author invites us to join him in discussing a possible experience that he regards as interesting and to share with him attitudes towards it, and an evaluation of it that he claims to be appropriate.¹

This evaluative stance can also serve to modify, order and define the reader's values and judgments. In this, however, Literature is only one of a whole range of social activities:

The ends achieved by fiction and drama are not fundamentally different from those of a great deal of gossip and everyday narrative True or fictional all these forms of narrative

1 D.W. Harding, 'Considered Experience: The Invitation of the Novel', English in Education, Vol. 1, 1967, Oxford, p.13.

invite us to be onlookers joining in the evaluation of some possibility of experience.¹

The same psychological processes are also involved whether we are reading 'rubbish' or 'classics' as all are equally conventions for enlarging the scope of discussion (whether internally with the author, or aloud with fellow reader-onlookers) about what may befall. Of course there are differences of literary level, and in the onlooker's willingness to modify, extend and refine his value judgments in the light of his and the author's exploration of common interests, so

In the less developed levels of entertainment the process is chiefly one of reinforcing commonplace values in a trivially varied array of situations.²

It can be seen from this brief summary that Harding has shifted the focus from the writer's creativity to the reader's evaluative reception of his work. Neither Freud nor Jung would call the response 'evaluative' (for different reasons) and both would want to see it as therapeutic or compensatory in ways that Harding does not. Harding sees it as enlarging our awareness of possible experience rather than answering deeper psychic needs or assuaging guilts or shames. There is a refusal to see art as the product of near-neurosis on the part of the author or to see it satisfying any wish-fulfillments for the reader. Desires and needs are defined, not satisfied. Similarly conventional terms such as 'identification' (derived from Freud) and 'vicarious satisfaction' are dismissed as unhelpful, as we shall see. For Harding Literature writing and reading are not continuous with solitary

1 D.W. Harding, 'Psychological Processes in the Reading of Fiction, British Journal of Aesthetics, Vol.II(2), 1962, p.138.

2 p.257-8 'The Role of the Onlooker', 1937.

activities such as daydreaming or 'fantasying' as they were for Freud, but with social ones such as gossip or storytelling. But, like Freud and Jung he eschews the critic's role in these theories and finds the lower ends of Literature as revealing of the processes he describes as the very highest and best.

The philosopher Susanne Langer counterbalances Harding's mainly cognitive analysis of the reader's and writer's roles by stressing that the writer's task is to give permanent form to (or 'symbolize') the expression of human feelings. She goes further insofar as she is seeking for a definition of art which will cover all the plastic arts as well as music, poetry, drama and film and speculates that: "Art is the creation of forms symbolic of human feeling".¹ These feelings and the form the artist or writer uses are inextricably fused and the reader apprehends them simultaneously. Freud, as we have seen, saw the formal aspects of Literature merely as 'forepleasures' to the satisfactions of our deeper psychic needs. For Langer the writer is not concerned to appeal to our intellects by using discursive language, rather the experiences he presents can only be conveyed by rich ambivalence and condensation - both terms she has adopted from Freud's work on dreams.² Because the writer is not saying anything but showing something such questions as what is he commenting on? what does he say? how does he say it? are spurious questions. This symbolic mode "offers the beholder a way of conceiving emotion: and that is something more elementary than making judgments about it",³ and of course makes the author's work impossible to paraphrase. Like Harding, Langer sees fictional events as more clearly seen and felt - perceived rather than understood she might insist - than real events and so often of more significance to us

1 S.K. Langer, Feeling and Form: A Theory of Art, (1953) London, 4th Impression 1967, p.39.

2 *ibid.*, pp.242-244.

3 *ibid.*, p.394.

than real events. The process by which real experience is transmuted into 'virtual experience' is a presentational and expressive one so that the writer is not trying to say something that can be restated in other words or forms - the 'meaning' is simultaneous with the form. Her belief in a distinct "aesthetic emotion"¹, a kind of exhilaration the reader feels when confronting good art is related to Freud and will need to be considered again when we discuss 'pleasure' as an objective. Our items 2 and 9 which ask for interpretations, explanations and accounts of themes, features and messages are against the spirit of Langer's approach. However the teachers who see these as important (all groups) would probably not be thinking of them as a critical objective but comprehension checks.

James Britton draws heavily on both Harding and Langer for his theories but adds a language dimension so that he talks of a participant working on real events using 'transactional' language to get things done, while the 'spectator' whether reader or writer is operating on represented events and using 'poetic' language. He is not reading or writing to further actual events in the real world but enjoying the opportunity as a spectator to savour the emotions of the poems and at the same time the whole design and order which embodies them - an impossibility for the participant embroiled in real life situations. Fluctuating between these two extremes is the use of 'expressive' language. Like Harding, Britton stresses the continuity of activity in gossiping or telling jokes or across the numerous levels of Literature, although he extends the bounds of Literature now to include the writing of the child - it being the activity of using 'poetic' language which makes for Literature, not the merit of the result. However:

1 *ibid.*, p.395.

It seems likely that the principal difference between the work of gifted writers - Literature - and the spectator role writing of the less gifted and the young, will lie in their differing ability to handle linguistic forms and control the effects of formal arrangements.¹

This belief reflects Langer's in stressing the unity of form and content in a 'poetic' text. Britton says such a text must be 'contextualized' whole, not piecemeal or selectively as we might with a transitional, factual discursive text.²

The present writer finds the formulations of Freud, Jung, Harding, Langer and Britton helpful, but as a practical teacher of Literature rather than a psychologist, philosopher or theorist several doubts arise when we come to apply their views on the reader's relationship with a book to the classroom situation. One suspects that it is the mature adult reader who has acted as model, rather than the child who finds barriers in the language, experience, settings and values embodied in many books. To remove some of these barriers he must await further maturity and meanwhile settle for books suitable to his stage of growth - and this would apply to all children, even the potentially brightest. His maturity in terms of values, concepts and needs is roughly related to his age so that one finds books which he needed and enjoyed at, say, eight are despised and rejected by twelve. Maturity in adults is not related to chronological age in the same way and an adult stuck at a fairly low level of personal maturity and reading maturity is likely to stay at those levels. It may be suggested too that some children listen to stories or poetry or go through their class readers employing Harding's third mode of activity rather than the fourth: that is just

1 J. Britton, Language and Learning, London, 1970, p.115.

2 cf J. Britton, 'What's the Use?' in Language in Education, Open University, 1972, pp.245-251.

watching or listening "without attempting an intellectual comprehension but simply enjoying the experience at the perceptual level".¹ Harding suggests just looking at birds flying or listening to the rhythm of train wheels as examples, and my observation of children would lead me to surmise that much of their television viewing and some of their contact with Literature is of the same kind.

For the practised adult reader Harding's model in which the author "invites us to join him in discussing a possible experience and to share with him attitudes towards it" is an attractive one. The hard-pressed classroom teacher might, however, see his main concern to be, not with what happens when that invitation is accepted, but the sheer problem of convincing some children that it is worth accepting. Their overwhelming stress on 'pleasure' for the pupil as their highest objective reflects this concern about motivation to read. Skills of analysis, or knowledge about Literature, seem very secondary and remote if they are still battling against indifference to books and trying to compete for the children's time and attention against other distractions.

It might also be said of Harding's and Britton's models that they do not acknowledge fully enough the varying distances possible between the onlooker/spectator and the spectacle he is 'evaluating'. Even for adults it must make some difference whether the events are very similar to his own experience of reality, or whether they are remote in time, space and possibility. Surely we 'spectate' Z-Cars, a play employing Brecht's alienation techniques, a Surreal or Dada work, and a Street Theatre production from varying distances - either because of constraints within ourselves or because the author wants his work 'evaluated' from that particular viewpoint and builds it into the work. The work of

1 D.W. Harding, 'The Role of the Onlooker' in Language in Education, London, 1972, p.241.

Stratton^a, Dixon and Wilkinson to overcome the distance between the child and the experience on the page attempts to telescope this distance so that instead of taking a steady evaluative stance with, say, Adam Bede they change it so the child can participate in it and it becomes immediate, actual, on the senses, and now - like a pantomime, or Punch and Judy or a group drama. The flow of sympathies and antipathies for the characters and events are still there, and the final 'evaluation' of them will take place within our total world picture and our values shift to accommodate the 'experience' as before. But, Langer and Britton have shown us how indissoluble 'content' and 'form' are so that the 'experience' that is finally assimilated by Stratton's workshop pupils will not be the experience of the novel Adam Bede, but of an entirely different experience embodied or 'symbolized' in a totally different form. It is worth doing in a classroom so long as we do not delude ourselves that the child has 'read' Adam Bede at the end of it in the same way the teacher himself might do.

It seems appropriate here to explore further this difference between the adult and the child reader.

The child is not usually articulate about his likes and dislikes in books and of course has nothing directly to say about the subconscious needs and desires books meet or help define for him. Psychologists and specialists in child development suggest that what he brings to a book can be seen in stages. Klingberg reports on the German school of developmental psychology which believes in stage theory and ties certain kinds of tales to certain stages of development: so for example,

The reading age for the 'Fantastic' book begins with the end of the 'Marchen' age (7 to 9 years) and extends to the end of the 'Vorreifezeit' (12 to 13 years) because they are then vacillating between the earlier magic conception of the world and the more developed realistic view.¹

1 G. Klingberg, The Fantastic Tale for Children, Gothenburg School of Educational Research, Bulletin 2, 1970, p.27.

Similarly Bruno Bettelheim makes a convincing case for magic and fairy tales answering to deep needs at each stage of the child's growth to puberty, and citing Piaget, insists that rational explanations of phenomena only leave a child more baffled because until he can grasp abstract concepts the child can only experience the world subjectively, and this is best catered for through fairy story, myth and legend.¹ Another difference from the adult reader is that the child is animistic in the way he sees the world, and again Bettelheim cites Piaget in support of his assertion that this persists until puberty.² In short the child is tolerant of seeming absurdity in the way sophisticated adult readers are not, and one might ask if Harding's 'evaluative stance' in the case of the child reader is not more often an emotional stance rather than a cognitive one. Bettelheim claims:

"True" stories about the "real" world may provide some interesting and often useful information. But the way these stories unfold is as alien to the way the prepubertal child's mind functions as the supernatural events of the fairy tale are to the way the mature intellect comprehends the world.³

The child at some stage will need both kinds of story whereas the mature adult may not. Other support for this stage theory of development comes from Kohlberg's work on children's moral growth and their changing views on 'rules' which he claims follow a set sequence and that this development is a cultural invariant.⁴ Writers of books on the teaching of English such as Patrick Creber have taken the stage theory over in

1 Bruno Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales, London, 1976

2 Bettelheim, pp.45-6.

3 *ibid.*, p.53.

4 Quoted by P.H. Hirst and R.S. Peters in The Logic of Education, p.46.

planning work for secondary pupils,¹ and John Dixon's 'Growth' theory embodies it, for as he says, "Most students ... seem to follow a roughly common process of maturation and psychological development, which in some sense is continuous and sequential." But, as he admits, "The difficulty is that not enough is known at this level".² It would seem then that certain adult viewpoints, experiences, emotions and concepts are just not available to the child in his real life or when he comes to read or write. Britton in saying the writing of a fourteen year old child is of the same kind as Shakespeare's but the difference lies in the degree of the ordering of their experience, or, as quoted earlier, in their ability "to handle linguistic forms and control the effects of formal arrangements" seems to imply that the same experience is potentially available to both, whereas the psychologists seem to be saying children have different experiences and think in ways not quantitatively different but qualitatively different from adults.

What children are looking for in books is well documented by such writers as Kate Friedlaender,³ Bruno Bettelheim,⁴ P.M. Pickard,⁵ J. Sanders⁶ and Elizabeth Cook.⁷ Most agree that literary merit is not one of the things that influences their choice to any great extent. Friedlaender said in her analysis based on A.J. Jenkinson's 1940 survey⁸

1 J.W.P. Creber, Sense and Sensitivity, U. of London Press, 1965.

2 John Dixon, Growth through English, 1967, p.86.

3 Kate Friedlaender 'Children's Books and their Function in Latency and Prepuberty', New Era, Vol. 39, pp.77-83, 1958.

4 Bettelheim, 1976.

5 P.M. Pickard, I Could a Tale Unfold, Tavistock, 1961.

6 J. Sanders 'Psychological Significance of Children's Books', pp.15-23 in A Critical Approach to Children's Literature ed. S.I. Fenwick, Chicago, 1967.

7 Elizabeth Cook, The Ordinary and the Fabulous, Cambridge, 1969.

8 A.J. Jenkinson, What Do Boys and Girls Read? London, 1940.

that popular books, usually of "negligible worth" embodied the four basic themes which involve "the universal phantasies and defence mechanisms characteristic of the child's development at the beginning of latency". Briefly, and in general terms, these writers see the child unconsciously seeking help in coping with his own inner aggressions, jealousies, insecurities and developmental needs, in much the same way he might in role playing during play. This help is offered by the books insofar as they deal with characters in similar situations or under parallel psychological stress and offer 'solutions' to these situations and pressures either realistically or symbolically. By externalizing his inner processes for him the book enables him to cope with them more easily, and also to encounter new roles or new or disturbing emotions at a safe distance. In short, books can be ego-building. Harding's view that they help us define and formulate our desires is obviously close to this view. This complex area will be touched on again in discussing some of the teachers' objectives.

The general assumption by most writers on Literature is that it is invariably a force for good. Similarly only positive objectives were offered in the questionnaire, but for the sake of completeness it should be mentioned here that Literature has a potential for destruction too. As Ted Hughes points out:

We know, broadly, that some main themes provide energy and connect things together, and other main themes separate and make us lose energy, leave us in fact in a worse condition than before.¹

1 Ted Hughes, 'Myth and Education', Children's Literature in Education, Vol. 1, p.67, London, 1970.

In other words some books are like battlefields and injure us and others are like hospitals and cure us. Every teacher is aware of the problem of censorship and of the fatal attractions of the lurid paperback.¹ However it is not only cynically written commercial works which should give us pause. Not all "good" literature is positive or optimistic and as Barbara Hardy points out:

... we shall simply be adding to the lies Robert Laing accuses us of telling our children if we, as teachers of the humanities, as parents, and as citizens, consciously or unconsciously put a mute on the literature which is not life-enhancing but eloquent of despair, confusion, doubt, madness, anarchy. We must allow literature the whole of its eloquence, its darkness as well as its light, its disorders as well as its coherence, its Swift, Beckett, Sylvia Plath as well as its Shakespeare and Jane Austen.²

Presumably it is our job to be able to judge when the child is secure enough to cope with such powerful voices.

Similarly it needs to be admitted that some eminent writers have said that books have neither good nor bad effects, or at least none that issue as behaviours. So W.H. Auden says:

The arts cannot change the course of history. The political and social history of Europe would have been what it had been if Dante, Shakespeare, Goethe, Titian, Michelangelo, Mozart, Beethoven, etc., had never existed.³

Nor does he leave us the defence that even if Literature does not move nations it is a force for good in individuals for he retorts: "My day turned out torturers/ who read Rilke in their rest periods". George Steiner similarly shaken by the horrors of the last war is moved to ask fundamental and disturbing questions:

1 cf Don Salter, 'The hard core of children's fiction, Children's Literature in Education, Vol. 8, London, 1972.

2 Barbara Hardy, 'The Teaching of English: Life Literature and Literary Criticism', English in Education, Vol. 2, No. 2, London, 1968, p.14.

3 W.H. Auden, 'How can I Tell what I think till I see What I say?' in New Movements in the Study and Teaching of English, ed. N. Bagnall (1973), p.211.

Barbarism prevailed on the very ground of Christian humanism, of Renaissance culture and classic rationalism. We know that some of the men who devised and administered Auschwitz had been trained to read Shakespeare or Goethe, and continued to do so.

This is of obvious and appalling relevance to the study or teaching of literature. It compels us to ask whether knowledge of the best that has been thought and said does, as Matthew Arnold asserted, broaden and refine the resources of the human spirit. It forces us to wonder whether what Dr. Leavis has called 'the central humanity' does, in fact, educate toward humane action, or whether there is not between the tenor of moral intelligence developed in the study of literature and that required in social and political choice, a wide gap of contrariety.¹

There is the danger too, he points out, that too deep involvement with fictional circumstances may lead to a loss of reality so that: "We come to respond more acutely to the literary sorrow than to the misery next door". As we have seen Langer and Harding have commented on how the literary event because of its condensation and orderliness as compared to real life can be more moving - but their assumption was that the literary experience would be available for our development in real life, not that it would remain only for the duration of our involvement in the book.

Steiner's pessimism is in direct contradiction to the views of the most influential of recent British critics, F.R. Leavis, a critic for whom Steiner expresses some strongly qualified admiration.² Leavis claims that a close training in the reading of the 'best' texts (rather narrowly defined) would simultaneously train the intellect and the sensibilities so that the reader would have direct access to the central values of civilization. The notion of dialogue is central to Leavis so he advocates the training of a community of ideal readers who put

1 George Steiner, 'Humane Literacy' in The Critical Moment: Essays on the Nature of Literature, London, 1964, p.23.

2 G. Steiner, 'F.R. Leavis' in 20th Century Literary Criticism, ed. D. Lodge, London, 1972, pp.622-636.

forward their critical judgments (or 'placings') with the attendant query 'This is so, isn't it?' and so begin the constant re-examining and refining of response only possible in the context of such a dialogue. Such ideal readers are equipped to defend the humane values against the debilitating forces of materialism and the so-called 'mass culture'. This is not an ivory-tower view of the role of the trained reader for, "thinking about political and social matters ought to be done by minds of some literary education, and done in an intellectual climate informed by a vital literary culture."¹ Leavis is saying the literary-critical discipline by training the sensibility and the intelligence together is a training not just to be a critic, but a training for life. In this he is in line with I.A. Richards who also speculated that:

it is natural to inquire how far insensitiveness, poor discrimination and a feeble capacity to understand poetry imply a corresponding inability to apprehend and make use of the values of ordinary life.²

And further back still Matthew Arnold spoke for this long tradition of moral education through Literature by saying, "The quality of a man's life nowadays depends largely on what he reads".

These critic-educators are largely concerned with adult behaviours whether Auschwitz guards or Oxbridge undergraduates, but this does not make the debate irrelevant to the school teacher. He too must have long-term adult behaviours in mind and resolve whether he believes he is laying the foundations for a fully humane, balanced and morally responsible adulthood in reading Literature with pupils, or whether he is merely providing them with another source of relaxation and entertainment

1 *ibid*, p.623.

2 quoted by P. D'Arcy, Reading for Meaning Vol. 2, p.78

with Literature serving as a narcotic. The first choice need not cast him in the role of custodian of his pupils' morality, or at least no more than any other subject specialist who deals with values and judgments.

The school teacher in contact with growing children could perhaps remind Steiner or Leavis that the potential for development (moral or physical or artistic) is not infinite, and that readers have their limitations as well as books do. These limits are physical, mental, social, hereditary or genetic and are broadly beyond the Literature teacher's control. Exposure to 'virtual experience' can fail to penetrate to any deep level just as real experience can fail, and in our present state of knowledge the interaction of an individual reader and an individual book will remain largely guesswork. This is why all the objectives the teachers endorse in this research are really aspirations, hopes, and hunches rather than firm predictions.

The pupil is under a lot of influences besides that of Literature, and the psychologists, as we have seen, remind us that even reading Literature is only part of a continuum of 'experience-getting' activities. The other arts would make similar claims to train both feeling and intellect simultaneously, and few would deny that an illiterate man could still lead a morally responsible life, or would claim that those educated in Leavis' 'central humanity' have a monopoly of wisdom or social sensitivity. The teacher in a classroom is constantly reminded that he has no control over these other strong influences beyond the classroom doors (cf the respondents' comments on trying to combat home, commercial and media influences in Appendix B), nor has he any influence on what each of his pupils will bring through those doors in terms of experience, feelings or mental furniture to any reading of a book. Each of us will vary in our reactions and we will even vary on two readings of

the same book or poem depending on our intervening or current experience and mood. As teachers we have to retain that personal response, but as the pupil matures encourage its articulation and discussion, otherwise unless it is matched against what the text says and related to common experience it remains arbitrary, even bizarre. Here we move nearer to the Leavis position of the dialogue and the attention to the words on the page - a far different kind of dialogue from Dixon's Growth School dialogue. However, the full Leavis definition of a reader is probably beyond the capabilities of most children of school age, and by implication beyond most of the adult population too - even Professors of English have failed to qualify.

We return to Steiner's Auschwitz guards who continued to read Shakespeare and Goethe. Leavis might rightly say they were not really 'readers' in the fullest sense because their reading failed to equip them for life. Other objections might be that the 'reader' half of the book-reader combination had a potential and a bias for evil that no amount of Literature, or real life experience could turn aside. And a common sense point of view might say that a man who can so compartmentalize his mind that there is a psychic cleavage so great that in one half he reacts to beauty, and in the other half he fails to react to horror is quite simply mad.

This questionnaire is, of course, formed in terms of positive objectives and so takes no account of Steiner's pessimism. It is worth noting however that certain items (79, 81, 82) which are near to Leavis' position are seen by all as important and Literature is seen as a useful means to bring them about. Other objectives (86, 88, 92) are also seen as important although Literature is no more than a 'moderately important' aid. Yet a third group with a similar bias (64, 71, 91) receive a more mixed reaction from the various samples. The teachers here do seem to be concerned with sympathetic inter-personal relationships, tolerance, understanding of others, feelings of affinity, respect, moral standards

and the pupil's involvement in building a humane society - and they broadly seem to believe, -like Leavis but unlike Steiner, that Literature is a valuable means to bring these desirable behaviours about.

ii Literature and Pleasure

It is appropriate to begin this final section of discussion with a consideration of item 6 'that the pupil should be able to derive pleasure from literary works'. Firstly it is appropriate because it was overwhelmingly the most popular objective on the questionnaire as all samples ranked it first in Part I with means between 4.5 and 4.9 ('very important'). Secondly it is appropriate because all the sections which follow will relate back to this umbrella term 'pleasure'. The item was necessarily concise in wording but no respondent took up the invitation to question it, redefine it or write a gloss on their answer. 'Pleasure' was obviously a sufficiently esteemed word to be approved on sight. However, pleasure is never content or context free and the pleasures we get from Literature are multiple rather than singular, and probably come from such psychological satisfactions as recognizing creatures like ourselves or in similar situations, or feeling certain of our needs or stresses relieved, or our desires discussed and defined; or at a more conscious level, the satisfaction of our curiosity about other people, places or times, or our need for information, or delight in language, or just the need to relax and escape from present concerns. Most of these specific pleasures will be discussed in more depth in the sections which follow.

Meanwhile it can be seen that this high priority on the reader's pleasure is part of the stress on the reader's response already noted for Part I and the rejection of cognitive and reproductive items in favour of creative or emotional ones. It might also be linked to their valuing of Literature as a means of escape, relaxation or release.

In trying to come to terms with the concept of 'pleasure' we are instantly up against such questions as do we get 'pleasure' from watching tragedy? If so how does it resemble the pleasure we get from comedy, or food, or sex, or dancing, and if we get un-pleasure why do we seek it? We have classified this pleasure objective as Emotional behaviour, following Klingberg, the Concise Oxford Dictionary ("Feeling of satisfaction or joy; sensuous enjoyment as an object of life") and Bloom in this, but with no great conviction. Bloom too has his doubts about placing pleasure at Level 2.3 in his Affective Domain hierarchy: "The location of this category in the hierarchy has given us a great deal of difficulty We have even questioned if it should be a category".¹ As an educationalist one's instinct is to believe there are cognitive, intellectual, pleasures as well as physical and emotional ones, and also to believe that there must be some kind of hierarchy of pleasures in which watching Hamlet will somehow rank above watching a trivial comedy series on television.

It is reassuring to find that philosophers from the Greeks onwards have been pre-occupied by such questions too. Epicurus said, "Pleasure is the beginning and end of the blessed life" and "The beginning and the root of all good is the pleasure of the stomach; even wisdom and culture must be referred to this".² Aristotle disposed of this view and showed there could be pleasures of the mind too, and that pleasure did not constitute the good but was a resultant of it. Later Utilitarians such as Locke, Bentham, Helvitius, James Mill and John Stuart Mill broadened the definition of pleasure (usually used synonymously with happiness) to include acts which were apparently selfless, altruistic and spiritual,

1 Bloom et al., p.179, Affective Domain.

2 quoted by B. Russell, History of Western Philosophy, London, 1957, p.266.

not just seeking one's own obvious pleasure - Bentham, for example, took his pleasures in being philanthropic.

The Utilitarian school has now fallen under attack, but this is not the place to examine the opposition arguments put by Kant, and recently G.E. Moore and others. The arguments used which are of interest to us are that it seems dubious that man actually does relentlessly pursue pleasure for its own sake except on rare occasions like, say, on holiday, or when choosing between which theatre to visit on a free evening, then we might weigh up which course would yield the highest degree of pleasure. Normally however as A.C. Ewing says,

To modern psychologists and philosophers it is plain that desire comes on the whole first and pleasure second and that the desire for pleasure as such plays only a small part in life. It is true that I could not desire something that was not in some way pleasant to me (though it might in other respects be very painful), but this does not prove that I only desire anything for the sake of the pleasure it will give. On the contrary in most cases the pleasure is rather the result of the desire than the desire of the pleasure anticipated.¹

Russell makes the same point,² and I.A. Richards in saying that pleasure arises in the course of activities directed to other ends points out that the pursuit of pleasure as an end in itself is morbid, self-destructive and quickly destructive of the pleasure itself. Aldous Huxley in Brave New World made the same point much more memorably. Richards sees pleasure as originally "an effect signifying that certain positive or negative tendencies have instinctively attained their aim and are satisfied. Later through experience it becomes a cause. Instructed by experience man and animal alike place themselves in circumstances which will arouse desire

1 Ethics by A.C. Ewing, London, 1953, p.26.

2 cf B. Russell, History of Western Philosophy, London, 1957, p.806.

and so through satisfaction lead to pleasure. The gourmet, the libertine, the aesthete, the mystic do so alike."¹

Richards' mention of 'negative tendencies' reminds us that the objects of desire can be varied and not necessarily morally good, and so the resultant pleasures can be perverse, sadistic or anti-social in consequence. In short we cannot equate pleasure with value. Morality is basically a sorting out of these good and bad desires. Nor can we equate pleasure with simple sensations (or even very complex ones) since a poem, for example might give us pleasure one day but not the next although our visual or auditory reception of it are identical. Similarly we would not expect a reading of the poem to a class of pupils to give the same amount of pleasure to each, even though they are having the same kind of auditory experience of it. The differences depend on the complex social, experiential, hereditary, developmental (etc.) factors which make one human being different from another.

We must bear these philosophical insights in mind when we come to examine the curricular and methodological implications of the teachers' choice of pleasure as their highest ranked objective in teaching Literature to children. It needs to be noted that by doing this they are not pushed into a Hedonistic or Utilitarian position since 'pleasure' is not their only objective. It is obviously one of several that could be pursued concurrently, but it is the foremost and from this further problems and questions arise.

Pleasure is not intrinsic to learning: learning can occur, as we all know, without there being any pleasure generated either in the teacher or the learner. However, it is obviously better if pleasure does

¹ page 96, Ch. XII 'Pleasure' in Principles of Literary Criticism by I.A. Richards, Routledge reprint, 1963.

accompany learning because it helps motivation and we are more likely to get the child's co-operation. It is also better for the pleasure to be present in the short term rather than long-deferred, so that we do not claim to be teaching Shakespeare or poetry now in the belief they will enjoy it one day even if they hate it now. Yarlott and Harpin showed pupils just do not return to things they have had no pleasure from in school.¹

If we see, as the teachers do, pleasure as a high priority in their teaching of Literature then it follows that the more pleasure that occurs the better. If pleasure is seen simply as an uncritical, largely affective response generated by all manner of enjoyable experiences then the selection of materials and methods can be carried out with their pleasure yield for individual children and classes in mind. In short, we begin looking for what will entertain, but even this is defensible if we see ourselves as supplying children's needs and we see the need for entertainment and pleasure as one of those we have to fulfil.

The trouble is that once we are in the entertainment business we compete against some very powerful rivals. As James Hoetker points out:

If one says pleasure is the terminal objective of an instructional sequence he has undertaken then he must consider that he opens himself to the objection that his students might be given more pleasure by other means. He must be ready to explain how the particular kinds of pleasure behaviours he wishes to elicit are different from and preferable to those elicited by drama, rock music, dance, movies, sex, pot, or simple freedom from any imposed tasks at all.²

It must be acknowledged that many of the 'pleasures' literature has to offer are available elsewhere now (in a way they were not in their teachers' childhoods) so music, dance, films, sport, and television will

1 G. Yarlott and W.S. Harpin, '1000 Responses to Literature' (1) Educational Research, Vol. 13, Part II, London, 1971, pp.87-97.

2 p.55, James Hoetker article 'Limitations and Advantages of Behavioural Objectives in the Arts and Humanities' in On Writing Behavioural Objectives for English, J. Maxwell and A. Tovatt, 1970.

supply rhythm, excitement, escapism, plot, fantasy, characters to identify with or hero-worship, and as an added attraction they are often social pleasures and are not tainted by a teacher's control and choice. Children no longer turn to reading from boredom as they might have done thirty years ago because there is so much claiming their attention and so much of it makes a more immediate appeal to the senses than a book read either alone or in a class can ever do.

Many of these other competing media cater specifically to the teenager in a way that our traditional Literature does not: they are aimed at his own level of maturity rather than asking of him that he strive to arrive at the author's. In addition the whole 'pop' culture stresses the new and the rapidly obsolete artefact. The appeal is an emotional and immediate one not asking for analysis or admiration of its craftsmanship. In addition there seems a general suspicion of the 'word' and the slang and popular terms in use are deliberately restricted and applicable to many different situations ('grotty', 'fab', 'great', 'high', etc.). The result is a disregard for traditional literary values of craftsmanship, exact and varied words, nuances, ambiguity, slow development and intricacy, so that we have 'pop' music and 'pop' clothes and 'pop' art but no real 'pop' literature.¹

It was noticeable that several of the respondents to the questionnaire, quite unsolicited, expressed concern about the overwhelming influence of television and film on their pupils' lives.² They quite obviously cared for Literature themselves but were distressed that their pupils, and often their pupils' parents, saw little use for it when they could "feed their souls at the television set".

1 See Revolt into Style: The Pop Arts in Britain, George Melly, London, 1972.

2. See Appendix A.

Here we return to their ranking of pleasure as the highest objective. It can be maintained that we are not in the entertainment business and not in direct competition with film or television except for the children's time. These teachers are understandably losing the battle because they are using the enemies' weapons and fighting on his chosen ground (brighter picture-book anthologies often with accompanying records, throw-away sheets instead of books, easier and more immediate-impact poetry and prose, more short snippets and more and more 'modern' writing and 'pop' subject matter). They too are beginning to put relentless emphasis on euphoria as the natural state of life, and learning.¹ All this competition stems basically from the teachers' failure to define just what the 'pleasures' of Literature consist of and to look at these pleasures in a qualitative rather than a quantitative way.

Before we discuss the peculiar pleasures literature has to offer it must be admitted that many teachers in their revulsion from the febrile world of 'pop' over-stress the 'specialness' of books. As Richard Ohmann says, disapprovingly,

All the schools of criticism agree that literature is a very special and separate thing, whose privileged cultural position needs defending - against science, against politics, against commercialization, against vulgarity, against nearly the whole social process.²

This might be directed against excessively zealous Leavisites or those of the Heritage School, but there may be many teachers who have heard of neither who believe that reading a book (any book) is somehow more worthy than watching a film because it involves effort, because it is a

1 See Bullock Report, p.125 9.2.

2 Richard Ohmann, 'Teaching and Studying Literature at the End of Ideology', in The Politics of Literature, New York, 1972, p.153.

solitary pursuit, and because it is a scholarly and academically respectable thing to do.

On the other hand, do some of them also subscribe to that "most oppressive of the received dogmas of the psychology of art: that there is a distinct and separate sense which waits to be pleased by beautiful artifacts during those times when the body is not at work"?¹ We can see that Langer comes very near to this in talking of the "pleasure" or peculiar "aesthetic emotion" roused in the spectator before a good piece of art in any medium and which serves to indicate to him that it is indeed good art. It can also occur but more rarely when we see nature with a "painter's eye".² The questionnaire, unfortunately, does not enable us to probe the respondents' stance on this.

However, we can deduce from their replies to items 58 and 59 that there are many who see literature as an escape from routine or a means of relaxing from real work. That literature is a decorative bonus added onto the real business of life instead of integrated into it returns us to the business of providing entertainment and simple 'pleasure'.

This is not to deny that one of the uses of literature is to provide this low-level undemanding pleasure of relaxing or escaping. Even the most highly cultured do not seek the most refined pleasures all the time, and occasionally reach for the colour supplement, detective novel, science-fiction or mildly titillating romances. It may even be necessary to have 'rubbish' as part of one's literary diet as a kind of roughage.³ However, the literate adult who sometimes reads below his full capacity, knows he is doing so, and knows that this low-level pleasure is only one,

1 L. Kampf and P. Lauter, 'Introduction', *ibid.*, p.46.

2 S. Langer, Feeling and Form: A Theory of Art, London, 1953, p.395.

3 cf 'A Defence of Rubbish', P. Dickinson, Children's Literature in Education, Volume 3, London, 1972, p.7.

and not the highest, of his objectives in reading books. This kind of pleasure is easily achieved because this kind of Literature is undemanding and yields what it has to give easily because of its appeal to the Lowest Common Denominator of language and experience. Once we have the basic reading and comprehension skills we no longer need to be taught to use literature in this way, and it would seem a waste of school time if we were to spend it on this kind of material which is widely available and easily accessible to a competent reader outside school.

Teachers with strong 'Heritage' views on introducing children to the best that Literature has to offer find surveys of what children actually read from choice rather depressing. From A.J. Jenkinson's¹ to F.S. Whitehead's² such surveys show the children veer towards the second-rate. F. Inglis in summarizing his own research into children's preferences says:

They endorse what we know: that boys and girls prefer the intolerable, the crass and the sentimental to what is serious robust and upright.³

It might be deduced from this that what they are looking for is the easy low-level 'pleasure' we are discussing; that they too have 'pleasure' as their highest objective. This, I think would be both condescending and mistaken.

We have already mentioned the work of Friedlaender, Bettelheim and others earlier in this chapter as pointing to deeper needs.

F.S. Whitehead points out:

More than one study has revealed that in their judgment of books children are rather little influenced by literary merit and

1 A.J. Jenkinson, What Do Boys and Girls Read?, London, 1940.

2 F. Whitehead et al., Children's Reading Interests, Schools Council Working Paper 52, London, 1974.

3 F. Inglis, The Englishness of English Teaching, London, 1969, p.77.

aesthetic values. Apparently, it is not so much that they are actively hostile to the qualities which cultivated adults value in literature; rather it is that they are relatively indifferent as to whether or not these qualities are present, since what they look for in their reading is the satisfaction of their own pressing emotional and instinctual needs.¹

More will be said about the inter-relationship of books and the process of maturation when we discuss the personal development objectives in Part II of the questionnaire, but for the moment we need only note that these maturation processes are linked to linguistic growth, an increasing ability to handle abstractions and a relatively late development of discrimination and evaluative judgment.

The teacher of Literature obviously is going to need a knowledge of these developmental stages as well as a wide knowledge of both children's and adult Literature if he is to supply the kind of experiences in Literature they both need and can handle. He is also going to need to take into account their linguistic development so that the material is not pitched below the level of their present competence. This is obviously a counsel of perfection, but without some such developmental criteria in mind the teacher is going to force on the pupils Literature which is too mature in the experience and language it handles, and so irrelevant to them; or he is going to risk the other extreme of offering material which is too easy, below their level of development and not capable of nudging them along to the next higher level - either way involves a loss of 'pleasure'.

F. Whitehead asks, "Are there in addition particular literary devices or stylistic features which cannot be appreciated below a particular age or stage?" After showing that both irony and figurative

1 F. Whitehead, 'Continuity in English Teaching', Use of English, Vol. 22, No. 1, London, 1970, p.12.

language are accessible from an early age he concludes: "I am inclined to doubt this!"¹

It follows that if children really are indifferent as to whether they read 'good' literature or 'bad' so long as it deals with current needs, they they might as well receive the best they are capable of handling in school as the 'bad' is readily available outside and it seems will almost inevitably be sought out. The English teacher should be offering fairy tales and legends rather than Blyton, The Iron Man² rather than monster comics, Jane Eyre rather than 'Jackie' or 'Romance', Treasure Island or Tom Sawyer rather than the latest television American detective and When the Legends Die³ rather than a cheap western. He should do so not because they are more 'entertaining' or offer bigger returns of 'pleasure' (although they might) but because they deal with the same developmental crises as the commercial material only more responsibly, in more challenging language and form a basis on which further reading can be built. Viewed from this developmental angle 'pleasure' is almost an irrelevance and at best, as we have seen already philosophers regard it, a bonus which accompanies more worth while objectives.

On the level of curriculum planning other problems arise if we seek to exalt pleasure into an important objective. Firstly we would need to break down 'pleasure' into distinct stages so that pupils could progress upwards through them from the simplest to the most complex and valuable - as we can do with reading skills for example, or as we can with the child's stages of abstract reasoning. It might be suspected that any attempt to do this would rapidly involve us in an analysis of the subject

1 Op. cit., p.11.

2 Ted Hughes, The Iron Man, London, 1968.

3 Hal Borland, When the Legends Die, New York, 1963, British edition, 1966.

matter, or language, or literary forms which gave rise to the pleasure rather than in analysis of the pleasure in isolation. If a curriculum is "a programme of activities explicitly organized as a means by which pupils achieve certain objectives" (Peters) then it is difficult to conceive of a curriculum in which pleasure was the highest objective to be achieved.

Secondly, if we set up curriculum objectives we need to know if they have been achieved. In empirical terms classroom teachers look for 'the gleam in the eye', receptive silences, tears, animated discussion, connections drawn to other reading and so on, as signs of enjoyment and pleasure. However, much pleasure remains hidden or solitary and the children resist probing about what they enjoy and why because they are not articulate enough in this area and because, as we have seen, they are often attracted to books for developmental reasons which are largely subconscious.

Thirdly there are methodological problems in bringing pleasure about that in many pupils' experience we have not mastered. As the Bullock Report says of adult illiterates

Only one common factor emerges: they did not learn from the process of learning to read that it was something other people did for pleasure.¹

Pleasures no matter how we define them are personal, unpredictable, and often undetectable, yet as Bullock says we continue to have class readers, allocate certain books to certain ages and year groups in a rigid kind of way, analyse poetry out of existence so that 'O' and 'A' level

1 Bullock Report, p.130 9.11.

candidates emerge determined not to read it again,¹ and then to set examinations which are invariably written, analytic, reproductive, cognitive and stressing the orthodox in critical response at the expense of the tentative or personal. Bullock quotes with approval Eliot's remark that where a poem is concerned understanding and enjoyment are essential to one another. We know all too well that schools are not producing enough life-long readers or readers with stamina (the teachers' second highest objective was item 6, 'that the pupil be in the habit of reading Literature') and the fault must lie in this disparity between our professed child-centred, creative, emotional, developmental objectives, and our largely conflicting choice of materials and methods.

iii Literature and Creativity

Towards the end of Part I come items 31, 32, 33 and 34 all of them in Ligru terms incorporating Creative behaviour and having as object areas the pupil's Literary Creativity. They are also classifiable in Dixon's terms as objectives appropriate to the 'Growth' model of English teaching. It is interesting to note how highly these objectives are ranked especially by the 9-13 sample.

Item	Junior	Middle	Secondary	Preparatory	Comprehensive	Public
31	7½	8	4	6	10	9½
32	4½	4	8	9	16	21
33	4½	3	5	3	6	9½
34	4½	5	6½	4	6	6½

It is necessary to explore why the teachers consider these creative objectives are so valuable in their teaching of Literature, especially as the last three seem to move the pupil away from the

1 *ibid.*, p.135 9.23.

Literature onto other activities.

The first of the items which asks 'that the pupil be able to picture in his imagination the characters and events in literary works' is presumably a prerequisite for the pleasure objective (4) which is so highly valued by all groups, and of course it also implies understanding and involvement with what is read. E. and D. Grugeon put it this way:

Reading is not a passive activity; the author sets in action in the mind of each of his readers a process of symbolizing and image-making which is similar to that which engaged him as he wrote. The reader re-creates for himself the experience that the writer offers him.¹

As we saw with the student-teacher survey (Chapter 4 and Appendix A) the word 'imagination' is frequently used in connection with reading objectives. It also appeared many times in both the present writer's and Klingberg's goal analysis and invariably in a metaphorical sense where it was 'stretched', 'developed', 'extended', 'expanded' or 'stimulated' rather like a muscle. Often too the imagination was seen to be developed best by reading 'imaginative' Literature rather than other kinds. It appears to be a popular word, but one which it is almost impossible to use with any precision so that it has been avoided in our list of objectives with the exception of this one item 31. Objective 32 ('that the pupil re-create his literary experiences through dramatization, painting, writing, retelling orally etc.') needs more consideration. Here Literature is used as a spring-board to the pupil's own artistic activities in a variety of media: a practice the writer's own observations suggest is widespread, especially in the

¹ Elizabeth and David Grugeon, Language and Literature, O.U. Ed. Studies, 2nd Level Block 5, p.45.

9-13 age range schools. It is noticeable that the 13-16 sample are less enthusiastic about this as an objective.

Literature has in the past inspired many artists and musicians it is true, but to move from a book to the recreation of the reading experience in another artistic media^{um} is not normal adult practice nor is it why the writer wrote the book in the first place. It might be asked why we insist on this so much in schools.

Advocates of this practice such as Stratta, Dixon and Wilkinson¹ suggest that much of the Literature we read in school is difficult because of its length, its remoteness in vocabulary and frame of reference, and above all because the written word lacks the concreteness and immediacy of speech, or even of television. Their 'workshop' methods involve turning the text into interviews, finding parallel situations in newspapers, turning episodes into video tapes, making slide or visual collages to support a poem, putting poetry to music, improvising on themes, changing the viewpoint from which a scene in a novel is written, making a radio drama or rewriting in another social context. Such activities they believe force the pupils into close involvement with and interpretation of the text, and they also learn something about the forms from and into which they change the material. In the process they have been creative, but within the constraints imposed by the material and, hopefully, they have acquired insights into the original text they might not have had from a conventional class or private reading. The activities are justified insofar as they open up the text.

One Preparatory master wrote of this item 32:

I'm suspicious of the word 're-create'. Did Walt Disney's Fantasia re-create Beethoven's Pastoral Symphony - or spoil it

¹ See Chapter 2 in Patterns of Language, London, 1973.

for ever? Can a balsa-wood guillotine re-create the literary experience of A Tale of Two Cities? Does rolling round the floor in mime re-create The Hobbit?

There are dangers in this approach, not least being that the activities become ends in themselves, rather than leading back to a richer reading of the text. The Literature becomes a spring-board from which the pupils instantly leap to other activities without ever really engaging the text at all. In turn this affects the choice of text so we look for what does give an instant response and what is paintable or dramatizable or would make a good radio script. Perhaps this is bound up with some teachers' lack of confidence in Literature's ability to do its job by itself, and also their high ranking of pleasure as an objective so they believe illustrating or acting books is more fun than reading them.

If we move on from Wilkinson's kind of 'recreation' of literary experiences, which amounts to re-telling in different contexts and media, to a wider view of creativity then the views of Harding and Langer outlined earlier become relevant. The literary experience is seen by them as continuous with other experiences in life and a book offers another source of 'virtual experience' for us to contemplate and modify our values in the light of the author's offering. In many ways the experience of the book may be more directly felt and more vivid than real life events because it is isolated, unified and presented within an evaluative framework in a way everyday events are not. If the child can respond fully to the book like this (with none of the barriers Wilkinson outlines) then genuinely creative and original responses in other media can be hoped for. That they have to be in other media, or at least other literary forms, would follow from Langer's belief that a

book's meaning is unparaphrasable because it is co-existent with its form - it would have to be a literal new creation therefore because a new form implies a new 'meaning'.

It is worth noting that the 13-16 samples give lower rankings to item 32 than the 9-13 groups, presumably because they have more mature readers amongst their pupils, or they feel less at ease with the techniques Wilkinson suggests for approaching a text. They are no less enthusiastic about creative writing from the pupils' own experience, however, as we see with items 33 and 34. This finding for the 13-16 group finds confirmation in Squire and Applebee's survey of British secondary schools as the following responses to two statements show:

	Agreement	Disagreement	Uncertainty
1. Virtually all student writing should grow out of the literature read and discussed in class.	20.4%	67.2%	12.4%
2 Students learn more about writing if they write about personal experiences rather than about literary subjects. ¹	79.6%	4.8%	15.6%

Finally the two objectives 33 and 34 are obviously linked, the latter being a prerequisite for the former. Both are highly endorsed as one would expect now that Creative Writing has achieved near cult status in our schools. A detailed discussion of this is not necessary here however, except insofar as it impinges on the teaching of Literature. We have already noted in our attempts to define Literature² that the Growth school of English teaching would wish to extend the

1 Squire and Applebee, p.264, Table 36.

2 Chapter 6.

traditional definition to include the children's own written creations - often now printed and published in anthologies intended, presumably, for school use. -- . . .

David Shayer points out the double standards of such strong advocates of the creative approach as Marjorie Hourd in wanting to claim children's writing is good writing even by adult standards, yet finding it remarkable just because it is by children.¹ All children, no matter what their I.Q., are creatively able, even if they are not academically able to cope with much of the Literature read in schools. This creativity springs from their feelings, and from this it follows that what we value in their writings is its intensity and expression of those feelings irrespective of the technical presentation or mastery of form. This stress on feelings, emotions, personal expression, the child's own language and so on is basically a Romantic view, almost a cult of the primitive. If intensity is what we value there are few public critical standards for dealing with this, and the children are probably going to look in their reading for those qualities they have heard praised in their own writings, so they too value only writers' work to which there can be immediate affective response. As Shayer points out people like Marjorie Hourd, William Walsh, Sybil Marshall and Marie Peel:

invariably take their stand upon the Romantic-Coleridgean definition of the imagination, adopt a Wordsworthian line when discussing the growth of the child's sensibility, and take little account of other poetic forms (such as the Metaphysical of the seventeenth century or the 'wit' of the eighteenth) which, among other things, are likely to be at odds with the Romantic philosophy and in practical terms are too difficult for imitation by a child, demanding as they do intelligence as well as passion, adult knowledge-ability as well as feeling.²

1 Shayer, p.134f. Also p.160-3.

2 Shayer, *ibid.*, p.162.

Here I think we can see the influence the fashion for Creative Writing might have on both the kinds of Literature we are looking for to read with children, and on our objectives in doing so.

iv Literature and Language

With the exception of one grammar and one logic item the teachers in the various samples show a strong belief in the Language objectives, and an equally strong conviction that Literature helps the teacher achieve them. The implications are that by reading books the pupils will have their vocabulary, spelling, punctuation, sensitivity to language, and their ability to talk and write improved and reinforced. Somehow these skills will be 'picked up' during the reading. There is very little hard research evidence to support these views and until there is it must remain an open question whether Literature increases a child's language control and production. However, it is difficult not to share the teachers' belief that the more experience of reading Literature the children have the more chance there is of their developing competence in vocabulary, usage, spelling and punctuation. There is an analogy to be drawn here with the child's acquisition of speech skills by frequent exposure to speech situations. This does not mean of course that the teachers are committed to saying Literature reading is the only tactic to improve language competence, only that it is a useful one. Obviously any normally spelt, constructed and punctuated written material can be of help no matter what its literary merit, and equally obviously the teachers would probably want to supplement the reading with other reinforcing drills, exercises or productive work.

Before looking in more detail at the objectives the teachers believe in and think Literature fosters it is of interest to know why they unanimously rejected items 40 and 48. Item 40 'that the pupil should be able to give an account of grammatical rules' was overwhelmingly

rejected and not surprisingly because the linguisticians have so effectively shown how inaccurate our traditional prescriptive grammar is, and how inappropriately derived from Latin models. There is no evidence that teaching it had any useful carry over into most pupils' writing and speaking either, and in many cases only served to make them unsure or stilted in their language use. The Bullock Report also tells us that most children are in possession of most of the language's structures even before they begin school at four;¹ so that teaching them 'rules' hardly seems a high priority. Item 41 'that the pupil take pains to write and speak in a grammatically correct way' might have provoked discussion of the word 'correct' but failed to do so. Only the Junior and Middle School samples thought it important and thought Literature a useful means of fostering it. One wonders if the rejection of these grammar items would have been so severe if the unpopular word 'grammar' had not been used but rather some formula such as 'systematic study of language', or 'analytic study of those formal arrangements of items in a language by which utterances have meaning'.² In spite of the linguisticians' destruction of formal grammar and their inability to replace it with an agreed teachable alternative the Bullock Committee found a good deal of 'language study' going on in our schools,³ and so did Squires and Applebee but little of it of an impressive standard.

The teaching witnessed in these British classrooms reflects little basic understanding of modern linguistic principles and processes. No awareness of the ways in which language is acquired sharpens insight into student performance; no comprehension of structure or linguistic theory or history is called into play as teachers discuss compositions and texts with their pupils.⁴

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- 1 The Bullock Report, p.52, 5.3.
 - 2 Bullock Report, p.169, 11.15.
 - 3 ibid, p.171, 11.19, 11.20.
 - 4 Squire and Applebee, p.167.

Presumably this is the kind of insight the Growth advocate would need to encourage his pupils to create their own Literature. In the teachers' defence, however, it needs to be said that linguistics is not the unified science that Squire and Applebee seem to imply, and that whichever school the teacher chose he would find little of its theory readily available for classroom use.¹

However, grammar is beyond the scope of this thesis and we must presume that the Junior and Middle School samples' endorsement of item 41 implies a belief that grammar can be 'caught' from Literature in the same way they believe spelling and vocabulary can be.

The other item rejected by all groups, number 48, asks that 'the pupil should be able to define abstract concepts'. This really needs further expansion but the teachers of the 9-13 year olds have probably rejected it with ideas of Piaget's 'concrete thinking' and the later development of abstract thinking in their minds. The Comprehensive and Public Schools samples who teach pupils of 13-16 when this ability to handle abstractions should be appearing rate this slightly higher as an educational objective (mean 2.8), but still see Literature as playing no more than a 'moderately useful' part in bringing it about. In this they may be right - it would all depend on the stage of development of the individual pupil and the text chosen, both too complex to be predictable.

Apart from the differences already discussed the samples are virtually unanimous about the importance of all the other language objectives and about Literature's usefulness in achieving them. There seems no evidence one way or the other to show whether their beliefs have any foundation in fact, and indeed it would be difficult to conceive of an experimental design which could isolate Literature's effect on language growth for children between 9 and 16, and separate it out from

cf F. Whitehead, 'The Study of Language' in Bagnall, pp.151-161.

talk, television, films, magazines and all the social uses of language beyond the teacher's control. The teachers' returns are something of a declaration of faith, therefore, but they are also, one suspects something of a defence too. As we saw earlier the pupils themselves, and their parents, and colleagues in other subjects all looked to English as a subject which equipped pupils with useful sale-able language skills.¹ The employers and Government have similar expectations. None of these groups seem to take the 'literary' side of the subject very seriously, and it could be that the teachers here have these utilitarian pressures at the back of their minds and have justified the reading of Literature in these terms. They might have been on safer grounds if they had endorsed the language objectives without insisting that Literature was one of the useful ways of achieving them - or at least nearly all of them.

All samples thought highly of the vocabulary items (36-39) and saw Literature as a useful means of bringing them about. It seems common sense that any language activity whether it be watching television, listening to radio, talking, reading a newspaper, or reading a novel or poem is likely to throw up vocabulary with which one is not familiar. Because the new word occurs in a context and is maybe repeated in a variety of contexts one may begin to pick up its meaning especially if one is interested in the topic in which it is embedded. Literature is only one source of new vocabulary but because of its rich contexts and the strong motivations of the fully engaged reader it might be a fruitful one. Teachers evidently spend a good deal of time trying to increase pupils' vocabulary, but all too often it is by means of arid fill-in exercises which do not relate to individual pupil's vocabulary needs of the moment.² 'Picking up' vocabulary from Literature is obviously a

1 Schools Council, Enquiry 1 Young School Leavers, H.M.S.O., London, 1968.

2 cf Bullock Report, Table 94, p.437.

pleasanter process, but there are dangers if reading books for their vocabulary becomes one of the teacher's objectives. Texts are plundered for new words and spoiled by frequent explication. Another danger might be that books could be selected by an insensitive teacher on the basis of lexical difficulty - an impossible task since all the pupils within a class are acquiring their active and passive vocabularies at different rates and to fulfil different needs often beyond the teacher's knowledge or control. Further, such a teacher might be tempted to test to see if indeed a book had served to increase the pupils' vocabulary with the result that both the book and the pupils' view of reading would be distorted and damaged. One suspects, however, that few teachers would be so misguided as to read books with the primary objective of using them to increase vocabulary.

Item 42 'that the pupil be able to write in accordance with the rules for correct spelling and punctuation' is seen as an 'important' objective, though by no means the most important, and all the schools except the Secondary and Public Schools believe reading Literature is a useful means to bring this about. This regard for correct spelling and punctuation is one that is obviously shared by the pupils' employers and consequently by their parents. There are several methods of bringing about improved spelling and punctuation skills and the teachers' endorsement of this objective and Literature's efficacy in bringing it about does not commit them to seeing the reading of books as the only, or even the best, means of bringing about such improvement. Common sense and experience would suggest that since these are writing skills they will be best fostered by actually writing rather than by reading.

The teachers' replies do reveal, however, that at least they have some belief that spelling can be 'caught' as well as taught. That is, whilst reading a work of fiction, the eye scans the letters of words and

somehow unconsciously and incidentally to the main task of reading these letter orders are retained. The Bullock Report rejects this comforting belief and refers to the early work of Nisbet¹ and the recent work of Peters²:

Nisbet estimated that the average child 'picks up' the spelling of only one new word out of 25 he reads. Peters concluded that spelling ability is 'caught', concurrently with other linguistic skills, by certain favoured children, but that less favoured children need to be taught, and taught rationally and systematically.³

The teachers in my samples would not necessarily disagree with this, but are rather expressing a hope that some unconscious incidental learning takes place in reading, and that reading also helps give point and reinforcement to whatever rational and systematic teaching they undertake.

There seems to be no research available on the effect of reading on punctuation skills, and indeed one would hardly expect it. The Bullock survey found that considerable time was spent teaching punctuation in a formal kind of way.⁴ Again, as with spelling, one might expect only exceptional children to acquire its rules incidentally while most children will need specific teaching, preferably not in isolated drills but in terms of the difficulties and needs of the child's own current writing.

It is unfortunate that in items 41, 43, 44 and 47 the two language activities of speaking and writing have been grouped together in the interests of brevity. It would obviously have been better to

1 S.D. Nisbet, Non-dictated Spelling Tests, British Journal of Educational Psychology IX, London, 1939.

2 M.L. Peters, Success in Spelling, Cambridge, 1970.

3 Bullock Report, p.183, ll.48.

4 ibid., p.171, ll.20.

keep these very different activities separate, and also to have found space for the fourth very vital activity of listening.

At first sight there seems no obvious connection between reading Literature and developing a fluent, effective and personal style of speech: speaking rather than reading would appear the self-evident activity to indulge in. However, one cannot speak without something to speak about, and the more one is involved in the topic the more incentive there will be to deal with it in speech. That Literature provides such topics would seem to be the opinion of the student-teachers in the pilot survey and of the teachers in the larger samples. If their assumptions that Literature also helps to improve the reader's vocabulary, grammatical control and appropriate use of words then it not only provides something to talk about but also the tools with which to talk. In spite of their enthusiasm for these items we can presume that no teacher would claim that Literature is the only source of lively topics of conversation, but even such a Growth enthusiast as Grugeon, for whom talk is the primary language activity, would admit that the "collaborative, exploratory talk in small groups" that Literature can promote helps the child:

to explore life outcomes (past, present, future, or just 'out there') with a degree of sensitivity and delicacy that would be difficult to sustain or achieve with a slogan or a 'problem' as the agenda item (e.g. 'Discuss the death of domestic pets').¹

Literature provides the occasion for talk rather than models or skills and what the teacher makes of it then is a practical matter. At worst the Literature is soon abandoned for experience swapping or what Squire

¹ E. and D. Grugeon, Language and Literature Educational Studies, Second Level Block 5, Open University, London, 1973, p.61.

and Applebee's observers dismissed as "bull sessions".¹ At best the talk is co-operative, exploratory, and tolerant of hesitancy and the slow formulation of response. In this way it is more beneficial to the really sensitive and personal involvement with books than the instant written 'analysis' we have insisted on for so long. The only danger in linking speech and Literature together is that texts might be selected to provoke by their subject matter and as the Bullock Report warns:

Some children are in danger of encountering literature only in the context of social controversy, and only then in the form of extract, short story or poem. In the nature of things these tend to be chosen for their application to the theme rather than primarily for their quality or their relevance to the child's wider interests and needs. This is a short-coming of much thematic work on social issues²

Whether the teacher uses talk to move in closer to the text, or whether the text is enlisted merely as another 'voice' to provide evidence or another viewpoint in the constant exchange of experience in the classroom will ultimately depend on the teacher's larger educational priorities, but in either case Literature will have served to provoke the talk and, given the right encouragement, the pupil will learn better speech by speaking.

The remaining items (37, 43, 44, 45, 46, 47) are concerned with the pupil's sensitivity to his own and other people's use of language, and with the growth of his own fluency in speech and writing. As we have seen those items which stress communication (43, 44) are very strongly endorsed by all the samples.

It is surely part of what being a 'reader' means to respond to the

1 Squire and Applebee, p.176.

2 Bullock Report, p.149, 10.17.

author's use of language whether this is enjoying the nonsense of Jabberwocky, or the rhythms of Daniel Jazz, the monstrous rhymes of Ogden Nash, or the lushness of Ode to Autumn. This is an enjoyment which begins pre-school in nursery rhymes and perhaps before that in the babbling of a baby. Language can be savoured on the tongue, and poetry is perhaps the best vehicle to cater for this taste. Literature will also expand the reader's experience of language, in much the same way as it expands his experience of the world, by providing memorable uses of differing social, regional and national dialects, accents, colloquialisms, structures and terms which he could not encounter in his own language community. That he will eventually take up the 'evaluative stance' to language that Harding claims the mature reader does to the experience offered in a book is implied by item 37 and rightly seen as important by all school samples. That such an attitude will be carried over and issue in his pupils' own "creative approach to language" (item 47) is the hope of every teacher. Just how this evaluative approach to his own and others' language use is to be brought about is not within our scope, but like the Bullock Report one might wish it would involve a "purposeful attention", rather than the "clockwork attention" it found in so many schools.¹

It seems best to regard most of these language objectives as useful by-products or bonuses from the reading of Literature until we have hard experimental evidence which shows that the various language 'inputs' for a child of 9-13 or 13-16 can be separated, including the amount and quality of his reading, and then causally linked to his own productive 'output' of language. It would be a complex and daunting task to devise such a project. Meanwhile it would seem dangerous to elevate vocabulary,

¹ The Bullock Report, p.173 11.23, 11.24.

punctuation, spelling or grammar skills into major objectives in teaching Literature because of the distortions in material or methods that might ensue. Such learnings will be at best incidental.

v Literature and Self-development

Items 50, 51 and 53 were seen as important by all school samples and Literature was seen as a useful means of achieving them. On items 52 and 54 the returns showed an equal enthusiasm for them as objectives but less certainty that Literature would help bring them about. These items covered the pupil's understanding of himself, the full development of his personality, his knowledge of situations of conflict and choice and finally his confidence and security in the world.

How can Literature further these objectives? Obviously the child is not going to find a book written about himself or his precise situation and experiences, nor is he likely to tolerate a book which explains to him what is going on in the personality of somebody similar to himself in a situation resembling his own in a didactic case-history sort of way. It is on the interaction of the fictional experience in the book and his personality and self-knowledge that we must focus, and it will be immediately obvious that this is an obscure and difficult area.

Firstly we might ask why we find it necessary to read about the experiences of others. Dixon quotes James Britton as saying, "Basically because we never cease to long for more lives than the one we have".¹ S. Lesser quotes Freud as saying, "the meagre satisfaction that man can extract from reality leaves him starving" and concludes:

It is to make good some of the deficiencies of experience that people read fiction. A perfectly satisfied person, Freud declares, would not day dream, nor would a perfectly satisfied person feel any compelling need to read stories. We read because we are beset by anxieties, guilt feelings and ungratified needs.

1 J. Dixon, Growth Through English, London, 1967, p.55.

The reading of fiction permits us in indirect fashion to satisfy those needs, relieve our anxieties, and assuage our guilt. It transports us to realms more comprehensible and coherent, more passionate and more plastic, and at the same time more compatible with our ideals than the world of our daily routine, thus providing a kind of experience which is qualitatively superior to that which we can ordinarily obtain from life.¹

The writer has made his fictitious world more "comprehensible and coherent" because he has imposed order on his own experience and by making sense of his own life he can possibly help us to make sense of our own. 'Vicarious experience' has for long been the term used to label, or explain, the process by which we make the events of the book available to ourselves in much the same way as actual experience. It is rather as if we had delegated the characters in the book to live through the events for us.

Freud comes near to saying this in: "Every imaginative product be it art or dream comes as experience to the participant". James Britton modifies this in the light of his 'spectator' theory to say that the experience of art comes "in the guise of experience recalled and not experienced in the act", and that where Freud says 'participant' Britton would like to substitute 'spectator' since we can take up that role not only with regard to our own and other people's past and future experiences, but "events that have never happened and never could happen", that is in fiction. The role of spectator is not a passive one insofar as he enjoys and evaluates the experiences he contemplates, but he is not taking part in them as he does in the world's affairs.² Part of fiction's attraction for the spectator is the contemplation of the formal arrangements of feelings, events and ideas by means of language which enables him to "assimilate" them into his total world view.³ Britton's (and

1 S.O. Lesser, Fiction and the Unconscious, 1960, p.39.

2 J. Britton, Language and Learning, London, 2nd edition, 1972, pp.102-104.

3 ibid., p.121-2.

Piaget's) use of "assimilate" is of course metaphorical - we do not assimilate experience for mental development in quite the same way a plant assimilates food for its physical growth, but nevertheless Britton's views are useful guide-posts in this difficult area.

Harding, from whom Britton derives his spectator theory, attacks the common use of the term 'vicarious experience' as pseudo-psychologizing. Of course by a process of empathic imagining and insight we can share other people's (and characters') feelings and sensations in another situation than the one we are in. But this is not the whole process. Many writers on this topic have assumed with Freud we can sin at a safe distance by having our wish-fulfilment fantasies realized by the character with whom we have 'identified' in the book. Harding, as we shall see in the next section, also dismisses 'identification' as a vague and useless concept, and says that any reader who actually believed himself to be in the world of fantasy would be pathologically disorientated. Literature may give expression to, or even stimulate, desires normally checked or regressed (sexuality, cruelty, arrogance, insolence) but is more a statement of them than a satisfaction. More positive drives also receive affirmation and definition but it is wish-formulation rather than wish-fulfilment which is at work. No lady ever lost her virtue from reading a book, although she may have hardened her desire to do so. What is missing from the naive use of the term 'vicarious experience' is the fact that we feel for as well as with characters and in our role as spectators we adopt an attitude towards them which is evaluative in relating the experience we are contemplating to our already established structure of interests and sentiments. By so doing we, or at least the more sophisticated reader, enter into a 'dialogue' with the author in which we discuss with him his portrayal of possible human experience.¹ Again we

1 cf D.W. Harding, 'Psychological Processes in the Reading of Fiction', in *The British Journal of Aesthetics* II(2), London, 1962, pp.133-47.

have reservations as to whether all children achieve this last mature stage.

Whatever the interaction of reader and the experience in the book it is undoubtedly true that the book enables the very limited pool of experiences available within the classroom walls to be enlarged to include for the pupils' contemplation, evaluation and assimilation experience from the whole of society (past and present), alternative societies to our own, and widely differing roles within those societies in terms of male-female, old-young, rich-poor, norm or minority and all shades between. This vast store of alternative experience is not "raw" but ordered and given shape and significance by the author. Part of Literature's attraction is undoubtedly the strangeness of the experience on display, but no matter how strange it may be on the surface it must hold us at deeper levels by its familiarity and nearness to our own concerns.

As K. Friedlaender demonstrated¹ many of the deeper concerns the child reader brings to the book are to do with his own developing body and mind, as for example in the latency period he seeks out books with stories where there is a sudden change in the fictitious child's family circumstances, or where only one parent is living, or where bad and intractable grown-ups are tamed by the goodness of the child, or where the child protagonist is exaggeratedly virtuous, and so on. Each of these she explains in Freudian terms and points out the deeper analogies which exist between the child's instinctive life and his choice of books in latency and prepuberty. This meeting with reflections of his own inner feelings (and guilts about those feelings) must be reassuring to the child reader. He need no longer feel peculiar or isolated or unable to

¹ K. Friedlaender, 'Children's Books and their Function in Latency and Prepuberty, in New Era, Vol. 39, London, 1958.

cope because the books show him other people living through his own turmoil. This ability of Literature to objectify and externalize the growing child's pressures is part of its attraction for the reader and one of the means by which he learns to know himself, and others. As C.S. Lewis puts it:

Nothing, I suspect, is more astonishing, in any man's life than the discovery that there do exist people very, very like himself.¹

Each reader is a unique individual but he finds there is a considerable overlap with other individuals in what he feels and what they can collectively sanction and tolerate. This should become particularly clear in classroom discussion of Literature.

Related to this learning about what his society approves is the child's need to know what he is to feel about things and situations. From parents, teachers, peers, mass media and books he is constantly learning the norms for his society, where his sympathies should flow and what feelings (jealousy, rage, hatred, etc.) are disapproved and need control or suppression. Art forms are particularly suitable for this insofar as we have the distance and leisure to contemplate them and evaluate the feelings portrayed, and because, according to Susanne Langer feelings are what art is really about:

In a special sense one may call a work of art a symbol of feeling, for like a symbol, it formulates our ideas of inward experience, as discourse formulates our ideas of things and facts in the outside world.²

1 Quoted by J.S.P. Creber, Sense and Sensitivity, London, 1965, p.76.

2 Quoted by J. Britton, Language and Learning, London, 2nd Edition 1972, p.112.

In stories which deal honestly with the darker side of man's feelings (and we shall return to this in a later section) the child's security is increased firstly by seeing he is not alone in having feelings which make him guilty, and secondly in case guilt has become associated with inappropriate feelings, for example the open expression of love, or interest in sex then Literature provides an ever ready opportunity to re-evaluate and re-adjust these.

It hardly needs saying perhaps, but the psychological insights into what children are looking for in their books should not be conveyed to them - a boy is only likely to be upset by the information that Jack and the Beanstalk is helping him to cope with his Oedipal jealousy of his father, or a girl by hearing Cinderella really fascinates her because of its themes of sibling rivalry, or because of conflict with her mother. Similarly a teen-age girl's enthusiasm for horses and horsey books would be tarnished by knowing she is seeking to control the male, or the sexually animalistic within herself.¹ We are not trying to conduct psychoanalysis on the child by making his deeper fantasies clear to him (as we might with an adult and his dreams in psychoanalysis), but allowing him to seek the symbolic solution of them where he wishes and allowing Literature to do its own deep work as it will.

The work of Holbrook in the 1960s² taught us, if we needed teaching, that I.Q. and worth were not the same thing and that all children can gain in self-knowledge and maturity from Literature and use it as an antidote to the dehumanizing forces of urban living and the mass media's reduction of feeling to cliché. His belief in the usefulness of Literature in achieving self-knowledge and development objectives of the kind in items 50 to 54, together with the above discussion of some of the

1 cf Bruno Bettelheim, 1976, p.56.

2 cf D. Holbrook, English for Maturity: English in the Secondary School, Cambridge, 1961, and English for the Rejected, Cambridge, 1964.

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ways in which this might work, have classroom implications.

Briefly, these are that we can expect that response to a book is likely to be quirky, or even unjust, because of the individual needs and personality traits we have spoken of. But this rudimentary response (if it is genuine and not just said for the sake of satisfying an insistent teacher) is where we start, for as Dixon says:

Literature has no existence "out there"; the writer's sequence of signs take life from within us, from the personal experiences that we as readers draw on and bring to them.¹

Only by encouraging the free expression of that response can it be opened to more general discussion and modified in the light of the text. Nevertheless it is a tactless teacher who will not tolerate the tentative or even silent response if he feels that Literature is making some impact on the child reader - too often we step in and 'tidy up' half feelings and groping insights. It would also be a thoughtless teacher who used a text as a spring-board and was off into discussions and projects before it had time to make its vital connections.

What is to be read now looks a very open question since we cannot know with any precision what the child's needs are, or exactly how a book will help him modify, define and cope with these. We have already seen that fantasy and fairy tale have strong advocates for all ages (probably this belief is based on the work of Jung), but realistic works have also their place as Daniel Fader showed,² in reaching adolescent American non-readers by flooding them with cheap paperbacks about the kind of world they lived in. Britton even makes a plea for "melodramatic or

¹ Dixon, 1967, p.56.

² Daniel Fader and E.B. McNeil, Hooked on Books, New York, 1966.

sentimental stories, poems, films" and "light reading" in general. As a Growth school advocate he believes in starting where the child is and, "What is important here is to claim that the responses young people make to the books they choose to read form in fact the raw material of the maturer responses we covet for them eventually."¹ This response will be refined by an increased awareness of 'forms' - words, patterns of events and feelings, in short a closer attention to what the text says. Even with a more discriminating approach to reading we all still read at several levels being unwilling, or unable, to invest very much of ourselves every time we pick up a book. The adolescent needs both levels (or more) to serve the emerging adult and the lingering child. The romantic stock situations and stereotype lovers are within the control of the adolescent, whereas really adult books, say D.H. Lawrence, challenge and unsettle in a way the adolescent with no established norms and little experience finds disturbing.

Finally as a corrective to the opinions of psychologists and English theorists in this difficult area we quote the responses of a Preparatory school master to these items. He rates the student striving to understand himself 5 and Literature's usefulness 5 and comments: "The still centre of philosophy: nosce te ipsum". He has similarly high scores for item 51 but cautions: "Begin to understand, hope to understand, endeavour to understand. Which of us ever succeeds?" and strikes a similar note of doubt in 52, "Well it would be nice, but you can't make books the universal panacea". With 53 he warns against the current fashion of thrusting choice and conflict at children "before they have the equipment that will help them to make choice effective or conflict bearable". And finally while rating the objective that the pupil 'feel security, confidence and a sense of belonging to the world' very highly

1 J. Britton, Language and Learning, p.266.

he gives 0 to Literature's usefulness in achieving it for, "These are the rewards of love. Books are no substitute".

These common-sense comments serve to remind us that we are looking upon books as helpful means towards achieving developmental objectives, with no suggestion that they provide the only routes towards these objectives, or that they are the best means for everyone. It is obviously possible for a person to be a balanced, sensitive and developed personality without reading Literature, or even being literate. Our samples' belief in the usefulness of Literature only serves to show their determination that this particular route towards a balanced and secure personality should be open and available to all those pupils who want to avail themselves of it.

vi Literature and Models for Identification

Items 55 and 56 ('that the pupil look for others in fact and fiction to identify himself with', and 'solve his problems with the help of models found in others') received a mixed reception from our samples. Only the Secondary 9-13 sample thought both were important as objectives and that Literature could help achieve them. For the rest the Junior, Middle, Preparatory, Comprehensive and Public School samples thought item 55 'unimportant' but acknowledged Literature could be useful in achieving it. The three smaller samples of the Comprehensive, Public School and Preparatory teachers all thought item 56 both unimportant and not furthered by teaching Literature.

These items bring us up against the problem of the relationship between the reader and the characters in a book. The Victorian writers of children's books, and the teachers and parents who bought them, seem to have had a quite simple theory that if the child was given admirable models he would imitate them in his own life, and if evil characters were seen to pay heavily for their sins the reader would shun their ways.

Kornei Chukovsky writing in 1925 still seems to retain something of this simplistic view when he writes:

Now it is regarded as a generally recognized truth that the fairy tale develops, enriches and humanizes the child's psyche, since the child who listens to fairy tales feels like an active participant and always identifies himself with those characters who crusade for justice, goodness, and freedom. It is in this active sympathy of little children with the high-minded and brave heroes of literary invention that lies the educational value of the literature of fantasy.¹

This ability to sympathize or empathize with 'the right' will continue long after they have left fairy stories behind, he claims, and presumably will be exercised in the more realistic Literature that the child, and adult, moves on to later.

The Secondary 9-13 sample seem to be subscribing to a similar belief, whilst the others seem to have the reservations that the Bullock Report voices:

What was a matter of self-evident truth in the eighteenth and nineteenth centuries is no longer exempt from question. Few would subscribe to the simple view that it [Literature] offers models for living which the reader lifts from the pages.²

If characters in books are no longer seen as models for direct imitation it is surely still true that it is on the characters and their actions that the child reader focusses. Whitehead showed that there were high positive correlations between the popularity of ten books used in fourteen grammar schools and 1) the ease of identification with hero and heroine, 2) the openness of the 'wish fulfilment' element, 3) degree of

1 K. Chukovsky, From Two to Five, Revised edition, Berkeley, California, 1971, p.130.

2 Bullock Report, p.124, 9.1.

emotional immaturity of the theme handled in the novel, and 4) the simplicity of the language - in that order. There was a low negative correlation between popularity and what might be called literary 'imaginative coherence'.¹

For a common view of how this 'identification' works and what it does for the reader we may quote Louise Rosenblatt:

Another important potential satisfaction from literature, ... is the possibility of compensating for lacks or failures through identification with a character who possesses qualities other than our own or who makes fuller use of capacities similar to our own. The young girl may in this way identify with Juliet or Elizabeth Bennet; the boy, chafing at his childish status, may identify with an epic hero. This compensatory mechanism may in part explain our vivid identification with characters very different from ourselves. Here again, the force of the reader's emotional reactions will be channelled in ways dictated by his sense of his own lacks.²

There are obvious overlaps implied here with self-development, pleasure and escape objectives discussed in other parts of this chapter. Creber claims that 'identification' is a technique more characteristic of the pre-pubertal child so that:

.... at the age of eleven or twelve he is interested in people, but from a relatively external viewpoint and in a relatively superficial way. For some years his characteristic technique of 'identification' will have enabled him - by playing a series of imaginary roles - to enrich his experience and, to some extent, to deepen his insight With the onset of puberty all this begins to change.³

It seems to the present writer unlikely that 'identification' ceases to be important at puberty like this, especially if it offers the reader

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- 1 F.S. Whitehead, 'The Attitude of Grammar School Pupils towards Twelve Novels Commonly Read in School', in British Journal of Educational Psychology, Vol. 26, London, Feb. 1956, pp.104-111.
 - 2 L. Rosenblatt, Literature as Exploration, London, 1968, p.40.
 - 3 P. Creber, Sense and Sensitivity, London, 1965, p.48.

all the compensations that Rosenblatt describes. Even the sophisticated adult reader is likely to feel the need for it whilst being intellectually well aware that characters in a book are very different indeed from himself and other real people for all the reasons that E.M. Forster outlined so well in Aspects of the Novel,¹ or which Martin Price summarizes as follows:

Characters simply cannot be real persons in the sense that we commonly know persons in life. It is clear enough that many characters we have read about are more vivid to us than persons we know in daily life, that in a certain sense these fictional persons are more 'real' than most actual persons. But to say this conceals more problems than it clarifies. Actual persons are curiously open; they have lives yet to live, they impinge upon us in direct ways. We confront them; we can affect them. We see them as coming closer to us or receding, and if they recede we may miss them. In all these respects, and countless others, real persons have an urgency that the persons of fiction cannot have.²

We know also of course that characters are totally contained and fixed within the society of the novel they inhabit, and that society has been given a purposive and intensive shape in a way real society never is as we live in it. By the end of the book we know all there is to be known about the character, or all we need to know for the novelist's purpose. These static, simplified, closed qualities of the fictional character are presumably what makes it easier for 'identification' to take place. Perhaps something analogous takes place in the popular media treatment of the lives of footballers, film-stars and pop-stars so they are simplified, fictionalized and fixed to enable 'identification' to take place.

So far we have used the term 'identification' uncritically and in

1 E.M. Forster, Aspects of the Novel, London, 1927.

2 M. Price, 'The other Self: Thoughts about Character in the Novel' in Sociology of Literature and Drama, E. and T. Burns, Eds., London, 1973, p.269.

ways it has been widely used for most of this century. Recently however it has come under some critical scrutiny, particularly from D.W. Harding...

The great difficulty about the term 'identification' is to know which one of several processes it refers to. The reader may see resemblances between himself and a fictional persona only to regret them (and perhaps hope to become different); is this recognition of resemblances 'identification'? He may long enviously to be like a fictional character so different from himself that he discounts all possibility of approximating to him; is this admiration 'identification'? He may adopt the character as a model for imitation, more or less close and successful, and it may be this process to which 'identification' refers. Or he may be given up, for the duration of the novel or film, to absorbed empathy with one of the characters. The fact is that we can avoid all this uncertainty and describe each of these processes accurately by speaking explicitly of empathy, imitation, admiration, or recognition of similarities. We sacrifice little more with the term 'identification' than a bogus technicality.¹

The same processes go on in real life and with real people as their objects as well as fictitious characters of course, and each of these processes is best seen separately rather than confused and covered by the blanket term 'identification'. Harding, as we have already demonstrated, is also critical of the term 'vicarious experience' as an explanation of how we make the hero's adventures our own. We do not have hallucinatory trances whilst we read, nor are our desires and wishes actually fulfilled, but we take up a spectator role in relation to the hero's struggles with the result that:

Empathic insight allows the spectator to view ways of life beyond his own range. Contemplating exceptional people, he can achieve an imaginary development of human potentialities that have remained rudimentary in himself or been truncated after brief growth; he can believe that he enters into some part of the experience of the interplanetary explorer, the

1 D.W. Harding, 1962, p.141.

ballerina, the great scientist, the musician or the master-spy, and again this applies at every level from popular entertainment to serious literature. The spectator enters imaginatively, with more or less accuracy and fulness, into some of the multifarious possibilities of life that he has not himself been able to achieve.¹

The last sentence again signals that Harding probably has the adult reader in mind. The processes described may be even more urgent for the child whose 'human potentialities' have not in fact been 'truncated' and may help him define those potentialities. Harding insists that even if we enter imaginatively into the character's experience it never becomes our experience in any literal way:

In all of these ways the process of looking on at and entering into other people's activity, or representations of it, does enlarge the range, not of the onlooker's experience but of his quasi-experience and partial understanding. For it has to be remembered that the subtlest and most intense empathic insight into the experience of another person is something far different from having the experience oneself.²

Harding acknowledges then that the reading experience involves both an imaginative empathic insight into the fictitious character's experience and simultaneously he takes up an evaluative role. Of the components he breaks 'identification' down into perhaps the most relevant to the child, reader's experience are 'seeing resemblances between himself and a fictional persona' - this would explain why boys tend to look for books with heroes of approximately their age or older, and the girls prefer books with heroines. At a deeper level these 'resemblances' may be of a psychological nature or reflect some growth crisis which is below the level of the child's own consciousness on the lines Friedlaender

1 *ibid.*, p.144.

2 *ibid.*, p.145.

suggests. Interestingly he retains the adoption of a character 'as a model for imitation' which even though he has been careful to point out the difference between doing this in real life and in fiction, sounds very like the theory we began by saying lay behind Victorian practice in writing children's books. Similarly his observation that, "the reader may see resemblances between himself and a fictitious persona only to regret them (and perhaps hope to become different)" is not too distant from a Victorian belief in deterrent characters. "Admiration" is also an obvious feature of children's reading about their heroes, and presumably a measure of 'absorbed empathy' must be present alongside all of these processes for them to be effective.

Harding's attack on the vague use of the term is a valid one although none of the processes he breaks it down into are new. It seems that in psychoanalysis theory 'identification' does very literally mean wanting to be like somebody - so a boy may 'identify' himself with his father and this would be an important stage in his early development. The mistake seems to have been to use this technical Freudian term in a metaphorical way to describe the process which only superficially resembles it in reading books and imitating the fictitious hero.

Finally we might ask what are the implications for the classroom teacher of these processes we have examined. We might assume, I think, that the children do not need to be taught to empathize, imitate, admire or recognize similarities, nor need they be pushed into making such responses explicit in the classroom. These processes take place whether the book is of high literary merit or not, as Whitehead demonstrated, and probably with the younger children taught by our 9-13 sample these features form a very big part of their response to books. The problem for the teacher is to move from the 'That's me' response to a more objective, balanced, disciplined response without entirely killing this feeling,

personal, link between the reader and the persona of the book.

vii Literature, Escapism and Relaxation

Item 58, 'that the pupil be able to find a personal means of escape from routine, or from social, personal or other pressures' and item 59, 'that he finds a means of relaxation from the demands of academic subjects' were both very popular. They were seen as important objectives and Literature was seen as an important means of achieving them by all school samples, except the Public school teachers who did not see them as very important but still thought Literature a useful means.

The two items are obviously related, but not identical. Let us consider first the use of the word 'escape' when used in the reading situation. The wording of the item has some of the force of the dictionary definition of 'escapism' which is 'a tendency to seek distraction or relief from reality' (C.O.D.) which is also the common usage. The implications are that reality is grim and needs to be forgotten for a time in another world which is more exciting, more pleasant, and more ordered than our own. Literature is used to compensate us for reality and this is surely one of the attractions of all Literature, good and bad, as Freud said. As Nicholas Tucker observes:

One of the most poignant statistics is about love-comics for adolescent girls which have two peak readerships: one is about age twelve to fourteen when all the little girls who are not terribly attractive at that age are practising and imagining that they are attractive and falling in love. The other peak is between forty and fifty where women who feel they have missed something will now travel back in fantasy to make up for what they haven't had rather than go on hoping.¹

This is a need we all feel, but enough people seem to feel guilty about it for the word 'escape', or more strongly still with 'escapism',

¹ N. Tucker, 'How Children respond to Fiction', Children's Literature in Education, Vol. 9, London, 1972, p.52.

to have acquired pejorative overtones. Harding considers why we feel apologetic or even guilty about our need for escapist Literature and puts it down to the vestigial remains of the puritan tradition which still regards leisure as an indulgence "to be morally 'earned' by work, or to be justified by its good effects on our subsequent working capacity".¹ We feel similar guilts when we daydream (according to Freud) because it is a solitary activity, but with more demanding Literature we can enjoy our 'daydreams' without guilt or shame because they are shared by others - first by the author who has given them shape and secondly by the other readers. We probably also feel that 'good' books approximate more to 'work' in the demands they make upon us in terms of investing our attention and being prepared to modify our ideas and values in considering the experience they offer. With 'escapist' Literature we have no such expectations of effort (although as Harding points out sleep and anaesthesia are probably the only 'pure' forms of escape) and we tend to read below our highest capacity deliberately, and so subsequently to feel some self-reproach.

Apart from these socially conditioned feelings of unease about indulging in 'escapism' it might be asked if the practice is actually harmful to us. Rosenblatt says the criterion for discriminating between helpful and harmful kinds of escape through Literature is that it should not leave the reader less able than before to cope with reality.² If the 'escape' Literature is used like a tension releasing drug it could presumably lead to an increased craving for such a drug. Here the distinctions between 'escape' and 'release' (item 57) become blurred. Over-indulgence in, say pornography or 'romance' literature could come to represent a retreat rather than an escape from reality. As one of the

1 D.W. Harding, 'The Notion of "Escape" in Fiction and Entertainment', in The Oxford Review, No. 4, Oxford, 1967, pp.23-32.

2 L. Rosenblatt, Literature as Exploration, London, 1968, p.210.

Preparatory school respondents wrote after rating this item 'totally unimportant':

One is not offering literature as a bolt-hole, or as cannabis for the literate (though individuals may use it this way). But see Philip Larkin's poem A Study of Reading Habits which offers a very valid comment upon this proposition.

We know, of course that the experience offered in books is not 'real' experience and we presume the 'escape' is not real in any permanent sense either - or if it becomes so the person is severely disturbed. How then does it work? A happily absorbed person would not need a change of activity, but few of us can sustain such a state for long. Harding suggests we then turn to Literature and ask it to perform two functions, which we choose depending on our needs:

.... one is that of temporary forgetfulness and nothing else, the analgesic or narcotic appeal; the other rather more positive, is the remedial aspect, implied by people who expect to go back in a better frame of mind to the situation from which they sought relief.¹

The remedial process works perhaps because our attention is distracted and unconscious processes are at work during the period our 'mind is elsewhere'. Dealing with the difficulties head-on would be more painful and slow, and entertainment or 'escapist' literature here offers "a tempting and practical short cut back to the starting point of our psychological labyrinth". The danger here is that we are manipulating our moods, as we might by alcohol or drugs, without modifying the underlying conditions which produced the initial moods. We are tampering with

¹ Harding, *ibid.*, 1967, p.26.

the coherence of our personality if we produce emotional states in ourselves which are really at variance with the conditions of our lives - it puts the emotional cart before the horse as Harding expresses it.

The kinds of Literature which facilitate 'escape' are not necessarily those we would condemn on literary criteria. Both Rosenblatt and Harding agree that 'good' Literature may also serve, so that the poetry of A.E. Housman or Leopardi can flatter us into feeling our humdrum depressions and irritations are of heightened significance and even of cosmic proportions and so change our mood that way. Or, in medieval romance, or the works of Scott or the quiet world of Trollope we may find that we return convinced that the world is capable of producing loving relationships or excitement or quiet orderliness.

Harding makes the point that escape reading is usually regressive in the sense it falls below the person's usual standards - but these are relative of course, what is undemanding to a university don might represent a real challenge to people of less practised taste.

There remains the classroom problem of Literature which is trash by almost anybody's standards. This is literature which falsifies the ease with which personal relationships can be run, or happiness achieved, or wealth or success, and specializes in the crudest values of society in glorifying violence, success at any price and animal sexuality. Do people return from this less capable of coping with life and with their moods changed for the worse? We stray here into some of the social implications of item 57 which offers 'emotional release for desires and tendencies which cannot be satisfied in reality' as an objective. There seems no psychological consensus on whether such books provide a release for aggression and frustration, or whether they contribute to their expression in action. All the samples considered this item an important objective and Literature a useful means of achieving it except the Public

School sample who considered it only 'moderately useful' but agreed that Literature could help bring it about. It is difficult to know what type of Literature they could have had in mind when answering this, or what they saw the classroom implications to be. Presumably the Growth advocates with their belief in starting where the pupil is already reading would openly discuss such books in the way K. Bardgett suggests in *Children's Literature in Education*.¹ It is also possible, of course, to have more worthy desires and tendencies in mind for this item such as heroism, patriotism or love and the item is at fault for not making clear the distinction.

Finally, and briefly, there remains the popular objective of using Literature as a relaxation from the demands of academic subjects (59). This could be interpreted to mean that the Literature lesson is seen as a brief holiday within the hard workaday world of the timetable, and student and teacher come to it with no great expectation of gain, or effort, or investment of mental capital. It is rather like the cup of coffee at break-time from which we return refreshed to the 'real' struggle of mathematics or science or geography. Literature could be used like this, and occasionally perhaps it ought to be to show that this is one of the pleasures it offers, albeit a minor one. We need to remember though that just as Literature does not offer an escape route to everybody so it need not be found relaxing by everybody. Many teachers might reasonably protest about the use of school time for this kind of relaxing as one Preparatory master did:

Literature is demanding and stimulating intellectually. For relaxation, try comics, Biggles and T.V.

¹ K. Bardgett, 'Skinhead in the Classroom', Children's Literature in Education, Vol. 8, London, 1972, pp.56-64.

His implication here is that such cheap material is not demanding, but one doubts that the reader's evaluative stance ever totally relaxes even there (although as we have claimed earlier it might in the case of T.V. watching). Barbara Hardy would claim also that it can be stimulating:

One thing I think we should be aware of is the potency that comes out of the very cheapness and vacancy. What is wrong with cheap music and literature, and also what in many circumstances is right for the mature as well as the immature (and none of us is mature all the time) is the very vacancy. It is a vacancy which is there to be filled. There is a lack of particularity, but if we bring to that lack of particularity very strong feelings, there is an immediate act of reciprocating imagination. This response and stimulus is very different from the empathetic compulsions, if you like, which great literature forces upon us, but it seems to me to be a very real psychological and aesthetic activity and need.¹

This 'reciprocating imagination' is too vaguely defined for us to make it an operative objective but at least it serves to remind us that the interaction of book and individual is unpredictable and even the lowest class of undemanding book might have some beneficial effect.

Another interpretation of objective 59 which would imply a higher level of Literature is that we find relaxation not by abdicating involvement and effort, but by a change from one interesting pursuit to another equally attractive one. Part of the attraction of each is that it is a change and a contrast, but we do both because of their high intrinsic appeal not because either offers escape or a narcotic relaxation from urgent demands. This is the process, we hope, at work as the children come in from an intellectually demanding science lesson to read some equally demanding Literature, and then next period change to mathematics. At the end of such a day, however, we need not be surprised if they, or their teachers, reach for the kind of 'holiday from reality' material we

¹ B. Hardy, 'The Teaching of English: Life, Literature and Literary Criticism', English in Education, Vol.2, No. 2, London, 1968, p.10.

spoke of in our first definition of Literature for relaxation.

viii Literature, Geography and History

Items 62-to 65 form a coherent group of objectives to do with introducing the pupils to other times and other periods. It is unfortunate that it was necessary to compress both objectives into each item rather than treat them separately and it must be admitted that the wording was not precise enough. This is particularly true of No. 65 'that the pupil have a global perspective rather than a narrowly local one' and it drew this scathing comment from a Preparatory School master:

Aside from Solzhenitsyn, Bronowski and the Speculum Perfectionis and the Anatomy of Melancholy I know of few works of literature that encourage such a perspective.

None of these items were ranked higher than 21st in any sample's ranking of items 50 to 95 but only item 63 ('that the student be able to give a factual account of the state of affairs in different countries and different periods') was rejected outright by all. Nevertheless the use of literature in geography and history projects is widespread in schools, and books with historical settings and foreign backgrounds are popular and increasingly frequent on publishers' lists for school use.

This is not a new tendency as Shayer points out; "One of the magic words in education for the decade 1900-10 was 'correlation'", which meant in practice reading literature for the light it shed on history.¹ It is still with us in another form in the Bullock Report which gives a reading list of poetry and fiction to supplement a study of the Vikings because without them "it would be an incomplete experience".²

1 Shayer, *ibid.*, p.18.

2 Bullock Report, p.127, 9.6.

Books with historical settings personalize history and 'sweeten the pill' as it were. The orthodox view is put by Anna Davin:

Books whose real historical content is minimal may still have an important historical function, that of stimulating the historical imagination. This is of particular importance where children are concerned. The effort to understand the past, or even just to make sense of and remember the random chunks of it served up at school, becomes much easier once the imagination is engaged. But stories also have great advantages as vehicles for information: they can convey a range of different knowledge (events, names, relationships, chronological sequence, material background, beliefs and opinions and so on), and a framework for storing it, so even when complex they are likely to be understood and remembered.¹

In short they help the child grasp the difference between 'here and now' and 'there and then'. Similar arguments about 'here and there' or 'us and them' would apply to 'geographical' novels.

The practical difficulty here is to find the writer who keeps the right balance between story-teller and historian. Too many do not bring their research sufficiently alive - Cynthia Harnett, Rutgers van der Loeff, and Vance Marshall in Walkabout all seem to the present writer to leave their information undigested on the page. Others falsify or sweeten the past in deference to the supposed needs of their child or non-specialist reader. As Anna Davin points out death is too often glorious and in battle and bereavement not dwelt upon.

Yet until this century almost any child would have made their acquaintance, and historical novels by ignoring this omit a major element in the experience of children in the past. Poverty and illness and suffering are not totally barred, but they are not likely to be shown as a permanent part of most societies, nor as making possible the security and comfort of the few: they appear as temporary and individual, ended or modified by luck or personal effort, not by collective organization

¹ Article 'History Made Personal' by Anna Davin, Times Educational Supplement, 27/8/76, p.11.

and struggle. Work scarcely figures, whether child or adult, drudgery or enjoyed.¹

In addition too many are misleading, politically partial, nostalgic² or providing romantic escapism for adolescents (or adults) in their concern with certain periods (e.g. the Regency) or the intrigues and love affairs of aristocrats and Royalty. Patricia Beer the poet said, "I have heard people maintain that young readers learn a lot from historical novels, and so they do; they learn a pack of lies".³ The English teacher, along with all his other academic, psychological, social and linguistic roles will presumably have to have the historical knowledge to spot and counterbalance such bias.

One of the best of the historical writers for children, Leon Garfield, prefers not to stress the history in his books but those aspects of them which are eternal such as human nature.

I admit I find the social aspects of contemporary life too fleeting to grasp imaginatively before they are legislated out of existence. And anyway, I don't think the novel is as suited to coping with them as is the television documentary or the newspaper. It was once, but not now From this point of view, a story set 200 years ago has an enormous advantage. If you're up to date to the second when you write, you can't help being nearly two years out of date when you're in print, and as any sensible woman will agree, to be two years out of date is to be faintly ridiculous but to be two hundred years out of date is to be really spectacular! Fortunately for the novelist, human nature is more constant than fashion.⁴

One benefit which might accrue from a reading of these newer novels with historical or remote settings is that they will increase our understanding of older or foreign literature by letting us see the social and

1 *ibid.*, Anna Davin.

2 cf F. Inglis, 'Reading Children's Novels: notes on the Politics of Literature' in Children's Literature in Education, Vol.5, 1971, pp.60-75.

3 Patricia Beer, 'Doing you Wrong' in Times Educational Supplement, 27/8/1976, p.13.

4 L. Garfield, 'Writing for Childhood', Children's Literature in Education, Vol. 2, London, 1970, p.59.

physical settings from which they sprang. L.P. Hartley wrote, "The past is a foreign country: they do things differently there", and one of those things they do differently is write. As we have seen our teachers samples do not give high priority in Part I to objectives concerned with the author, his life, his times and his cultural setting, but it is arguable that at the higher levels of academic study such objectives become important in aiding a full reading to take place.

One final aspect of this reading for information about people and societies remote from us in order to cope with them imaginatively is raised by the novelist character in Doris Lessing's novel The Golden Notebook.

The point is that the function of the novel seems to be changing; it has become an outpost of journalism; we read novels for information about areas of life we don't know - Nigeria, South Africa, the American army, a coal-mining village, coteries in Chelsea etc. We read to find out what's going on. One novel in five hundred or a thousand has the quality a novel should have to make it a novel - the quality of philosophy. I find I read with the same kind of curiosity most novels, and a book of reportage. Most novels, if they are successful at all, are original in the sense that they report the existence of an area of society, a type of person, not yet admitted to the general literate consciousness. The novel has become a function of the fragmented society, the fragmented consciousness. Human beings are so divided, and more sub-divided in themselves, reflecting the world, that they reach out desperately, not knowing they do it, for information about other groups inside their own country, let alone about groups in other countries Inside this country, Britain, the middle-class has no knowledge of the lives of the working people, and vice-versa; and reports and articles and novels are sold across the frontiers, are read as if savage tribes were being investigated.¹

Extending this reasoning from adult to children's reading we might question the heavy reliance on Nippers or Kes or the new 'social realism' type of children's book in inner city Comprehensive Schools. It might be the Preparatory or Public schools which need them more.

1 Doris Lessing, The Golden Notebook, London, 1962, p.59.

These items were not very popular with our samples and those which stress a factual knowledge (e.g. 63) were rejected. Few teachers, it is hoped would follow the example of Thomas Gradgrind in reducing everything to facts. However, books do contain information which is new to us about people and places and times:

with subjects and problems usually thought of as the province of the sociologist, psychologist, philosopher and historian. Moreover these attitudes and theories are proffered in their most easily assimilable form, as they emerge from personal and intimate experience of specific human situations, presented with all the sharpness and intensity of art.¹

One function of such books is to show that mankind does share certain needs and desires across time and space (item 64) and is in some sense a family as well as a species. On the other hand the India of Old Mali and the Boy, the Europe of Silver Sword, the Greece of The Odyssey and the America of Tom Sawyer besides having things in common obviously portray widely differing societies, values and relationships. The norms of the child's own society no longer appear unquestionable and universal after such a wide reading programme and he may come to view his own society with something of an anthropologist's distance and objectivity so that indeed he will achieve "a global perspective rather than a narrowly local one".

ix Literature, Politics and Religion

Those items which offer political objectives (66 to 71) or religious objectives (72 to 76) proved to be consistently unpopular with all groups of teachers. The one partial exception was item 71 'that the pupil participate as a citizen in the creation of a more just and humane society', which is perhaps so loosely worded it is difficult to reject it.

1 L. Rosenblatt, Literature as Exploration, London, 1968, p.5.

The very low rankings for political and religious objectives need some explanation, especially as the implications for classroom materials and methods are so wide-reaching.

We have seen previously that certain kinds of behaviour are consistently rejected (e.g. Higher Cognitive) but this is not the case here where all kinds, even partly Creative (No. 71) or Emotional (74) or Functional (Nos. 70,76) are unpopular. None of these items fits neatly into Dixon's categories so that is of little help. In the last analysis we must conclude that the words 'political' and 'religious' sound alarming to English teachers because they imply taking sides, or using propaganda, or indoctrination, or at least having a very clear programme in mind of the ideas you want to put across and the changes in the pupils' views that you want to bring about. As we saw in Chapter 7 the changing of affective behaviour is a very sensitive area in education.

If we consider politics first then it would appear that many recent anthologies for secondary school use whilst not being narrowly party political have certainly had strong sociological interests and a consistent viewpoint in discussing 'problems' such as drugs, sex, colour, factory conditions, the unions, poverty and so on. Reflections¹ might stand as an example of this kind of book.

Along with these such authors as Sillitoe, Waterhouse, Hines, Wesker, Naughton, Barstow, Livings and early Osborne and Braine are widely used, and though none of them are crudely political, didactic writers they do have committed viewpoints and marked class sympathies. All these might be called 'political' in a wide sense insofar as they discuss individual problems of choice and action within a confining social or class system - in many cases the characters are seen as

1 S. Clements, J. Dixon, R. Stratta, Reflections, Oxford, 1963.

against society as well as products of it. Even in the early stages of reading we have recently been made aware of the middle-class bias of the settings, values, and language in the Janet and John series and similar books. Feminist movements have also attacked them on the grounds of their sex role stereotypes. This concern has given rise to series such as Nippers which consciously sets out to swing class bias the other way, and in Sweden the movement has gone to extremes so several of the newer books sound crudely assertive in the way they rub the child's nose in the realities of social problems and political realities.¹ It begins to look as if Chukovsky's protests in the 1920s in Russia will be needed all over again in Sweden soon.

We would claim then that there is a lot of political material already in use in our schools and much of it has been produced by English teachers themselves, often ransacking traditional literature for their examples. English is a subject which is apt to push its teachers towards political radicalism because of its focus on language. The researches of Bernstein into linguistic and cultural deprivation in the working class child are a case in point. Harold Rosen, William Labov and others react to his findings by claiming that on the contrary the working class have a culture which is alive, worth studying and not as predominantly oral as we might suppose. This debate is basically about why some children fail in our education system and then in society. One side would begin by remedying their deficiencies so they could pass more successfully through the education filters, and the others question the kind of filters in use and the kind of society they lead towards. Literature could be enlisted on either side with consequences for choice of materials or methods implied by whichever stance the teacher took. Even maintaining the status

¹ See Roger Choate, 'Throwing Make Believe Overboard', article in Times Educational Supplement, 7/1/1972.

quo, or concentrating on literary analysis or history is seen as a political act by such writers as Kampf, Lauter and Spriggs as we saw in Chapter 1, because it raises questions of whose culture we are to study and which views of man we are to approve.

It might be argued that part of any teacher's job is to equip his pupils to cope with social change and to help them become instigators of change rather than helpless pawns (item 71). To do this they must be 'politicized' in a wide sense (69) (70) and given the knowledge (66, 68) and interest to take their place in society. All these objectives are rejected by our sample. One wonders if it is the word 'political' they shun because of its doctrinaire overtones. Would they be more receptive to 'social concerns' or agree with Albert Rowe that:

Any English teacher worth his salt has to be as concerned with the sort of community his school is in as with his own subject.¹

One suspects not.

How do we reconcile the rejection of political objectives with the widespread reading of 'social problem' anthologies or even longer serious works of Literature with political content (Dickens, Hardy, Shakespeare)? The present writer has discussed elsewhere² the treatment of such books as Animal Farm and Lord of the Flies and concluded that a common strategy is to distort or ignore the political (or religious) force of what is said and shift attention to teaching about 'form' or about the book's characters, or with younger pupils using it as a spring-board for the pupils' own creative activities.

If teachers shy away from the political content of books how do they

1 A. Rowe, 'The Milieu and the Method', Bagnall, p.179.

2 J.M. Yorke, 'Two Popular Books with One Unpopular Message: Man is a Pig', Use of English, Vol. 25, No. 4, London, 1974, pp.307-311.

treat the political context of Literature? Obviously this is one of the useful areas from which insight into Miller's The Crucible or Osborne's Look Back in Anger is going to come. F. Inglis claims that teachers need to be aware of this context not only to explain the content but to understand the very form of Literature:

Some may find discomposing the necessary political nature of such work ... but most would agree that some version of historical movement is necessary to understand (say) the change from verse-drama to novels.¹

Perhaps if the political context was remote enough (say Elizabethan) then teachers would tackle it more confidently, but their reaction to the political items in this questionnaire do not lead us to believe they would be happy to do so for contemporary works.

Yarlott and Harpin in their survey of able 'O' and 'A' level pupils comment:

The 'A' Level pupils' relative lack of interest in books to do with politics or current affairs raises an interesting point. Many of these pupils, who completed the questionnaire in 1968, are now in their third year at university and perhaps politically active there. If such is the case, one can only infer that a serious interest in politics has been for most of them a very recent acquisition.²

If our samples are in any way typical of the profession it is not difficult to see why those pupils lacked interest in politics - their teachers were similarly uninterested or shied away from bringing that interest into their Literature lessons.

Many of the points raised by the teachers' rejection of political items occur again with regard to religion. Why, for example do they

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- 1 F. Inglis quoted by M. Whitebrook 'The Political Element in English Literature - Some Implications for Teaching', English in Education, Vol. 9, No. 1, London, 1975, p.6.
 - 2 G. Yarlott and W.S. Harpin, '1000 Responses to English Literature (2)' Educational Research, Vol. 13, Part II, London, 1971, p.94.

reject interest in religious matters and factual knowledge of them (items 72, 73) because without this knowledge nearly all of European literature, painting and music cannot be fully understood? Not only are these rejected as objectives, but Literature is not seen as more than 'moderately useful' in bringing this knowledge and interest into being, let alone giving the pupil emotional involvement, deepening insight and an active belief in religion. One might speculate that this is a relatively modern belief.

The teachers seem to have in mind a distinction between morality and religion as they endorse item 91 (that the pupil seek moral standards by which to live his life) very strongly and see Literature as an important means to achieving this. A similar distinction was assumed when the questionnaire was compiled, so that we can assume that it is organized or formalized religion they are rejecting, just as they endorse general social objectives but reject any item which includes the word 'politics' because this suggests organized party politics. It is unfortunate that the Roman Catholic and C. of E. Schools were not analysed as a separate group to see if their reactions were the same as their colleagues but this proved impossible and their numbers were very small. It needs to be noted again, however, that one of the findings in Chapter 11 was that the hostility to religious items was mostly confined to the 'Young' teachers in each school sample, the 'Old' ones reacting much more favourably to them as objectives and also to Literature's usefulness in bringing them about.

We can conclude that the teachers reject any objectives which would make them appear either religiously or politically partisan. The pressures on them to do this probably come from parents and local authorities as much as from their own convictions. They then move to seeing Literature as of little or moderate use in achieving these

objectives, and it is here that logical and practical difficulties arise. Writers of literature are under no taboos to ignore politics and religion and will take strong and partisan positions. What then is the teacher of Literature to do? Choose inferior but blandly neutral books? Balance a right-wing with a left-wing book of equal literary power? Ignore what the books are actually saying and reduce them to incontrovertible facts? Believe that books do not influence people's knowledge, interest or involvement in politics and religion any way so it does not matter how you treat them? Or is there a way of talking honestly about political and religious ideas as they arise, encouraging the pupils to try their own half-formulated views against the author's, and in the process avoid recruiting the students to one point of view? There must be if the teacher is to do justice to his pupils, the author and himself.

x Literature and the Knowledge of Evil

All the school samples see items 83, 84 and 93 as important educational objectives and Literature as an important means towards achieving them. All three items imply that life is grim and life is earnest and it is part of our task to make children face up to this. Only one Preparatory school master was moved to rate item 84 ('that the pupil have an insight into the significance of war and conflict') 0 and 0 on the six point scales and to ask:

What is the significance of these things? This objective is too easily soured with horrors. Teaching at this level should chiefly be concerned with life-affirming attitudes and values, an act of love and praise, celebrating and delighting in the world, and acknowledging the courtesy and dignity of man.

and on item 93 ('gain an imaginative fore-taste of adult life and its problems'):

Again this obsession with 'problems'. Why not 'adult satisfactions', 'adult strengths', 'adult stability', 'adult consideration', 'adult achievements'?

Both comments are salutary, and a useful corrective to our common tendency to equate reality and grimness.

However, he seemed in a minority in the overall sample who presumably believe we are committing sins of omission if we do not tell pupils life does contain death, evil and problems. - Another respondent went further and suggested we add the objective 'Tolerate the ugly' as number 96 which seems absurdly defeatist as an educational objective!

We are left with the problem of explaining how Literature is a useful tool in bringing the pupils to see the darker side of life and cope with it. That authors are moved to write books full of their own despair, doubts and tragic vision of man's potential is understandable in terms of their individual psychology, but why readers who do not share those views seek to read those books and gain satisfaction from them needs explanation. These explanations have been readily available from Aristotle's 'purgation' theory of tragedy onwards. James Britton explains the phenomenon in terms of his 'participant' and 'spectator' roles:

It seems likely, then, that when we are participants in an experience, feeling will tend to be sparked off in action, or where this is frustrated, eked out in anxiety. When, however, we go back over that experience, as spectators, we are free to savour as feeling the feeling that entered into it. This may help to explain why a tragic event on the stage is enjoyable, and why, though we experience fear vividly in the theatre we do not normally need to resist any impulse to get up and run away: and, again, the experience is exhilarating rather than debilitating. It may, moreover, be part of what is meant by 'psychic distance' - insisted on by some aestheticians as a necessary condition in an observer's relationship to a work of art.¹

1 J. Britton, Language and Learning, London, 1970, pp.112-113.

This suggestion of 'distancing' and entering into the spectator's role in contemplating and evaluating distressing events is obviously a useful one and in line with such theories as Harding's already outlined.

A more obvious point is that if we are to enjoy any pleasures of the wish-fulfilment kind or to gratify the pleasure-principle which motivates us to read (as some psychologists suggest) then dark patches are necessary as foils against which the triumphs shine the more brightly and the reliefs afforded are all the more welcome. One thing the adult misses in reading the poorest of children's books is this strong seasoning of anxiety and unease - the happy endings seem too easily achieved and not 'earned' as we expect in adult books. We expect the writer for adults to make us work harder for our gratification, or to disguise from us altogether our own motivations in reading for the satisfaction of the pleasure principle.

As we have seen D.W. Harding sees fiction as "a convention for enlarging the discussions we have with each other about what may befall". He points out that our discussions normally include the dark side, and spectators flock to accidents and funerals, gossips converse about disease, conflict and misery, newspaper readers want crime and calamity, and even children's make believe includes illness, injury and punishment. Where then is the problem in fiction?

It is not surprising, therefore, to find the same thing when we come to fiction and drama; the fact that tragic events are of intense human interest should not lead us into formulating pseudo-problems as to how the contemplation of something painful can be pleasurable. If there is a problem here it is not confined to tragedy. The spectator, whether of actual events or representations, is interested in any of the possibilities of human experience, not merely its pleasures.¹

¹ D.W. Harding, 'Psychological Processes in the Reading of Fiction', in British Journal of Aesthetics, II (2), London, 1962, p.138.

Granted, then, that children are likely to be interested in death, war and conflict as well as the darker side of their future adult roles how are they to be confronted with them in fiction? Catherine Storr who is mother, psychiatrist and children's author stresses that children need to know that evil is frightening, but that it is a common enemy and ultimately it can be coped with, even if it is within yourself:

Our children know what it is to be ruthless and cruel. They may not know it consciously, but they know it inside. What we have to try to do is tell the children, 'Yes, these feelings exist in us as well as in you and this is how in our society you should try to express them. We have got to discover how to tell the child about this without either horrifying him or misleading him.'¹

What we must not do as teachers or authors is to leave them with a sick fear, a self-disgust or no hope. The difficulty is, of course, knowing just what will frighten the individual child and put it under more stress than it can bear.

The Victorians, who really began the whole genre of Children's Literature, were less squeamish than we are about confronting the child reader with death - given the infant mortality rate the children were probably more familiar with it in reality too. They also felt free to write about poverty, brutality, lunacy, feeble-mindedness, alcoholism and gross miscarriages of justice.² Much of this they justified on the grounds of scaring the children into virtue since most of the books were heavily moralistic and didactic by our standards. Their belief that reading about virtue would issue in virtuous actions now seems naive. Sex was noticeably absent, and until the recent spate of 'adolescent' books (e.g.

1 Catherine Storr, 'Fear and Evil in Children's Books', in Children's Literature in Education, Vol. 1, London, 1970, p.26.

2 *ibid.*, p.24.

Goodnight, Prof. Love¹, or Summer of the Lame Seagull² and My Darling, My Hamburger³) this was a taboo area for us too. Until recently we have also avoided violent death, but now that area is being breached for example in Ivan Southall's Finn's Folly⁴ or Alan Garner's Red Shift⁵. Incest seems the one remaining taboo, although there are hints of even this in Garner's The Owl Service⁶. What is considered suitable for children is obviously a fluctuating thing. What children can be expected to bear depends on our view of children, on our society's self-image, what values and 'truths' it thinks ought to be passed on, and what areas it considers bad taste. Today's taboo is tomorrow's topic, and vice versa it seems.

The books mentioned in the previous paragraph are all relentlessly realistic in detail, and with the exception of parts of Red Shift, contemporary in setting. However, several authorities, amongst them Bruno Bettelheim⁷, Catherine Storr⁸, Ted Hughes⁹, Richard Tod¹⁰ and P.M. Pickard¹¹ believe the nearer in setting and time disturbing events, characters and emotions are to the child's own then the more unsettling they become. This raises once more the problem of 'identification' already dealt with at some length. These authorities believe that fantasy, or myth, or fairy stories

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- 1 J.R. Townsend, Goodnight, Prof. Love, Oxford, 1970.
 - 2 I. Macfarlane, The Summer of the Lame Seagull, London, 1970.
 - 3 P. Zindel, My Darling, My Hamburger, New York, 1969.
 - 4 I. Southall, Finn's Folly, London, 1969.
 - 5 A. Garner, Red Shift, London, 1973.
 - 6 A. Garner, The Owl Service, London, 1969.
 - 7 Bruno Bettelheim, The Uses of Enchantment: The Meaning and Importance of Fairy Tales, London, 1976.
 - 8 Catherine Storr, 'Fear and Evil in Children's Books' in Children's Literature in Education, Vol. 1, London, 1970, pp.22-40.
 - 9 Ted Hughes, 'Myth and Education' in Children's Literature in Education, Vol. 1, London, 1970, pp 55-70.
 - 10 Richard Tod, 'The Treatment of Childhood Stress in Children's Literature' in Children's Literature in Education, Vol. 5, London, 1971, pp.26-45.
 - 11 P.M. Pickard, I Could a Tale Unfold, London, 1961.

are the best media for dealing with the deeper psychic problems of confronting one's own anti-social feelings, fears of 'bogies' real or imaginary, the-fear-of death, or loss of parents, and the hostilities felt against parents at the Oedipal or adolescent stages. This seems to work because these stories can be read with a simultaneous belief and disbelief. The disquieting elements in them, and these are frequent, can be enjoyed in the role of spectator without the child reader feeling that he will be suddenly sucked into the role of participant because they are remote in time, setting, characterization (giants, dragons, witches, Grendel, etc.) and because they are offered in a recognizable convention which the child learns to rely on to bring virtue through to its true reward, and evil to its deserved defeat, however much this may seem in the balance during the story.

We tend to think of fantasy and myth as more suitable for the pre-adolescent child, and the authorities we have drawn on seem to see such stories working out for the children conflicts about their place in the world as children. Nowadays, however, there is a sudden cult for myth and fantasy amongst adolescents and college students for the work of such writers as J.R.R. Tolkein, Ursula Le Guin and all the Science-Fiction writers whose futuristic technology can be seen as magic in disguise. Perhaps they are seeking the consolation of the happy ending, the certainties of the morality, the simplicity of the relationships and the assurance that such stories offer that life has meaning and that the reader too will one day be a victor and able to cope with whatever evils beset him. In a way this is a regression, a reversion to irrational, animistic explanations of the world which the adolescent, if he felt secure enough should have grown out of. As Bettelheim says this is not confined to adolescents:

In intervening periods of stress and scarcity, man seeks for comfort again in the "childish" notion that he and his place of abode are the centre of the universe.

Translated in terms of human behaviour, the more secure a person feels within the world, the less he will need to hold on to "infantile" projections - mythical explanations or fairy-story solutions to life's eternal problems - and the more he can afford to seek rational explanations.¹

(As Freud suggested the perfectly adjusted person would have no need for day-dreams.) Jung put forward the hypothesis that there was a level of the mind responsible for the productions of myths and visions which functioned rather similarly in different peoples in different parts of the world at different times, and this he called the 'collective unconscious'. Myths are expressive of our basic psychological experiences in the hero myths and in the creation myths grope towards an explanation of the world as it appeared to pre-scientific man. The continued popularity of this mythic material would suggest that perhaps that 'collective unconscious' still needs and responds to it, even in a scientific age.

In considering Literature's role in giving the child "an imaginative fore-taste of adult life and its problems" (Item 93) it would seem realistic Literature had more part to play. Here the child is often badly served by Children's Literature which too often makes adults cardboard figures only there to be outwitted (teachers or crooks) or offer admiring audiences at the end (parents or policemen). In one respect this is ego-building insofar as the all-powerful adult in real life is out-smarted at least in fiction. The child in his early teens, however, is becoming aware that parents are not just workers, providers and controllers, but have other roles involving intense emotional ties, unsuspected vulnerabilities and pressures and satisfactions he had not

¹ Bruno Bettelheim, 1976, p.51.

suspected. Literature if well chosen can serve to give him insight into adult roles, but if badly chosen can move him straight on to adult cynicism and perversity without the intervening experience of responsibility or love. It takes a low level of reading skill to read a lurid paperback but a good deal of experience of adult normality to cope with its aberrant sexuality or violence. It is to cater for the growing child's curiosity about his own sexuality that the 'adolescent market' in magazines and novels has sprung up, but in spite of the patently honest didacticism of much of the material it hardly seems to fulfil the adolescents' need to know what are the appropriate feelings in his situation.

We may conclude that teachers are bound honestly to provide insight into both the joys and sorrows of life and not pretend life consists exclusively of either, and one of the best ways to do this is to use Literature which is equally honest. In the well-known words of D.H. Lawrence:

Because no emotion is supreme, or exclusively worth living for, All emotions go to the achieving of a living relationship between a human being and the other human being or creature or thing he becomes purely related to. All emotions, including love and hate, rage and tenderness, go to the adjusting of the oscillating, unestablished balance between two people who amount to anything. If the novelist puts his thumb in the pan, for love, tenderness, sweetness, peace, then he commits an immoral act: he prevents the possibility of a pure relationship, a pure relatedness, the only thing that matters: and he makes inevitable the horrible reaction, when he lets his thumb go, towards hate and brutality, cruelty and destruction.¹

In short, 'we must balance as we go'.

¹ D.H. Lawrence, 'Morality and the Novel', in 20th Century Literary Criticism, ed. D. Lodge, London, 1972, p.129.

CONCLUSION

In the Introductory chapter we suggested that English teachers might be in some disarray and unsure of their objectives because of the rapid changes in society and the subject itself. The surprising near-unanimity of our various samples seems to disprove this and suggest that at least these 283 teachers would find a large measure of agreement between them.

We may conclude that the teachers in our sample take up a reader-centred rather than a book-centred approach to teaching Literature in Part I of our questionnaire, and stress emotional, creative, functional and personal responses at the expense of more 'academic', analytic or reproductive ones. In Part II they value highly educational objectives such as language and communication skills, personal development and social adjustment, but do not see it as any part of their task to pursue religious or political objectives. Literature is seen as being a useful tool in bringing about these educational objectives.

In all the main 9-13 sample thought 13 of the 35 objectives offered in Part I to be important, and 31 out of the 60 educational objectives in Part II to be both important and achievable with the help of Literature. The broad consensus across all the school types and various sub-groups of the samples shows a surprisingly united group in believing Literature to be valuable for so many and varied reasons. This broad view is to their credit, for to teach Literature with only a narrow band of objectives in mind is to narrow the choice of Literature, to distort the reading of the texts, and to limit the teacher's flexibility of method - as well as to pass on to the pupils an unnecessarily meagre view of what Literature can do for the reader. The Skills, Heritage and Growth models (insofar as they actually exist - and it became apparent as

the thesis progressed that these were no more than over-simplified models) each makes the mistake of offering only a small cluster of objectives each with a similar focus. We might conclude from our results, however, that classroom teachers do not give narrow allegiance to any one of these models but see it as their task to have elements of each in their repertoire of objectives. We may suspect that this has always been the case throughout the present century, and hope that it will continue to be so.

Whether the teachers in this sample actually achieve any of the objectives they profess, or even teach in ways likely to bring them about remains an open question and beyond the scope of this thesis. At least we now know a little more about how the practising teacher sees his task, and one hopes that any future theorist on the teaching of Literature to 9-13 or 13-16 age groups will take into account the opinions of those who actually bring book and child together in the classroom.

APPENDICES

- A. Student-teachers' returns to an open-ended question on teaching Literature to 9 to 13 year old children.
- B. Comments on the questionnaire by respondents.
- C. Differences between Yorke and Ligru questionnaires.

APPENDIX A

STUDENT-TEACHERS' RETURNS TO AN OPEN-ENDED QUESTION ON TEACHING LITERATURE TO 9 TO 13 YEAR OLD CHILDREN

What follows is a more detailed break-down of the 45 categories given in Chapter Four, this time in the student-teachers' own words. In addition to the 45 objective categories there were 16 other objectives mentioned once each and these follow after the 45.

Selection from Student's returns

1. Literature had the effect on the imagination of stimulating, broadening, extending, widening, encouraging, exercising, feeding, rousing, sparking off, stirring up and creating it. It 'got the imagination working', 'encouraged it to work', 'made the child use it' and made the child 'gain imaginative power'.
2. 'It can act as a stimulus for creative writing; if the child is exposed to imaginative literature there is a good chance it will try to write some of its own', 'it provides ideas, encouragement and inspiration for the children's own written work'. 'To stimulate the children to write themselves'. 'At this age it may be seen clearly if any of the children are going to be any good as authors or perhaps journalists.'
3. 'They learn new words in contexts', 'increases the child's vocabulary', 'it may help to increase a child's jargon and vocabulary', 'it increases jargon'.
4. 'The child who is not able to read a book for pleasure is shut off from a whole area of enjoyment and understanding', 'provides personal entertainment'.
5. 'It strengthens interest in literature', 'encourages them to read more books', 'encourages the children to read in their own time', 'he becomes interested in other types of literature'.

6. 'The child becomes more accomplished in the English language', 'construction of words is easier and spelling more fluent', 'the grammatical side can be brought forward, for example spelling and punctuation', 'develops grammar'.
7. 'The books made available to the children should supplement their (personal and limited) experiences', 'they provide experiences however unlikely or real, which can be shared', 'so they can eventually leave school with some experience of life's problems, even in fantasy'.
8. 'Stops monotony', 'have a break from more factual work', 'as a counter balance to the rigidity of other subjects taught in the middle school', 'to let the children relax their formal thinking processes that are used to learn academic subject matter', 'it breaks away from the heavier work as it is easier to read', 'to provide relief to the other often very extending lessons', 'as children tire so easily it could be used as a break between one activity and another one', 'to divert any restlessness'.
9. 'Books are the source to their mental development', 'it widens the child's outlook in life', 'broadens his mind', 'expands their knowledge', 'books provide opinions from various people'.
10. 'It may provide a productive force for further creative activity, e.g. painting, drama', 'it may stimulate children to find some kind of music which will describe a particular piece of literature'.
11. 'It helps children to think abstractly', 'gives abundant scope for future thought', 'gets them thinking'.
12. 'It is specially important for those children living in areas of social deprivation', 'as a release from the everyday world', 'when life is only too often a dull and busy routine of living that fails to raise in the children those heroic qualities that they so much admire that they turn to imaginative stories as all generations have

done before them, for a substitute and seek exciting activities in the land of make-believe', I personally do not like stories that frighten the children or show them the grim realities of the world ... they see and hear enough of these through the mass media'.

13. 'It aids reading ability', 'ensures the child has basic grasp of the skill of reading'.
14. 'The most interesting way of putting a lesson over to a class is by using creative literature to strengthen your theme', 'to help understanding of the past', 'learn about other countries'.
15. 'It leads to more discussion in class and may bring out a child lacking in confidence', 'improves oral skills'.
16. 'Enhances his experience of foreign cultures, alien rituals and societies', 'new horizons, the possibility of a different order from the familiar one'.
17. 'Helps the emotional liberation of the child', 'he can associate his own emotional problems', 'an aid for them to get to know themselves'.
18. 'It increases powers of concentration'.
19. 'It gives them the opportunity to express themselves in the role of hero. Or in the role of their final ambitions', 'he learns to cope with life if he identifies with characters in a story'.
20. 'It encourages and allows children to connect strange and wonderful images to quite mundane objects. A table, for example becomes much more exciting after you have read of one speaking', 'if the child reads about everyday things in an unusual context he will probably appreciate them more and think about them more'.
21. 'Helps the child and teacher obtain a good relationship ... usually if you enjoy something you like the person teaching it', 'the child normally likes the person who is giving him an enjoyable experience, i.e. reading to them'.

22. 'In reading texts the functions of selection and criticism in the child are developed', it leads to 'evaluation' of the authors' success in communicating with the reader, 'can begin to discriminate', 'may notice differences in style'.
23. 'Will learn the correct pronunciation of words they have only previously seen written down'.
24. 'It will lead to a variety of interpretations by a class', 'they can discuss everybody else's ideas'.
25. 'It fits in with a child's imagination so will be more or less on a level with the child', 'the subject will not be too difficult for the child because he is already imaginative, therefore he will find it easy', 'provides link with child's own imaginative life'.
26. 'Leads to improved comprehension', 'increases ability to understand'.
27. 'They will be able to distinguish a style in the writing. Of course they will not be able to describe the style but the overall effect will be noticeable and it is hoped that they will go on to try to imitate the style and eventually develop one of their own'. 'To stimulate the children towards a better use of language, i.e. a wider range of writing, being able and competent to write in the manners shown to them' (sic).
28. Leads to more use of dictionaries as unknown words should be encouraged to be looked up.
29. 'A means of giving the children a chance to air their own fantasies', 'brings out the child's subconscious - their inner self or inner world which ever way you care to look at it'.
30. 'It makes the child more aware of his own environment'.
31. 'Through being able to express itself better and use words the child is then encouraged to discuss in later years in a more interesting and informative way helping the child to communicate better', 'this

lack of literature can show in the lack of fluent interesting conversation'.

32. 'Imaginative literature can "rub the corners off" individuals with varying degrees of distasteful or at least disagreeable personality bad points'.
33. 'Acts as an incentive to make a poor reader want to improve'.
34. 'He learns about ways of talking to other people and can copy these'.
35. 'The teaching of imaginative literature will provide a base upon which to build up a child's interest in reading factual literature which will make him a much more informed person when he gets older'.
36. '... it introduces children to one of the ways, such as art, music and drama, to ways of expressing beauty and different emotions'.
37. 'Literature communicates with the child's own immediate experiences'.
38. 'It introduces them to the world of fantasy'.
39. 'Children of this age are not ready to take in more serious novels such as biographies and classics there is plenty of time for that sort of thing later'.
40. 'To introduce children to literature so that they can judge its position in their own lives'.
41. 'It shows that what they know and are able to write about and their outlook on life is an important as recognised literature'.
42. 'It awakens a sense of adventure'.
43. 'It leads to more openness, the child is able to talk about a similar incident in his own life'.
44. 'It develops an intelligent sense of humour'.
45. '... to encourage the children to be imaginative in both speech and writing and in doing so move away from the formal language found in many reading primers.

Other justifications mentioned:-

- (a) 'Behaviour is influenced to varying degrees by the application of imaginative literature. A middle school child may behave in a most plausible manner in an outrageous situation, simply because of the examples of experiences he has encountered in literacy!
- (b) 'It could be the basis and development of many hobbies as he develops. If this reading progresses to Shakespeare he may become interested in the theatre or drama.'
- (c) Much literature is well illustrated he will find further pleasure from these illustrations, his imagination will be stirred visually as well as mentally.'
- (d) 'Leads to an appreciation of the melodious and rhythmic sounds of words', 'it gives insight into the diversity of language, e.g. flowing, exotic, harsh, descriptive, etc.'
- (e) ' it provides a break for the teacher if he can tell them to take out their books and read a chapter on their own while he recovers from acute exhaustion'.
- (f) 'Books make it possible to capture time both past present and future.'
- (g) 'They (books) engage the child's natural curiosity.'
- (h) The teacher can use imaginative literature to get over to his pupils a political or social message.
- (i) 'It is the duty of an English teacher to teach imaginative literature to save the children from unnecessary embarrassment in their future lives. Anyone who does not know any of Shakespeare's plays and has not read a Dicken's novel cannot call himself educated.'
- (j) 'They can learn the use of similes and metaphors'.
- (k) 'They obviously become more literate which in turn develops their intelligence'.

- (l) 'In a discussion about a piece of literature a teacher can learn a lot about the personalities of a class and quite a lot about their home environment by the attitude each child takes'.
- (m) 'It gives them a insight into animal psychology'.
- (n) 'It requires involvement and effort to interpret unlike T.V.'
- (o) 'It gives them ideas of right and wrong'.
- (p) 'They can get a double view of events by reading a book and then seeing a film on it.'

APPENDIX B

COMMENTS ON THE QUESTIONNAIRE BY THE RESPONDENTS

Of the 283 teachers in the total sample 80 (over a third) took up the invitation to comment on details or on the questionnaire as a whole. Eight wrote letters, and one Preparatory school master wrote a six page gloss explaining how and why he answered each item. To all these anonymous people I am most grateful for their time and trouble.

P.H. Taylor finds that:

to some extent the way in which teachers think about curriculum planning is an inversion of how theorists think about it [they] begin with the context of teaching, follow this with a consideration of the kind of learning situation likely to interest and involve their pupils and only after this consider the purposes which their teaching is to serve. Lastly, and as an issue of lesser importance, teachers consider criteria and procedures for evaluating the effectiveness of their course of teaching.¹

Several complimentary comments saying how much they enjoyed the questionnaire, for example by a male Middle School teacher, 'An excellent questionnaire. I am deeply interested in such a survey', would seem to indicate that teachers can and do think at the theoretical level.

On the other hand, they persistently made two misunderstandings of the purpose of the questionnaire (in spite of the accompanying notes) and protested that the objectives were not suited to the age groups they taught, or that the objectives must always be tailored to the individual child both of which indicate a refusal to think in long-term, generalized curriculum-level objectives divorced from specific children, classrooms, books and teaching methods. Vital as these latter are they are not

¹ P.H. Taylor, How Teachers Plan Their Courses, London, 1970, p.59.

generalizable beyond the specific classroom situation. There also seemed some confusion as what objectives are as many spoke as if they were objectives for the pupils, rather than for the teacher. Possibly this is the fault of the present writer for not explaining better.

The comments seem to fall naturally into the following divisions:*

- i Comments on Section I
- ii Comments on Section II
- iii Other suggested items
- iv Comments on the theoretical basis of the questionnaire
- v General comments.

I have used the following abbreviations to indicate the sex and school of the teacher quoted:

M/: male F/: female

J: Junior, M: Middle, S/M: Secondary Modern (9-13)

Prep: Preparatory School, Comp: Comprehensive School (13-16)

Pub: Public School.

1. Comments on Part I

Comments on individual items were few:

Item 5 'I am not at all sure of the meaning, (if any) of question 5'
(M/Prep)

'Is a positive attitude different from pleasure?' (M/Pub)

Item 9 'This is in fact two questions' (M/Comp)

Item 10 'This is so crudely phrased as to be meaningless. The 'message' of good literature is not a thing like the motto in a cracker. Perhaps its sole message is a responsiveness to life - in which case the objective is the only truly important one in your survey: 'Weep for the dead for he hath lost the light: and weep

* I have omitted those already quoted in the main text and severely limited those quoted here to typical comments.

for the fool for he wanteth understanding' Ecclesiasticus 22.

11. A.V. (M/Prep).

Other comments on Part I fell into two categories i) objections that many of the objectives were not suitable for the 9-13 age group, or ii) objectives need to be tailored to fit the individual child. The following are typical.

I believe that 1-13 inclusive should apply to all pupils in the 9-13 age group but that 13-29 should apply only to the more able pupils aged 9-13. These objectives could only be obtained at a later chronological age by less able pupils. Nos. 30-35 would apply to all pupils. (M/J)

All these elements (Part I) of literary experience have their place but EVERYTHING depends on the individual child - as you are obviously well aware. (M/SM)

Another general comment on Part I was:

Many of the questions in Section I sound as if there is to be a comparison between formal and informal attitudes to literature. Many of the formal attitudes to literature can be brought about by careful juxtaposition of texts which leads the child to make his own judgments rather than teaching formally. (F/SM)

ii Comments on Part II

This part attracted much more comment. The following are a selection of the most typical.

Item 40 'This question fails by sounding narrowly pedantic. Obviously one aims at acceptable and practical standards of usage. But one needs to consider the huge and complex issue of social class, regional English and the vitality of changing idiom. Your question gives a ridiculous glimpse of some slack-witted hobbledehoy mouthing Jane Austen in a desperate effort to learn the grammatical correctness of another age.' (M/Prep)

- Item 41 'In No. 41 I doubt about the speak in a grammatically correct way from reading literature - not even pronounce words correctly. Also in 43, 44 and 47. I would not necessarily consider that reading literature would develop a person's ability to speak well. I think other factors would be involved, i.e. the opportunity for good intellectual conversation.' (F/M)
- Item 52 'only in a positive sense' (M/Prep)
- Items 55-58 'The suggestion in 55-58 that we should encourage escapism might not be totally unimportant but I would regard it as extremely dangerous, if done consciously.' (M/Comp)
- Item 59 'No. 59 needs a good deal of qualification (that the pupil should be able to find a means of relaxation from the demands of academic subjects). I never encourage pupils to regard literature as an 'easy option', though I never deny that it is the most enjoyable of school subjects. Some children will enjoy a book on their own, for others it is vocabulary and a much more unimaginative approach to life.' (M/SM)
- Item 66 'We have enough of that specious nonsense from politicians' (M/Prep)
- Item 68 'God forbid' (M/Prep)
- Items 68-71 'These might open the door to undesirable propaganda' (F/M)
- 'The idea that literature should be used to promote religious or political (though not social) ideas, however indirectly I would reject completely.' (M/Comp)
- 'Politics are especially to be avoided for younger children if a partisan attitude is to be avoided on the part of the teacher.' (M/Prep)
- 'These items are completely irrelevant to the age range under

scrutiny, and if attempted, can by the leaders of way-out thought and new cult or dogmatic religious thinking, be used in an anti-social and destructive way.' (M/J)

Item 70 'May be important but this appears a "loaded" question. Do the silent majority vote?' (M/Pub)

Items 72-76 'How is one to view the Bible in relation to these questions? It cannot be left as literature if it is to be meaningful.' (M/Prep)

Item 76 'Number 76 is the greatest objective of all, but not through indoctrination, or literature.' (M/Prep)

'Rewarding as an ultimate objective but unrealistic as a classroom exercise. The childhood of St. Teresa was, I believe, exceptional.' (M/Prep)

Item 89 'Arguably the methods of teaching literature could be "very useful". Literature in itself is no use at all.' (M/Pub)

Item 92 'You ask me if a boy is to confirm his own prejudices by literature? No. But if he wants to do so (right hand) then literature will do it as well for him as the Daily Telegraph'

Item 95 'This is rhetorical and therefore meaningless' (M/CP)

'I dislike the phrase 'love the beautiful' as a rather gushing sentiment to describe a basic means towards man's spiritual re-integration, as defined in Fraser Darling's Wilderness and Plenty. The (0) score reflects my belief that nature poetry etc. has little force or meaning unless it can make contact with the reader's own knowledge, memory, perception of the natural world. But I am half inclined to change the (0) to a (5), since the world's beauty counts for so little by comparison with economic 'necessity', that soon perhaps the only clue to squandered nature will be found in books. Already

much of English lyric poetry induces a sense of loss: when did you last hear a nightingale, or even a cuckoo? How far can art be said to ache for paradise lost? Is this something to share with children?' (M/Prep)

iii Other suggested items

Few respondents suggested further objectives but the following were amongst them:

'You need one more question, i.e. "the pupil should be able to distinguish and mistrust factual and statistical information". This is an extremely important objective in the pursuit of which literature is very helpful. Try it!'

(M/Comp)

'Important objective - a sense of humour (5) Literature as a means (5)' (M/J)

'Not much stress here for these important features 1) Development of a sense of humour 2) use of literature to counter obnoxious propaganda' (M/J)

'I believe it is important for literature to 'feed' the imagination and cultivate the child's appetite at this age' (M/SM)

'I consider the objectives of a fertile imagination and ensuing benefits have been glossed over in this questionnaire.' (M/J)

'To explore human experience: - extremely useful, and to recreate it: much later to comment on it.' (M/Prep)

'The main object of literature in our primary school is to give pleasure.' (F/J)

'The oldest children in the department are 11+ years and read books of fiction purely for enjoyment' (F/J)

'There is no explicit objective concerned with understanding

behaviour of individual + groups within the constraints of a situation' (M/Comp)

iv Comments on the theoretical basis of the questionnaire

The most frequent comments were about the suitability of the objectives for the age group taught, with several of the respondents writing as if these were objectives for the child rather than for the teacher to aim at. The following are a selection:

'Some of the concepts here I think to be beyond the capabilities of the 9-13 year olds' (M/Prep)

'I don't know who devised these as objectives for the 9-13 year olds but whoever it was hasn't had much contact with them! Many of these objectives are far more suitable for the 17-18 year olds.' (F/SM)

'I was tempted to ring the highest rating in almost every item, but refrained on considering that the age range 9-13 is not one of sufficient maturity to expect the children therein to appreciate the depths and heights of Literature. Indeed, I feel there is something to be said for the view I once read about, that no one under thirty years of age could truly appreciate Shakespeare.' (F/J)

'The objectives are desirable but beyond the comprehension of the average child of this age.' (F/M)

The next most frequent comment was that objectives must be tailored to suit the individual child (oddly enough this claim was often made by the same respondents who also said certain behaviours were unsuitable for the age group they taught!)

'Scale 0 to 5 assumes that all children are of the same intelligence and have similar tastes. 0 to 5 could apply depending on the individual child, his make-up and his needs.' (M/J)

'For many of the items in Section I I would be inclined to ring the zero, as for the average type of child I am accustomed to teaching it would be totally unimportant, not necessarily as an objective, but because it would be beyond the capacity of that child, at that age, to understand, however attractively the lesson was wrapped up. For others in that age group I would feel capable of going further and I would consequently feel able to elevate the objective's importance.' (M/J)

A selection of the respondents' comments on the suggested definition of Literature has already appeared in Chapter 6. Others accepted this definition but felt that to isolate Literature from other social and educational influences was impossible.

'As a guide for living, literature (at its best) is only a second-hand experience of life.' (F/M)

'Some items are difficult to answer honestly, as other outside factors are more influential in moulding pupils' attitudes:- factors such as bad home backgrounds, intelligence and social conditions.' (F/SM)

'Effect of any literature dependent upon the work in question, personality and experience of individual reader - probably relationship with teacher.' (F/Comp)

'In other questions, notably 88 and 89 I could see a situation where a book could help a child to co-operate with others and also relate to a teacher, but there seemed to be so many other factors involved, that I came to the final conclusion that it would be highly unlikely for literature by itself to achieve these results.' (M/SM)

Some respondents found the questionnaire's distinctions too fine, others thought that they were too ideal. Yet others felt the need to expand their answers - although only a few accepted the invitation to do so. The following few must represent the large number in this area:

'Although I realize the difficulties involved in producing a questionnaire of this type I have found the six point scale to be very limiting and feel that I have not been able to answer as accurately as I would have wished.' (F/M)

'I found this questionnaire stimulating and frustrating.' I felt obliged to write as much as I did to fight down the series of doubts, ambiguities and misunderstandings that sprung like Hydra's heads from surveys of this kind. I hope my answers will give you as much work as they cost me and so Goodnight.' (M/Prep)

'How can you reconcile ideal objectives with the realities of practical human/child learning situation where realism is the keynote?' (M/J)

'So many of the questions are so abstract that in my experience they cannot even apply to the 9-13 year olds.' (M/SM)

'What is the purpose of this questionnaire? It seems very loaded. I consider the objectives too general in outlook, or totally outside the experience of the average 9-13 year old child and can see little purpose if the teaching of literature is confined to questions, e.g. 83, 69, 63, etc.'

(F/J)

v General comments

This final general section covers comments of a broader nature than the questionnaire. These comments reveal two main pre-occupations for the teachers: the practicalities and methods of teaching literature

as opposed to the theory, and the feeling of being on the defensive against such things as television and home backgrounds indifferent to literature. --

'I am sure that many of the objectives you list are important. One is tempted to circle 5 in almost every case. On the other hand, in the realistic atmosphere of the classroom, one might be tempted to circle a much lower number in the right hand column! Even allowing that much depends on the enthusiasm of the individual teacher, one may have a struggle to combat apathy towards literature in both child and parent, competition from television, etc., so that the ideal objectives are obscured by practical difficulties. I suppose that I'm saying that after a questionnaire on ideal objectives, I would welcome one on how to achieve them! ' (M/M)

'I would argue with very few of the objectives, or literature as a means of attaining them, but I would much prefer to discuss the means of doing all this with a class of forty whose life is mainly influenced by television at home and who find reading a far too slow method of achieving emotional involvement; and some who would find it too slow because of their inability to read fluently. I hope I do not give offence when I say that I would rather the questionnaire had been geared to finding out what methods could be used for improving the "teaching of literature" or "teaching through literature", than to whether the objectives stated were valid or otherwise.' (M/J)

'The factors which worry the staff at this school is the power of television and the spoken word. The recent General Election gave concrete evidence that the spoken word,

the method of delivery and the personality of the speaker carried more influence than logical processes set out in print. We feel that in the field of politics and religion, the power of the spoken word far outweighs the printed word. Some of the modern plays on T.V. for better or for worse capture the imagination of young people and if the home environment does not redress the balance, good literature will merely occupy space on shelves. I know these last comments are outside the scope of your questionnaire but the points raised in the last section were difficult to answer because so much seems to be loaded against the appreciation of good literature.' (M/J)

'The pupils are concerned that literature is of no practical use and is of no use in getting a job. This is perhaps a comment on the more material attitude towards life which is prevalent these days.' (M/SM)

'I feel the questionnaire covers the whole field of literature very effectively. The sad thing is that it is no longer considered of value by the children themselves. I find that their world has become so visual with T.V. etc. they no longer have patience to read or listen. The consequence is that they have a very limited attitude to social questions, religion, politics, racial groups, etc. much much more than any Literature however great.

We must be honest with ourselves and admit that, apart from the reading done in school or for school, the biggest majority of our Secondary Pupils, apart from those who go on to Universities, Colleges of Education or other such institutions (and these are the 'A' and 'B+' pupils), rarely

do any serious reading when they leave school. The daily paper, weekly magazine, and what I term "skim reading" are the only types of written work they will encounter.

Nevertheless, I must firmly state that I believe wholeheartedly in the teaching of Literature and feel that no English teacher can achieve anything at all unless he or she loves Literature (Prose, Poetry, Drama) and tries to pass on some of his or her enthusiasm to the pupil.' (F/Comp)

Three teachers felt impelled to state their own philosophies of Literature teaching:

'I feel I've achieved something when a child picks up a book on his own initiative and can convey to others what he has read, or even better achieved aesthetic qualities!! I don't think "Literature" should be put on a pedestal. It's akin to "ART". "You like what you understand" as a child said to me. "People die but books never die. No man and no force can abolish memory."' (F/M)

'The great value of literature in this context however - over didactic teaching - is that it works, largely, at a subconscious level and that there is often a delayed action factor, so the value of what has been achieved becomes apparent often, only at a much later stage of life. This is one reason for placing emphasis on the value of learning poetry by heart - much out of fashion now, unfortunately.' (F/SM)

'Younger children enjoy the story as they enjoy a cake. They are not concerned with the recipe. Only the "better" children as they grow older delve beneath the story line.' (F/J)

And finally a vigorous, but misguided, comment from a Male Junior teacher:

'To tackle the teaching of literature (not clearly defined) with the listed objectives would destroy forever for the mass of-children the pure enjoyment of the written word. They do not want to be logicians, sociologists, ideologists, or that small group of pseudo-intellectuals who live on a plateau [sic] that exists only in their own imaginations. If these are the objectives of the English Departments of Colleges of Education for the 9-13 age range can one wonder why there is such a reaction to reading and so much illiteracy in schools today?' (M/J)

APPENDIX C

DIFFERENCES BETWEEN YORKE AND KLINGBERG QUESTIONNAIRES

In Part I the differences are relatively small ones of order and wording except the Yorke version has no equivalents to Ligru's items numbered 5, 23, 21, 27, 13, 29 and 33. Yorke items numbered 21, 22, 30 and 35 have no corresponding items in the Ligru questionnaire.

Part II gave rise to more difficulties. These mostly arise from Klingberg over-riding the findings of his original goal-analysis and where types of behaviour are not exemplified he invents them so he can have symmetrical six goal-descriptions under each object sub-area (a policy he had not thought necessary under Part I).¹ These constructed items are often vague, or near-nonsensical and the present questionnaire omits all of them. They were mostly Creative Behavioural types (e.g. 49, 73, 97, 61, 85, 109, 55, 79, 103) because he found so few of these in the original sources. He later regrets this pursuit of ease of analysis at the expense of realistically worded objectives and we have profited from his mistakes. Klingberg also reduces the object areas to four which were judged to have left out important objectives in the logic-oriented, nature and technology-oriented and work oriented areas and some of them have been restored in this survey's questionnaire.

Other changes have been made on the grounds of clearer wording, varied verb forms, elimination of jargon, separation of items (e.g. the lumping together of religious, political and philosophical attitudes in one item by Klingberg) or because items proved to bring out little useful information in Ligru's returns or in trial runs. The numerous sub-headings in the questionnaire were eliminated as not necessary or in practice as not very clearly separable.

¹ Klingberg Bulletin 15, p.54-55.

The result of all these changes is that the following items in the Ligru questionnaire have no equivalent in Part II of the present questionnaire:

47, 49, 70, 72, 73, 74, 93, 94, 95, 97, 60, 81, 85, 106, 107, 109, 41, 43, 64, 65, 67, 87, 88, 90, 91, 54, 55, 75, 76, 77, 78, 79, 100, 103 (Ligru numbers).

In addition there appear items in the present questionnaire which have no equivalents in the Ligru version:

45, 46, 47, 48, 49, 57, 58, 59, 60, 61, 66, 67, 75, 82, 83, 84, 89, 93 and 94 (Yorke numbers).

It will be noticed from the accompanying table that the items including functional kinds of behaviour (FU), the most complex of all, are very much increased. On the other hand creative behaviour (CR) is sparsely represented, and then only once in anything like a pure form. This does not mean, of course, that creative behaviours are less important than others, but as we have seen it is less easy to formulate them without distortion or nonsense. It is also a feature of Part II items, as it was of Part I, that certain items do not fall unambiguously into only one category. This is less theoretically tidy than Bloom's, or Ligru's scheme, but more realistic in recognizing that all behaviours are mixed and some so mixed that it is difficult to see which element predominates.

In Behavioural terms the following discrepancies appear between the two surveys so that direct comparison proved difficult or impossible.

PART I

Behaviour type	YORKE		LIGRU	
	Numbers (Yorke's)	Total	Numbers (Ligru's)	Total
Reproductive	1,2,3,14,16,18,21,27	8	1,2,3,14,17,19,29,30.	8
Higher Cognitive	7,9,12,15,17,19,22,24,25,30	10	7,9,11,13,15,18,20,21,24,25,33	11
Emotional	4,8,10,20,34,35.	6	4,5,8,10,22,37	6
Conative	11,13,23,28	4	12,16,23,26,31	5
Creative	31,32,33	3	27,34,35,36	4
Functional	5,6,26,29	4	6,28,32,38	4
	Total	35	Total	38

PART II

Behaviour Type	YORKE		LIGRU	
	Numbers (Yorke's)	Total	Numbers (Ligru's)	Total
Reproductive	36,40,53,63,66,68, 72, 77,90.	9	39,45,51,57,63,69,75, 81,87,93,99,105.	12
Higher Cognitive	37,46,48,51,62,67, <u>75</u> , 78,82, <u>84</u> , <u>85</u> , <u>93</u> , <u>94</u> .	13	40,46,52,58,64,70,76, 82,88,94,100,106	12
Emotional	44,54,57, <u>58</u> , <u>59</u> ,64, 74, <u>75</u> ,79, <u>84</u> ,86, <u>93</u> , 95.	13	41,47,53,59,65,71, 77,83,89,95,101,107.	12
Conative	38,41,50,55,69,73, 87,91.	8	42,48,54,60,66,72, 78,84,90,96,102, 108.	12
Creative	47, <u>71</u> , <u>80</u>	3	43,49,55,61,67,73,79, 85,91,97,103,109.	12
Functional	39,42,43,45,49,52, 56, <u>58</u> , <u>59</u> ,60,61,65, 70, <u>71</u> , <u>76</u> , <u>80</u> ,81,83, <u>85</u> ,88,89,92.	22	44,50,56,62,68,74,80, 86,92,98,104,110	12
	Total	68*	Total	72

*Note: There are 60 items in Part II of Yorke's questionnaire but 8 of them fall into two behavioural types, or there is enough overlap to justify listing them twice. Where this has happened the item number is underlined.

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