
The Encyclopedia of Education

The
ENCYCLOPEDIA
of
EDUCATION

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VOLUME 6

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(continued)

LIBYA

From the sixteenth to the early twentieth century, Libya was under the control of the Turkish Ottoman Empire. During this period education was mainly religious. Boys attended classes attached to mosques; girls did not enjoy this privilege. In 1911, Italy invaded Libya and remained there until the defeat of the Axis armies in 1943. Education suffered during this period, and the Libyan linguistic, cultural, and religious interests were neglected. Between 1944 and 1951, Libya was administered for the United Nations by the British and the French, who offered education at the primary level for boys and girls.

When Libya was declared independent in 1951, the national government made the establishment of an effective and suitable system of education one of its first objectives. The promulgation of the Libyan constitution in 1952 safeguarded the right to education for all Libyan children. It also stipulated that education be compulsory for both boys and girls and free at all schools and institutes of the state.

Administration. The Ministry of Education directly supervises education at all levels. It sets educational policy and curricula, establishes educational institutions, trains and employs teachers, and publishes the textbooks. The country is divided into education zones, each of which has a director and a technical staff to assist the ministry in carrying out its educational policy. In accordance with the constitution, the state also supervises a number of schools run by voluntary agencies.

All education, both civil and religious, is centrally financed. By the mid-1960's, more than 20 percent of the state budget was allocated to

education, an amount representing almost 10 percent of the gross national product of Libya.

Structure and organization. Preprimary education for those who want it is provided by a few nursery schools. Compulsory education begins in the primary schools, which offer education for six years to children between the ages of six and 12. Study leads to a qualifying examination for the first part of the secondary or preparatory stage. After three years, a second public examination determines certification for another three years in the general secondary school. Study in the first year of secondary school is standardized, but in the second year students are allocated to either the literary or the scientific section. At the end of the secondary stage, students sit for a third public examination, which determines admission to the higher institutions.

In the technical schools—industrial, agricultural, and commercial—study is also divided into two stages, intermediate and advanced. Holders of the primary certificate may study for four years to be prepared as skilled laborers; holders of the preparatory certificate may study for three years to qualify as assistant technicians.

Parallel to the civil system is the religious educational system under the supervision of the Islamic University Sayid Muhammad Ali Sanusi. Its curriculum and systems are not much different from those of the civil schools except for the greater attention given to Arabic and Islamic law. The Islamic University comprises the primary, preparatory, and secondary religious institutes as well as the advanced colleges.

The most important requirement for joining the primary religious institutes is knowledge of the Koran. The primary religious certificate is earned after three years of study; the preparatory religious

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certificate after an additional three years of study; and the secondary religious certificate after another three years. The holders of this last certificate are admitted to the Islamic University.

The private schools serve foreign communities, particularly the Italians, who sponsor a large number of the private schools in Libya. The rest represent other nationalities. The curricula and financial support of these schools are determined directly by the ministries of education in their countries of origin. These schools account for only about 5 percent of Libyan school enrollment. According to the Private Education Law of 1958 (Law No. 29), the private schools are under the supervision of the Libyan Ministry of Education in order to ensure the teaching of Islamic religion, Arabic, civics, and the history and geography of Libya to Libyan students. Standard texts in these schools are examined and approved by the government before they may be used.

Higher education is provided in the University of Libya (established in 1955 by royal decree and founded in 1956), the Islamic University, and other schools and colleges. The University of Libya comprises the colleges of arts, science, commerce and economics, agriculture, engineering, law, and teacher training. Holders of the general secondary certificate qualify for the University of Libya. Each college offers a four-year program leading to the B.A. or B.Sc. degree. Education in the university is free, and grants for living expenses are provided to needy students. The state also provides hostels for students who come from distant parts of the country. However, there are no graduate schools offering higher academic degrees.

The Islamic University comprises the College of Islamic Law, the College of Arabic, and the College of Jurisprudence, which offer four-year programs to holders of the religious secondary certificate.

Teacher training. Primary school teachers are prepared in two types of teacher-training institutes, general and special. Holders of the primary certificate are eligible for four years of study in the general institute leading to the general teaching certificate. Until 1962, these institutes prepared teachers of both sexes. Since 1962, the only remaining institutes are for women, administered by the Women's Teachers' Training College. Most primary teacher training has been taken over by the Special Teacher Training Institutes, which require certification at the preparatory level and

grant the special teaching certificate after four years of training.

Secondary school teachers are prepared in the College of Arts and the College of Teacher Training of the University of Libya. Students in the faculty of arts are chosen from among the holders of the general secondary certificate. They study for four years, specializing in Arabic, English, history, geography, and philosophic and social studies, and earn a B.A. in arts and education. The College of Teacher Training also offers four years of professional preparation in a number of fields of concentration to holders of the general secondary certificate. In addition, graduates of the colleges of commerce and economics and of science are required by law to teach in the secondary schools for two years.

Adult literacy education. A special department of adult education and literacy in the Ministry of Education is the authority that supervises adult education for literacy in Libya. The literacy programs are connected with the programs of the primary school system and follow its curriculum except for those aspects that do not suit the mentalities and feelings of adults. The literacy programs are conducted in the evening on government school premises. They are divided into two stages: the fundamental stage, which lasts for a year and a half and during which students follow the syllabi of the first three primary grades, and a follow-up stage of three years during which learners study the syllabi of the fourth, fifth, and sixth primary grades, leading to the awarding of the primary certificate. It is worthwhile noting that adult literacy education is still confined to men.

Curriculum content. Libya organizes its curricula according to subject matter in both primary and secondary education.

The primary stage curriculum includes the Koran and religion, Arabic, arithmetic, geometry, geography, history, civics, principles of science, hygiene, and drawing. The preparatory stage includes religion, Arabic, English, social sciences, mathematics, natural science, hygiene, physical training, music, drawing and handicrafts, and needlework.

In the first year of the secondary stage all students take religion, Arabic, English, French, mathematics, history, social studies, geography, physics, chemistry, drawing, hobbies, and physical training. However, in the second and third years,

students must choose between the literary and scientific programs. Students of literature concentrate on the Koran and religion, Arabic, English, French, history, geography, philosophy, and sociology. Students of science also study the Koran and religion, Arabic, English, and French but concentrate on mathematics, mechanics, physics, chemistry, and biology.

Trends and problems. Certain long-term trends and problems characterize education in Libya. Most significant is the rapid expansion of educational services since independence in 1951. In the decade between 1955-1956 and 1965-1966, primary school enrollment almost tripled, from 65,164 to 189,747. During the same period, enrollment at the preparatory level increased more than eight times; at the secondary level, it increased about four times. While the rate of expansion has dropped off sharply since that period, enrollment at all levels continues to increase.

Much of the expansion is accounted for by the high rate of illiteracy that prevailed before independence. In fact, by the mid-1960's, no more than half of the children of primary school age in Libya were actually attending school. Although almost 90 percent of boys in that age group were enrolled by the mid-1960's, only about 20 percent of girls were attending school. The transition from the traditional pattern of excluding girls from formal education to including them in universal, compulsory education is a major factor in the continued expansion of the school system.

Not surprisingly, the two most serious problems in education to face Libya for many years to come will be the struggle to eliminate illiteracy and the construction of a system of modern school buildings adequate to meet the needs of the expanded school population. As recently as 1962, only about one-fifth of the buildings being utilized as schools had actually been constructed for that purpose. The remaining four-fifths were originally private houses rented by the government to meet the educational emergency.

Libya was declared a republic on September 1, 1969. It is difficult to assess the significance and long-term implications of the change in regime upon education. However, according to the authorities, Libya is endeavoring to make instruction available to as large a mass of the people as possible, to give back to the Arab civilization the place due it in school and university curricula, and to provide scientific and technical cadres in

adequate numbers so as to enhance the human and material potential of the country and thereby build an up-to-date national economy.

WAHIB I. SAMAAH

LINGUISTICS

See ENGLISH LANGUAGE.

LISTENING, TEACHING OF

Communication, involving as it does both transmission and reception, is by its very nature a two-way process. Broad definitions of speaking and writing (those that include music and art, for example) encompass the transmittal phase of verbal communication. Reception of communication is commonly thought of as the work of the visual and aural senses. It is true, of course, that other senses such as touch and smell play a role, but the major portion of the reception of verbal communication depends on reading and listening if these terms are used in their broadest sense.

Listening depends on hearing but must be distinguished from it, just as reading depends on but encompasses more than seeing. Both listening and reading involve an intellectual or mental action. The term used for the result of this action is "comprehension." Comprehension implies the attachment of meaning to a message seen or heard and involves interpretation and evaluation; intelligibility, which is part of comprehension, implies only recognition. One can listen to speech, to music, or to other sounds, and the essential act remains the same.

Rankin's study (1926), the first to be done in the area of listening, is frequently cited in support of the contention that listening is the most commonly used mode of communication. Rankin's findings have been verified in a number of later studies. The realization of the important role played by listening in human communicative activity naturally led to the conclusion that the teaching of listening was absolutely essential unless listening skill was an innate human ability. It has been clearly established that efficiency of listening tends to be not very high and that insightful teaching can remedy most common listening problems.

Starting about 1950 material on techniques for

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teaching listening began to appear in ever increasing volume in textbooks for both student and teacher, in professional journals, and in popular media addressed to the general public. Duker's revised bibliography (1968) contains over 1,300 entries concerned with listening. Many academic thesis writers and others have examined this theme; consequently, a sharply increasing amount of attention has been given to instruction in listening at all levels since the 1950's.

At first in the 1930's and 1940's, the emphasis in listening instruction tended to be almost exclusively on attentive listening or concentrative listening. (A vestige of this emphasis is still found in the listing of items on listening in a few periodical indices under the heading "attention.") This was followed shortly by an increasing emphasis on the reactive aspects of listening. Courteous, reactive, evaluative, and critical listening are presently regarded as even more essential skills that should be taught to and developed by the student.

Types of instruction. Listening is usually taught either directly or in conjunction with another topic. In elementary school, listening is often taught during the reading period, and in secondary school and in college it is frequently offered as part of training in speech. In training programs for business and industry, listening instruction is generally a part of general executive training or a part of broad courses dealing with communication. There is no evidence that there is any inevitable difference in the effectiveness of the direct and indirect approaches to listening instruction.

Teaching listening involves several factors. The teacher must know that attention is a prerequisite to hearing and interpreting a message, that concentrated thinking is necessary to the process of attaching meaning to what has been heard, and that evaluation of the source as well as of the message itself is needed in order to determine the listener's future conduct.

The principal aid to attention is the elimination of conscious and unconscious distractions. Listening to the speaker rather than to the message and being disturbed by the use of emotion-laden words are examples of such distractions. The effective listener appreciates the importance of efficient listening and is aware of the fact that such efficiency is sharply reduced when he suffers either physical or mental discomfort. Proper teaching increases the student's awareness of ways in

which attention can be directed as well as of means of avoiding distractions.

In order to comprehend the message, the student must learn to bring to bear on his interpretation all that he already knows about the subject; he must acquire the ability to distinguish the main theme or idea from details and illustrative material. Good listening also requires that full use be made of detailed matter in order to completely understand the main thought.

The development of critical listening skill involves teaching how to detect logical inconsistencies, propaganda devices, and the speaker's purposes. As is the case in learning any skill, practice is necessary but not sufficient.

Effective listening is in some ways more complicated than reading. One cannot relisten as one can reread; the pace is set for the listener rather than determined by him; and word meaning must be perceived immediately, as the use of the dictionary is very limited during listening. Perhaps the most serious barrier to efficient listening is the fact that the listener's mind works considerably faster than the speaker can speak. It is most important, then, that a listener learn to use this speed differential in order to aid his listening rather than to allow himself to be distracted.

Elementary school. The goals of teaching listening at the elementary level include the development of the arts of actual listening, selective listening, skillful listening, critical listening, courteous listening, attentive listening, retentive listening, curious listening, reactive listening, and reflective listening (Duker 1961).

Detailed lesson plans for teaching listening in the intermediate grades are found in a study by Hollow (1953). General principles and techniques are set forth by Early (1954), and Lundsteen (1963) gives lesson plans for teaching critical listening skills. Graham's study (1965) demonstrates the improvement of verbal listening skills through the use of lessons on listening to music. Kellogg (1967) presents a detailed plan for teaching listening in the first grade through the extensive use of tape recordings. A number of techniques for teaching listening at various levels are found in an article by Russell and Russell (1959), and the use of games in teaching listening at the elementary level is described by Wagner et al. (1959; 1962) and by Merwin (1962).

In the elementary school listening is often

taught in conjunction with reading. The relationship between these two receptive skills of communication and the mutual benefits that come from teaching each skill have been described by Duker (1965*b*), by Kellogg (1967), and by Holmes and Singer (1961).

Surveys reported by Tarkanian (1964), and by Van Wingerden (1965), reveal extensive teaching of listening at the elementary level in the school systems surveyed.

Secondary school. A description of the teaching of listening at the high school level is given by Nichols (1952) and in a number of other references listed by Duker (1968). A script for television instruction in listening at the secondary levels is found in a study by Reasoner (1961).

College. Courses have been given in listening at both the graduate and undergraduate levels at the University of Minnesota; Western Michigan University; University of California, Santa Barbara; and Bradley University, among others. Most college instruction in listening has, however, been given in conjunction with speech courses.

Markgraf (1960) made a survey of teacher-training institutions and found that there was an extensive amount of listening instruction in the education, English, and speech departments of these institutions.

Business and industry. The teaching of listening has been an important part of communication training in American business and industry for a number of years. Surveys by Carter (1963) and by Patterson (1965) show that the practice of teaching listening skills is widespread. Principal emphasis has been on the middle management group. Several taped courses have been specifically prepared for use by business firms, examples of which are *Effective Listening* by Basic Systems, Inc. (1964) and *Selective Listening Training System* by Argyle (1968). A general review of audio-visual aids in the teaching of listening is found in Duker's guide (1965*a*).

The disadvantaged. It has been generally accepted that disadvantaged children tend to be retarded in their reading abilities. Because these children's listening skills are better developed than their reading skills, it is often assumed that oral instruction will be more effective than written. Smith (1956) and Houston (1964) have shown that communication disabilities occur in the whole language arts area rather than only in reading.

Poor readers may be better listeners than they are readers, but in general they tend to be poor listeners as well. Listening instruction is therefore urgently needed for educating the disadvantaged.

Research. It has been suggested that not enough is known about listening to determine effective methods of improving skills in this area. Those holding this view also question the validity of research findings showing that listening can be effectively improved by teaching. Representative excerpts showing these several viewpoints are given by Duker (1966).

The fact that listening skill is a discrete, definable factor and thus one that is teachable has been established by factor analysis studies done by Holmes and Singer (1961) and Spearritt (1961).

Evaluation. Although informal means of evaluation are usually the most valuable in measuring the effectiveness of listening instruction, there are a number of formal tests of listening ability available. The best-known test is the Brown-Carsen, which is suitable for the upper high school grades and for college and adult levels. A considerable body of research concerning this test and its use is listed by Duker (1968). The STEP (Sequential Tests of Educational Progress) listening test is available for four levels from the fourth grade through the 12th. At the primary level the Durrell-Sullivan Reading Capacity Test is suitable. Despite its name, it was designed as a listening test and has been widely used for this purpose. Another test for the primary grades has been developed by the Educational Testing Service.

As Russell (1964) has pointed out, a great many unpublished listening tests have been written and validated as part of academic thesis work. The most outstanding of these unpublished tests is one by Hollow (1953), designed for the intermediate grade level. Friedman and Johnson (1968) have suggested that factors other than those measured by conventional listening tests may be highly significant in determining the amount of listening ability possessed by an individual. A test of critical listening abilities was designed for the intermediate grades of elementary school by Lundsteen (1963).

Sleep learning. It has long been suggested that learning can take place during sleep by having the subject listen to instructional materials. Simon and Emmons (1954) have shown conclusively that

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no evidence of the validity of this suggestion exists. Those studies claiming to find that such learning takes place do not include adequate measures of the state of sleep, and thus it is likely that the learning took place during waking periods. No studies which accurately measured the state of sleep show any learning taking place while the subject was really asleep.

Listenability. Techniques have been developed for changing the rate of recorded speech without affecting the frequency. Friedman and Johnson (1968) have discussed the nature of this procedure and its effect on listening difficulty.

A formula to determine the degree of difficulty of a listening passage has been developed by Rogers (1952). Although certain factors are common to both readability and listenability, these are two distinct qualities, and, in general, the application of readability formulas to listening materials will not reflect accurately the degree of ease of listening to that material.

History of research. The first reported research on the subject of listening as distinguished from research on audition was reported by Rankin (1926), who made a survey of the frequency of the use of listening, constructed a test of listening, and reported on the results of a controlled experiment on the effectiveness of the teaching of listening skills. There were a few further studies during the 1930's and 1940's, but it was not until about 1950 that a large number of academicians and others began to engage in research on listening. Since then there has been a steady increase in listening research, much of it reported in masters' and doctoral theses, usually in the areas of speech and education. (A small number have been written in the departments of English, psychology, and sociology.)

This research has been concerned with a wide variety of aspects of listening, but because it has not been coordinated, there has been much unnecessary duplication. Most of it has been concerned with one or more of seven questions: (1) What are the relative effects on comprehension of audio, video, and audiovisual presentations? (2) What methods and materials are most effective in teaching listening skills? (3) What are the most effective ways of presenting oral materials? (4) How does the factor of listening correlate with such factors as age, sex, intelligence, personality, and academic achievement? (5) What factors cause efficient listening performance and poor listening

performance? (6) How may listening skills best be evaluated? and (7) What factors make up the skill of listening?

Two areas urgently requiring research are first, the usefulness of the development of listening skills in teaching disadvantaged and non-English-speaking students to read; and second, the methods of teaching listening that are most likely to lead to long-term improvement of listening skills.

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SAM DUKER

LITERATURE, CHILDREN'S

Children's literature is any literature which is appropriate for children. Operationally, children's literature comprises those books written and pub-

lished for young people who are not yet interested in adult literature or who may not possess the reading skills necessary for its perusal. In addition to book form, children's literature also includes materials published in magazine form and intended for preadult audiences. The age range embraced by children's literature is from preschool age, when children can first comprehend stories being read or told to them and can enjoy the picture-story books which are now so plentiful, through the stage of early adolescence, which roughly coincides with the chronological ages of 12 through 14.

Between that literature most appropriate for children and that most appropriate for adults lies adolescent literature. This is an area whose importance is as vital to young people as its peculiar characteristics are difficult to describe. Usually adolescent literature is more mature in content and more complex in literary structure than children's literature and less so than adult fare. It is also transitional. Just as the early adolescent becomes increasingly involved with the complexities of change, so his literature is attuned to that change. The exact chronological age when adolescent literature ends is as impossible to determine as is its beginning. However, allowing for rather wide differences among individuals, it usually ends between the ages of 15 and 18, when the reader has turned to adult literature for satisfaction.

Most of the literary genres of adult literature have their counterparts in children's literature. Fiction in its various forms, biography and autobiography, poetry, folk and fairy tales, legends, myths, and epics are all included. In addition, there is a rapidly growing body of nonfiction which deals with the arts and humanities and the social, physical, biological, and earth sciences. Also included in the field are some books which, although written for adult audiences, have been taken over by older children. For example, such children's classics as Daniel Defoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels* have retained a small, though dwindling, readership among children long after they have lost appeal to their original adult audiences.

History. Children's literature has been variously described and variously used since the days of John Newbery (1713-1767), the English publisher "who first believed in children as discriminating patrons of books" (Arbuthnot 1964, p. 38). Since that time there has been a gradual transi-

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tion, not without relapse, from the deliberate use of purely didactic literature to inculcate moral, spiritual, and ethical values in children to the provision of literature to entertain and inform. This does not imply that suitable literature for children is either immoral or amoral. On the contrary, suitable literature for today's children is moral, for it is influenced by the cultural and ethical values of its authors. These values are frequently revealed as the literary work unfolds, but they are a means to an end—not an end in themselves. The old didactic literature moralized, as it was intended to do, but today's literature does no such thing. Although most of the best of it is, by its implications, highly moral, the contemporary author trusts that his reader will comprehend the morality involved. He assumes a degree of intelligence on the part of his audience which was not assumed in the past. One lesson to be learned about contemporary fiction is that the reader is left to get it on his own. In this respect, children's literature has changed dramatically since Martha Farquharson, whose pseudonym was Martha Finley, published the first of her highly didactic Elsie Dinsmore books in 1868.

Perhaps the most dramatic development in children's literature in the twentieth century has been the picture-story book. Containing twice-told tales, given both in text and in illustration, the picture-story book traces its origin to the nineteenth century, when such outstanding artists as Randolph Caldecott, Kate Greenaway, and Walter Crane were at work. However, because of high production costs, a seemingly limited market, and a shortage of talented artists in the field, the picture-story book did not come into its own until the 1930's. Then the great depression and World War II retarded the proliferation of picture-story books. In the 1930's and 1940's such great artists as Wanda Gág, Marguerite de Angeli, James Daugherty, Robert Lawson, Dorothy Lathrop, Ludwig Bemelmans, Maud and Miska Petersham, and Ingri and Edgar Parin d'Aulaire began their work. Many of these and other equally illustrious artists continued to work during the war years and helped to bring picture-story books to their present position of prominence. Since 1945 dozens of highly talented illustrators have entered this lucrative field—a field whose success is based on the now-proven premise that children between the ages of two and eight, despite their nonexistent or limited reading skills, are avid readers of books

that tell and picture stories worthy of their attention. A few of the most talented contemporary illustrators are Blair Lent, Bill Peet, Maurice Sendak, Marcia Brown, Robert McCloskey, Taro Yashima, Roger Duvoisin, Symeon Shimin, Evaline Ness, Leo Lionni, Don Freeman, Marie Hall Ets, and William Pène du Bois.

The changes in literature for older children have been equally important. It was not until well after the turn of the century that more than a few talented writers turned their attention to the child audience. Among the early and lasting contributions were works by Jack London, Mark Twain, Rudyard Kipling, Edgar Allan Poe, Robert Louis Stevenson, and Hans Christian Andersen. These writers, however, considered adults their major audience; therefore, they directed only some of their literary efforts toward young readers. Many of the works that came to be the almost exclusive domain of young readers were, like the earlier classics, originally intended for adults.

Today, large numbers of highly talented authors have turned to younger readers for an audience and direct most, if not all, of their writings to them. Among the best of these are Mary Norton, Dorothy Sterling, Scott O'Dell, William O. Steele, Erik Christian Haugaard, Lloyd Alexander, Elizabeth Yates, Robert Burch, Jim Kjelgaard, and Zilpha Keatley Snyder.

Not only are there larger numbers of talented writers at work for children, but the range of subject matter discussed in children's fiction is being extended remarkably. Topics which were considered taboo only a short time ago are now being presented in good taste. Young readers from ten to 14 can now read tasteful fiction that deals with economic deprivation, one-parent homes, illegitimate pregnancy, integration, juvenile gang warfare, and rejected children. Though many topics have yet to be covered, it is now more nearly true than ever before that children may explore life through literature.

Literature in the lives of children. Literature serves the child in four major ways: it helps him to better understand himself, others, his world, and the aesthetic values of written language.

Understanding of self. When the child reads fiction, narrative poetry, or biography, he often assumes the role of one of the characters. Through that character's thoughts, words, and actions the child develops insight into his own character and values. Frequently, because of experiences with

literature, his modes of behavior and value structures are changed, modified, or extended.

Understanding of others. When a child assumes the role of a book's character as he reads, he interacts vicariously with the other characters portrayed in that particular selection. In the process he learns something about the nature of behavior and the consequences of personal interaction. In one sense he becomes aware of the similarities and differences among people.

Understanding of the world. Because literature is not subject to temporal or spatial limitations, books can figuratively transport the reader across time and space. Other places in times past, present, or future invite the child's exploration. Because of that exploration, he comes to better understand the world in which he lives and his own relationship to it.

Aesthetic satisfaction. Written language in its literary uses is an instrument of artistic expression. The nuances of truth and deceit, beauty and ugliness, creation and destruction can be revealed in ways unique to print. Through prose and poetry the child explores and is helped to master the versatility of the written word and its depth of meaning. Through literature, too, the child can move beyond the outer edges of reality and exercise himself in worlds of make-believe, unfettered by the mundane constraints of everyday life.

The privacy and the worthy leisure-time pursuits that literature offers are equally important. In a world where life is becoming less personal, there seems to be a need for the individual to find a privacy in which he can, in a satisfying way, come to grips with the distilled truths of life. Literature provides such opportunity in a way in which no other medium of communication can, for reading is an entirely private act. When the child concentrates on the printed page, he is isolated from the rest of the world. How he reacts to what he reads can be neither observed nor dictated by his elders, unless the child so desires. He may take or leave whatever he chooses from a book, and he may do so in his own style and at his own pace. In effect, the reader is in complete command of the reading experience. What eventuates from that experience does so only to the extent that the child has chosen to interact with the author of his choice. Aside from pure imagination, reading may be the most private, voluntary activity in which one may engage.

Environment. The three principal settings in which children's literature functions are the home, the public library, and the school. In each of these settings, the functions of literature are somewhat different, but each supports the others and interacts with them.

Home. Irrefutable evidence indicates that those children who have had an early and continuing chance to interact with good literature are more apt to succeed in school than those who have not. Parents who begin to read aloud to their children, even before the age of one, are communicating the importance of literature by providing enjoyable experience. The young listener and reader of pictures makes a lasting connection between books which provide him with pleasure and the undisputed attention he receives from the parent who takes time to do the reading. Through the pleasurable interaction of child, book, and parent, favorable attitudes toward books are established. Before school age has been reached, and as the child establishes increasing independence from his parents, he becomes a partially independent reader. He looks at picture-story books which have been read to him and reads the book to himself from memory and illustrations.

During the preschool years, as the child's interest in books increases, his listening and speaking vocabularies also grow. He is apt to acquire a sense of language pattern and rhythm from the literary usage of language that is not found in everyday conversational speech. Then, too, the child discovers that print has meaning, and, as he acquires the ability to read print as well as understand pictures, he finds further pleasure in books. In finding that reading has its own intrinsic reward, the child acquires the most important motivation for learning to master reading skills.

A further function of children's literature for the preschool child is that of providing invaluable vicarious experience. Books can transport even young children to times, places, and situations beyond the limits of their immediate environment. Through books children can extend their physical and social surroundings and enter worlds of reality and imagination which are otherwise inaccessible.

All of these literary experiences stand the child in good stead as he begins his days of formal education. However, the primary reason for bringing the young child and books together is to make him a happier, healthier, more wholesome individual.

Public library. The children's service functions

of public libraries have taken on increasing importance in recent years. Public librarians have long been aware of the need to expand their services for children, but not until recently have the funds needed for such expansion become available. Children's rooms, long an adjunct of a few libraries, are becoming increasingly common. There is a growing concerted effort to make children's rooms, which were once the domain of a few select children, an inviting place for all children, whether or not they are inveterate readers. Bookmobile services, often in conjunction with schools and summer recreation programs, are on the increase in both rural areas and areas of high population density. Children's librarians have, in many instances, assumed the role of guiding the reading interests of children and of acting as consultants to parents of young children. Full exploitation of the public library in the broader education of children has not yet been achieved, but growing acceptance by the public of the library as a community necessity rather than a luxury will, if it continues, help the public library to play an increasingly important role in the lives of children.

School. Until recently, children's literature played only a peripheral role in the in-school lives of children. Although some teachers seem to have always made a place for literature and some school curricula have always provided that literature play a part in the education of elementary school children, it was not until the 1950's that literature began to make broad inroads into the curriculum. Until that time many schools had no libraries, and a good number of these did not even express the need. Many schools relied almost exclusively on textbooks for instruction. Today every curriculum authority recognizes the importance of trade books in the in-school education of children. Most schools now have central libraries, and those that do not have them recognize their importance. The 1968 standards of the American Association of School Librarians and the Division of Audiovisual Instruction established a ratio of at least 20 volumes per elementary school child.

Most school authorities, recognizing the importance of classroom book collections, have established them in each class—in some cases as independent entities, in others as an adjunct to the central school library. The latter arrangement is increasingly popular because it provides for

greater flexibility: the rotation of books keeps classroom collections fresh and appealing to children.

Function in the school curriculum. Literature plays an increasingly large role in the formal education of children in three related but rather discrete areas: the instructional reading program, the subject matter areas, and the literature program.

Instructional reading programs. All instructional reading programs recognize the importance of literature. Textbook-oriented reading programs insist that trade books be used from the beginning of formal reading instruction in order to motivate the reader to devote his efforts to the long, patient, and sometimes frustrating efforts that learning to read usually demands. In trade books the reader finds those efforts are rewarded by the pleasure gained from reading. In addition, the advocates of basal reading instruction expect the reader to sharpen his skills as he employs them repeatedly in reading situations that provide their own intrinsic rewards.

There is a growing trend in the teaching of reading away from basal textbooks and toward the individualization of instruction. Trade books are central to such programs. Here, with guidance, the child chooses the books from which he will learn to read. High interest in the content becomes the paramount motivational factor, and through the reading of trade books teacher and child determine which particular skill needs to be mastered at which particular time.

Subject matter areas. Subject matter areas, such as social studies and the sciences, depend to a large extent upon textbooks to provide common learning for entire classes. However, there are certain limitations inherent in the nature of textbooks that require supplementation by trade books. Because textbooks survey broad areas of knowledge, space limitations prevent in-depth explorations of particular topics. Because textbook series require long periods of preparation, recent discoveries and events cannot always be included. Because textbooks are essentially factual in nature, they are limited in the extent to which they can consider the social factors directly related to subject matter. Trade books are widely used to offset these limitations.

Historical fiction is particularly helpful in communicating a sense of the time in which it is set and a feeling of personal involvement on the

part of the reader. Biography helps animate the characters and their contributions discussed in textbooks. Informational books provide opportunities for in-depth consideration of particular topics. Furthermore, the comparatively short time needed for the preparation and publication of trade books makes recent discoveries and occurrences available to the reader. Indeed, the increasing availability of a wide variety of trade books related to subject matter areas has led some curriculum authorities to advocate their use rather than the traditional textbook as the central instructional medium.

Literature programs. Elementary school literature programs vary widely. Some schools still reflect the attitude that literature is a luxury, if not an undesirable frill. In such schools little, if any, in-school time is devoted either to reading for pleasure or to the formal study of literature. Reading is treated as a time-filling activity between regular assignments or as a special reward. Most schools, however, recognize the child's need for some pleasurable experiences with literature and attempt to meet that need by having the teacher read aloud to the children, at least in the primary grades, from trade books commonly accepted as good literature. In addition, many schools provide some time during the school week, often each day, when the student may read for his own enlightenment and pleasure. Behind this practice lies the assumption that if a major objective of the instructional reading program is to produce young people who read literature as a leisure-time activity, then time must be provided in school for the reading habit to form. The direct study of literary form, structure, and content as a means of heightening the pleasure of reading has only recently come to the fore and is not yet widely practiced. Proponents of this approach, and there are increasing numbers of them, contend that children are not only capable of understanding how the writer achieves his effects but that such understanding furthers the reader's interest in books. This emphasis is based in large part upon Jerome Bruner's contributions to contemporary education.

Awards. There are a number of awards made to authors and illustrators of children's books, and the knowledge of such awards is frequently valuable in the selection of books. The most prestigious American awards are the Newbery Medal and the Caldecott Medal.

The Newbery Medal is presented each year to

the author of the "most distinguished contribution to American literature for children" published in the previous year. To be eligible for the award, the author must be an American citizen or a permanent resident of the United States. The winner is chosen by a committee of the Children's Services Division of the American Library Association. The Caldecott Medal is given each year to "the artist of the most distinguished American picture book for children." The winner is selected by the same committee that chooses the Newbery winner.

In addition to the Newbery and Caldecott medals, other prominent awards include the Jane Addams Children's Book Award, given annually since 1953 by the Women's International League for Peace and Freedom to a book of literary merit which has helped develop constructive themes; the Child Study Association Award, given annually for the finest children's book of the previous year dealing with the problems of their world; the Mass Media Awards of the Thomas Alva Edison Foundation, given annually for the best children's science book, the best science book for youth, special excellence in portraying America's past, and special excellence in contributing to the character development of young people; and the Laura Ingalls Wilder Award, given periodically by the Children's Services Division of the American Library Association to an author or illustrator who has "made a substantial contribution to literature for children" over a period of years.

The following is a list of outstanding children's books selected from award winners of the past 50 years.

- ALEXANDER, LLOYD 1968 *The High King*. New York, Holt.
- ARMER, LAURA ADAMS 1931 *Waterless Mountain*. Illustrated by the author and Sidney Armer. New York, Longmans.
- BAILEY, CAROLYN SHERWIN 1946 *Miss Hickory*. Illustrated by Ruth Gannett. New York, Viking Press.
- BEMELMANS, LUDWIG 1953 *Madeline's Rescue*. New York, Viking Press.
- BRINK, CAROL RYRIE 1935 *Caddie Woodlawn*. Illustrated by Kate Seredy. New York, Macmillan.
- BROWN, MARCIA, illus. and trans. 1954 *Cinderella, or The Little Glass Slipper*. New York, Scribner.
- BROWN, MARCIA 1961 *Once a Mouse*. New York, Scribner.
- BURTON, VIRGINIA LEE 1942 *The Little House*. Boston, Houghton Mifflin.
- CHRISMAN, ARTHUR BOWIE 1925 *Shen of the Sea*. Illustrated by Else Hasselriis. New York, Dutton.
- CLARK, ANN NOLAN 1952 *Secret of the Andes*. Illustrated by Jean Charlot. New York, Viking Press.

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- COATSWORTH, ELIZABETH 1930 *The Cat Who Went to Heaven*. Illustrated by Lynd Ward. New York, Macmillan.
- COONEY, BARBARA, ed. 1958 *Chanticleer and the Fox*. Adapted from the Canterbury Tales and illustrated by the editor. New York, Thomas Y. Crowell.
- DAUGHERTY, JAMES H. 1939 *Daniel Boone*. New York, Viking Press.
- D'AULAIRE, INGRI AND EDGAR PARIN 1939 *Abraham Lincoln*. Garden City, N.Y., Doubleday.
- DE ANGELI, MARGUERITE 1949 *The Door in the Wall*. Garden City, N.Y., Doubleday.
- DEJONG, MEINDERT 1954 *The Wheel on the School*. Illustrated by Maurice Sendak. New York, Harper.
- DE REGINIERS, BEATRICE SCHENK 1964 *May I Bring a Friend?* Illustrated by Beni Montresor. New York, Atheneum.
- DE TREVIÑO, ELIZABETH 1965 *I, Juan de Pareja*. New York, Farrar.
- DU BOIS, WILLIAM PÈNE 1947 *The Twenty-one Balloons*. New York, Viking Press.
- EDMONDS, WALTER D. 1941 *The Matchlock Gun*. Illustrated by Paul Lantz. New York, Dodd, Mead.
- EMBERLEY, BARBARA 1967 *Drummer Hoff*. Illustrated by Ed Emberley. Englewood Cliffs, N.J., Prentice-Hall.
- ENRIGHT, ELIZABETH 1938 *Thimble Summer*. New York, Farrar & Rinehart (Holt).
- ESTES, ELEANOR 1951 *Ginger Pye*. New York, Harcourt.
- ETS, MARIE HALL AND AURORA LABASTIDA 1959 *Nine Days to Christmas*. New York, Viking Press.
- FIELD, RACHEL 1929 *Hitty, Her First Hundred Years*. Illustrated by Dorothy P. Lathrop. New York, Macmillan.
- FIELD, RACHEL 1944 *Prayer for a Child*. Pictures by Elizabeth Orton Jones. New York, Macmillan.
- FINGER, CHARLES J. 1924 *Tales From Silver Lands*. Illustrated by Paul Honoré. Garden City, N.Y., Doubleday.
- FISH, HELEN DEAN 1937 *Animals of the Bible, A Picture Book*. Text selected from the King James Bible by the author. Illustrated by Dorothy O. Lathrop. Philadelphia, Lippincott.
- FORBES, ESTER 1943 *Johnny Tremain*. Illustrated by Lynd Ward. Boston, Houghton Mifflin.
- GRAY, ELIZABETH JANET 1942 *Adam of the Road*. Illustrated by Robert Lawson. New York, Viking Press.
- HADER, BERTA AND ELMER 1948 *The Big Snow*. New York, Macmillan.
- HANDFORTH, THOMAS 1938 *Mei Li*. Illustrated by the author. Garden City, N.Y., Doubleday.
- HAWES, CHARLES BOARDMAN 1923 *The Dark Frigate*. Boston, Little, Brown.
- HENRY, MARGUERITE 1948 *King of the Wind*. Illustrated by Wesley Dennis. Chicago, Rand McNally.
- HUNT, IRENE 1966 *Up a Road Slowly*. Chicago, Follett.
- JAMES, WILL 1926 *Smokey, The Cowhorse*. Illustrated by the author. New York, Scribner.
- KEATS, EZRA JACK 1962 *The Snowy Day*. New York, Viking Press.
- KEITH, HAROLD 1957 *Rifles for Watie*. Illustrated by Peter Burchard. New York, Thomas Y. Crowell.
- KELLY, ERIC P. 1928 *Trumpeter of Krakow*. Illustrated by Angela Pruszyńska. New York, Macmillan.
- KONINGSBURG, E. L. 1967 *From the Mixed-up Files of Mrs. Basil E. Frankweiler*. New York, Atheneum.
- KRUMGOLD, JOSEPH 1953 . . . *And Now Miguel*. Illustrated by Jean Charlot. New York, Thomas Y. Crowell.
- KRUMGOLD, JOSEPH 1959 *Onion John*. Illustrated by Symeon Shimin. New York, Thomas Y. Crowell.
- LANGSTAFF, JOHN 1955 *Frog Went A-courtin'*. Illustrated by Feodor Rojankovsky. New York, Harcourt.
- LATHAM, JEAN LEE 1955 *Carry On, Mr. Bowditch*. Boston, Houghton Mifflin.
- LAWSON, ROBERT 1940 *They Were Strong and Good*. New York, Viking Press.
- LAWSON, ROBERT 1944 *Rabbit Hill*. New York, Viking Press.
- L'ENGLE, MADELEINE 1962 *A Wrinkle in Time*. New York, Farrar.
- LENSKI, LOIS 1945 *Strawberry Girl*. Philadelphia, Lippincott.
- LEODHAS, SORCHE NIC 1965 *Always Room for One More*. Illustrated by Nonny Hogrogian. New York, Holt.
- LEWIS, ELIZABETH FOREMAN 1932 *Young Fu of the Upper Yangtze*. Illustrated by Kurt Wiese. New York, Holt.
- LIPKIND, WILLIAM 1951 *Finders Keepers*. Illustrated by Nicolas Mordvinoff. New York, Harcourt.
- LOFTING, HUGH 1922 *The Voyages of Doctor Dolittle*. Philadelphia, Stokes (Lippincott).
- MACDONALD, GOLDEN 1946 *The Little Island*. Illustrated by Leonard Weisgard. Garden City, N.Y., Doubleday.
- MCCLOSKEY, ROBERT 1941 *Make Way for Ducklings*. New York, Viking Press.
- MCCLOSKEY, ROBERT 1957 *Time of Wonder*. New York, Viking Press.
- MEIGS, CORNELIA 1933 *Invincible Louisa*. Boston, Little, Brown.
- MILHOUS, KATHERINE 1950 *The Egg Tree*. New York, Scribner.
- MUKERJI, DHAN GOPAL 1927 *Gay Neck*. Illustrated by Boris Artzbasheff. New York, Dutton.
- NESS, EVALINE 1966 *Sam, Bangs and Moonshine*. New York, Holt.
- NEVILLE, EMILY 1963 *It's Like This, Cat*. Illustrated by Emil Weiss. New York, Harper.
- O'DELL, SCOTT 1960 *Island of the Blue Dolphins*. Boston, Houghton Mifflin.
- PETERSHAM, MAUD AND MISKA 1945 *The Rooster Crows*. New York, Macmillan.
- POLITI, LEO 1949 *Song of the Swallows*. New York, Scribner.
- RANSOME, ARTHUR 1968 *The Fool of the World and His Flying Ship*. Illustrated by Uri Shulevitz. New York, Farrar.
- ROBBINS, RUTH 1960 *Baboushka and the Three Kings*. Illustrated by Nicolas Sidjakov. Berkeley, Calif., Panassus.
- SAWYER, RUTH 1936 *Roller Skates*. Illustrated by Valenti Angelo. New York, Viking Press.
- SENDAK, MAURICE 1963 *Where the Wild Things Are*. New York, Harper.
- SEREDY, KATE 1937 *The White Stag*. New York, Viking Press.
- SHANNON, MONICA 1934 *Dobry*. Illustrated by Atanas Katchamakoff. New York, Viking Press.
- SORENSEN, VIRGINIA 1956 *Miracles on Maple Hill*. Illustrated by Beth and Joe Krush. New York, Harcourt.
- SPEARE, ELIZABETH GEORGE 1958 *The Witch of Blackbird Pond*. Boston, Houghton Mifflin.
- SPEARE, ELIZABETH GEORGE 1961 *The Bronze Bow*. Boston, Houghton Mifflin.
- SPERRY, ARMSTRONG 1940 *Call It Courage*. New York, Macmillan.
- THURBER, JAMES 1943 *Many Moons*. Illustrated by Louis Slobodkin. New York, Harcourt.
- TRESSLETT, ALVIN 1947 *White Snow, Bright Snow*. Illustrated by Roger Duvoisin. New York, Lothrop.

- UDRY, JANICE MAY 1956 *A Tree Is Nice*. Illustrated by Marc Simont. New York, Harper.
- VAN LOON, HENDRIK WILLEM 1921 *The Story of Man-kind*. Illustrated by the author. New York, Liveright.
- WARD, LYNND 1952 *The Biggest Bear*. Boston, Houghton Mifflin.
- WOJCIECHOWSKA, MAIA 1964 *Shadow of a Bull*. Illustrated by Alvin Smith. New York, Atheneum.
- YATES, ELIZABETH 1950 *Amos Fortune, Free Man*. Illustrated by Nora Unwin. New York, Aladdin (Dutton).

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- HUBER, MIRIAM BLANTON, ed. 1965 *Story and Verse for Children*. 3rd ed. New York, Macmillan.
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SHELTON L. ROOT, JR.

LITERATURE IN THE SECONDARY SCHOOLS

Although the teaching of literature in the secondary schools of the United States is characterized by diversity both in the works assigned and in the types of activities desired of the student, the ob-

server can discern some patterns. Different curricula stress English and American classics or contemporary and popular literature; employ complete works or excerpts; refer only to literature in print or to acted, filmed, and taped literature; emphasize background information or conceal it from the student. Similarly, curricula exhibit various goals: acquisition of knowledge, personal involvement in the individual work, ability to analyze, or the development of a general set of attitudes toward reading and literature.

These different methods and goals may be divided into five general schools: the historical, the analytic, the experiential, the linguistic, and the attitudinal (Hook 1965), to which one might add the various eclectic approaches. There are historical and aesthetic reasons for the existence of these schools, as well as a number of contributing causes in the publishing industry and the educational and intellectual ethos. Often an approach is used in a school because it is the one presented in the anthology that has been adopted by the school or school district, not because it represents the philosophy of the department. Some anthology series present mixtures of these approaches; a common pattern is one that uses the analytic approach in the ninth and tenth grades and the historical in the 11th and 12th grades (Lynch & Evans 1963). A great number of schools choose the approach that will best enable their students to perform well in college and have little if any system to their program for the terminal student (Squire & Applebee 1968). Each of the five approaches, nonetheless, merits an examination of its nature and assumptions as well as of the reasons for its existence.

Historical approach. The historical approach is the most prestigious and the most prevalent of all the approaches used in secondary schools. Whatever else may change in the school, there remains a year of American literature that is treated historically and, more often than not, one of English literature as well. The primary justifications for the historical approach are that it is the dominant one in the university, and that—even for students not bound for college—an acquaintance with the literary heritage is of paramount importance (Commission on English . . . 1965). Proponents of such an approach feel that only through the historical approach can the continuity of Western culture be preserved. Their aesthetic justification lies in the idea that any