A STUDY OF THE EFFECTS OF AN EXTENSIVE APPROACH TO THE TEACHING OF THE NOVEL ON THE ATTITUDES OF GRADE 10 STUDENTS TO FICTION

by

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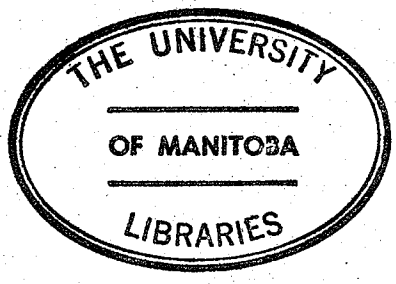

ABSTRACT

The purpose of this study was to investigate the effects of an extensive novel reading programme upon a Grade 10 class's attitude towards reading novels. Over a ten-week period students had access to a classroom collection of 111 titles. By the end of the programme, each student was required to have read a minimum of seven novels, and to have submitted a completed project--drawn from a list of thirty-five written, visual, and oral and dramatic activities--for six of these works.

The sample consisted of a class of Grade 10 students enrolled in either a Business Education or an Industrial high school programme. A total of twenty-two students--nineteen girls and three boys--were involved. Ability ranged from below to above average for students in a class of this nature.

Attitude change was measured using a twenty-five item coded inventory administered at the programme's commencement and again at its conclusion. Inventory items investigated subject attitude to reading in quantity, to discussion of reading, and to reading in terms of self and others, with considerable overlap between these headings.

When inventory results for the sample were analyzed using the Wilcoxon signed-rank method, the programme was

found to be highly significant in its effects on student attitude towards novel reading, to the .01 level. Findings also showed a marked growth in positive feelings by the sample towards reading large quantities of fiction, towards discussion of reading done, towards other people as "readers" and towards self-image as "readers."

Ancillary findings revealed that when drawing from the provided list of thirty-five activities, students explored fewer oral and dramatic projects than either written or visual kinds; but one oral and dramatic activity was the most popular single activity of all thirty-five offered. The sample showed similar self-restriction in choice of reading matter, with almost 50 percent of the available titles left unread by anyone, and two titles read by one half of the sample. More than three quarters of all reading selections were drawn from works of less than two hundred pages, and nine of the twelve most frequently read titles had duplicate or triplicate copies available.

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INTRODUCTION

The Problem

Statement of the Problem

Traditionally, the study of the novel has held a prominent position in the high school English curriculum. One major objective of such study has been development of the student's interest and understanding of the novel form. Despite this fact, surveys indicate that student and adult attitudes to the reading of fiction remain largely negative, in terms of amount read and time devoted to it.[1] This inquiry sought to establish the effects on student attitude, as measured by a questionnaire, of an extensive novel reading programme. This programme differed from the intensive in materials and methods.

Importance of the Problem

Considerable investigation has been conducted into the leisure reading habits of high school students, college students and adults in the United States. Findings indicate that even among the more educated sections of the population, read-

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[1] Crocker (1967); McElroy (1968); Gallup Poll (1958-69).

ing has a limited appeal.

Willett (1919)[2] reported that, of high school students surveyed, one third read no literature; Donohue (1947) placed the figure at 38 percent; and in 1967, 15 percent of high school students surveyed said they never read literature, and 75 percent had read five novels or less in the previous school year (Crocker, 1967).

At the college level, a 1950 study found that 40 percent of the men could not remember a title read in the previous six months (Jones, 1950). Clark (1956) reported that 36 percent of freshmen and 60 percent of senior students surveyed were "too busy" for leisure reading. Half of the college students surveyed by Logan devoted less than six hours per week to leisure reading (Logan, 1972).

Adult reading surveys reveal a similar pattern. Twenty percent of all the readers account for 70 percent of books read (Link and Hope, 1946). McElroy (1968) found that half of the adults sampled had not read a book in the previous six-month period. A 1963 National Opinion Research Center survey reported that 23 percent of those interviewed read neither magazines nor books regularly.[3] A 1965 national sur-

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[2]All research studies will be referred to in this manner throughout the thesis. Detailed information for each can be located in the Bibliography section (p. 111).

[3]Quoted by Philip H. Ennis, Adult Book Reading in the United States: A Preliminary Report (Chicago: NORC, Univ. of Chicago, Sept. 1969), p. 47.

vey reported that the average American spends about 20 minutes a day with books and magazines and 30 minutes with his newspaper; and that 30 percent of all reading is done while doing something else.[4]

Equally detailed figures are not available for Canada, but public library membership figures seem to indicate a similar trend. In 1971, for example, the following percentages of the population were library members in the areas indicated: Saskatoon--50 percent; Ontario--33 percent; St. Boniface, Winnipeg--37 percent; Metropolitan Toronto--25 percent.[5] There are no figures to indicate how many of these registered members do in fact use the libraries regularly, or what percentage of those who use them do so for purposes of novel reading. It seems reasonable to assume that the figure is considerably smaller.

Predictions regarding the future of books and book-reading--especially those embodied in the novel form itself--offer little hope that the current trend will be reversed.[6]

This study aimed to present the student with a pro-

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[4]"How People Use Their Leisure," News Research Bulletin No. 2 (New York: American Newspaper Publishers Assn., 7 February 1968), p. 2.

[5]Saskatoon Public Library Annual Report, 1971; Ontario Library Review, Vol. 55, No. 4 (December 1971); St. Boniface Public Library Annual Report, 1971; Metropolitan Toronto Library Board, 1971.

[6]Aldous Huxley, Brave New World (London: Chatto & Windus, 1932); George Orwell, 1984 (New York: Harcourt, Brace & Co., 1949); Ray Bradbury, Fahrenheit 451 (London: Corgi, 1954); Sir Herbert Read, Vol. II, "Atrophied Muscles and Empty Art," The World in 1984, ed. Nigel Calder (Baltimore: Penguin, 1965).

gramme of fiction reading designed to deepen his understanding of and interest in the novel. As a result of reading pleasure experienced during the programme, it was hoped that students would develop more positive attitudes towards novel reading and in consequence more permanent reading habits.

Theoretical Framework

Distinguishing Elements of the Intensive Programme

The intensive study of the novel in high school is easily identifiable by four major characteristics: the type of novel selected for study, the number of such novels studied, the teaching method adopted, and the objectives receiving major emphasis.

The novel chosen for study tends to be a classic or one of established literary value. It is selected on the basis of its artistic worth and concern with mature adult problems and themes, rather than any inherent appeal it may hold for young people.

Typically, between two and four novels are dealt with in the course of a school year. This is a direct consequence of the teaching method employed.

Novels are studied in an intensive fashion. All members of the class study the same title at the same time, and major attention is paid to the work's artistic complexity and balance. Connections between life as presented in the novel and the student's experience of life receive less attention,

focus being on the world of art rather than the world of life.

The objective of such study is a deepening of the student's appreciation of the artistic skill and beauty found within the pages of the work under scrutiny. Familiarization of the student with a broad range of fiction or the promotion of independent reading habits are viewed as peripheral concerns.

The Function of Literature

Critical commentaries on the function of literature repeatedly highlight two elements that the intensive novel study programme de-emphasizes: the reader should discover in literature a source of enjoyment; and from it he should derive increased understanding of his own life.

In the sixteenth century, Sir Philip Sidney declared literature to be a moral and aesthetic instrument, the function of which was "to teach and delight,"[7] presenting "so sweete a prospect into the way, as will intice any man to enter into it."[8]

Two centuries later Samuel Johnson argued that the best literature can "instruct by pleasing,"[9] providing the

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[7]Sir Philip Sidney, "An Apologie for Poetrie," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 196.

[8]Ibid., p. 206.

[9]Samuel Johnson, "Preface to Shakespeare," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 445.

reader with "just representations of general nature,"[10]--images of life in which he can see the lives of all men, including his own.

Nineteenth century critics stressed the importance of increased understanding. Shelley saw literature as "the very image of life expressed in its eternal truth,"[11] while Matthew Arnold believed that the writer "ought to know life and the world before dealing with them"[12] so that he might present his readers with a clear and honest picture of existence.

Many twentieth century commentators lay similar stress on the role of literature as an illuminator of the reader's life. I. A. Richards viewed literature as an artistic and meaningful organization of experience drawn from the flux of life;[13] while T. S. Eliot showed similar concern with the connection between literature and life, pointing out that it is "the literature that we read for 'amusement,' or 'purely for pleasure' that may have the greatest, and least suspected

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[10] Ibid.

[11] Percy Bysshe Shelley, "A Defence of Poetry," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 561.

[12] Matthew Arnold, "The Function of Criticism," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 614.

[13] I. A. Richards, "Science and Poetry," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 757.

influence upon us."[14]

Modern critical commentary continues this concern with enjoyment and increased understanding of life, and frequently points to the importance of matching reading materials with the young person's present state of development in order to achieve these goals.

Northrop Frye warns against enforced adult taste. The student, he contends, must "feel values for himself," and danger lies in trying to by-pass an important stage in this evolutionary process.[15]

This view is shared by Robert Carlsen, who points out that, as in clothing, what is suitable for the adult is rarely suitable for the teen-ager.[16]

According to Dwight Burton, the teen-age novel serves a dual role--as a source of insights for the adolescent, and as a bridge to more mature reading.[17]

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[14]T. S. Eliot, "Religion and Literature," The Great Critics, eds. J. H. Smith and E. W. Parks (New York: W. W. Norton & Co., 1951), p. 727.

[15]Quoted by Ben F. Nelms, "Reading for Pleasure in Junior High School," Literature for Adolescents, eds. Richard A. Meade and Robert C. Small, Jr. (Columbus, Ohio: Charles E. Merrill Publishing Co., 1973), p. 223.

[16]Robert G. Carlsen, "For Everything There is a Season," Top of the News, Vol. 21, No. 2 (January, 1965), p. 110.

[17]Dwight L. Burton, "The Role of the Junior Novel: The Teacher's Stake," Literature for Adolescents, eds. Richard A. Meade and Robert C. Small, Jr. (Columbus, Ohio: Charles E. Merrill Publishing Co., 1973), p. 213.

Burton's argument is echoed by Arthur Daigon, who stresses the need for increased breadth in student reading so that young people may better appreciate the wide-ranging province of the novel,[18] while Robert Frost is concerned that students enjoy what they read, rather than analyze it.

Research Findings

Several studies have been conducted into the comparative effects of the intensive study of literature and wider or more individualized programmes. Findings point to considerable advantages when the more extensive method is employed.

It has been found that extensive reading of traditional literature increases student activity and discussion, that discussion is more often of questions considered of high value, and that both teachers and students experience an increased sense of satisfaction and achievement (Coryell, 1929).

Free reading programmes involving student self-selection of materials can result in an increase in the amount, variety and sophistication of student reading, and these gains can be maintained in adult life (LaBrant and Heller, 1939; LaBrant, 1961). Such programmes also show gains in reading comprehension (Norvell, 1950; Sauls, 1971).

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[18] Arthur Daigon, "Literature and the Schools," Literature for Adolescents, eds. Richard A. Meade and Robert C. Small, Jr. (Columbus, Ohio: Charles E. Merrill Publishing Co., 1973), p. 213.

Both students and teachers express an enthusiasm for this approach to literature (Norvell, 1950; Fisk, 1961; Fink and Bogart, 1965); and its implementation is reported as having a positive effect on student attitude to literature (McNeil, 1966; Appleby, 1967; Sauls, 1971).

Limitations of the Study

There are a number of limitations which should be kept in mind when interpreting the findings of this study. The results pertain only to one group of Grade 10 General students, of whom the vast majority were girls, at St. John's High School, Winnipeg, April-June, 1974. The preponderance of girls in the group is not representative of Grade 10 classes in the school, but it was felt that this was counterbalanced by a representative range in ability and attitude to literature.

There are also limitations to the questionnaire form of testing employed. While more amenable to objective measurement, it does not provide the student with the opportunity for the kind of more developed response possible in an interview situation. The investigator is likewise limited, having no opportunity to assess attitude from tone of voice, gesture and other paralinguistic indicators. The amount of time available, combined with the investigator's limited skills in interviewing technique, made impossible this more detailed consideration of response.

Another limitation of the study arises from the reasons for student response to the questionnaire. Despite all efforts to avoid such an occurrence, some students may have responded in terms of their feelings towards the investigator, rather than towards novel reading, and may have used the questionnaire as an indirect method of expressing these feelings, whether positive or negative. While regrettable in terms of accurate programme assessment, this danger was seen as unavoidable.

The sustained nature of the programme, extending uninterrupted over ten weeks, is seen as holding the possibility of surfeit for normally reluctant readers. A more intermittent programme of extensive novel reading, occupying fewer days per week and extending over a longer time period, might have avoided this danger, but would in turn have increased the possibility that extraneous factors were responsible for recorded attitude change.

Finally, change in attitude cannot be attributed to any one single factor. As mentioned, the fact that the sample was composed of nineteen girls and three boys played a part. A different ratio of girls to boys might have produced different findings. Likewise, the particular titles available to students--and the number of duplicate or triplicate copies of individual works--influenced sample attitude. A similar but different range of titles might have changed the findings considerably. The related activities which students engaged

in formed a third possible source of attitude change. These activities, however, were seen as important aids to reflection on novels read by the students, and for this reason formed an important part of the programme. Thus three variables--the sample composition, the materials and the related activities--are involved in the shaping of attitude change and its interpretation.

Definitions

The following terms are defined in order to clarify their use in this study:

Attitude. "The predisposition or tendency to react specifically towards an object, situation or value; usually accompanied by feelings and emotions."[19]

Extensive reading. "(1) Wide reading covering much material. (2) Rapid reading for main thought rather than for detail or mechanics of expression."[20]

Free reading. Wide reading with no restrictions on choice of reading materials.

Grade 10 General class. A tenth grade class composed

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[19] C. V. Good, ed., Dictionary of Education (2nd ed.; New York: McGraw-Hill, 1959), p. 49.

[20] Ibid., p. 474.

of students enrolled in a Business Education or Industrial high school programme, and thus differentiated from those students intent on attending university after high school.

Intensive novel study programme. Study of a single adult or classic novel by all members of a high school class over a given period of time, with detailed attention paid to the novel's aesthetic qualities and with student work predominantly written and of a literary critical nature.

Teen-age novel. A novel which, by subject matter and/or treatment, appears to hold a ready appeal for teenagers. For this study, the term will be used to include several biographical works with a narrative structure.

Organization of Remainder of Thesis

The rest of the thesis has been organized in the following way: Chapter II reviews the literature related to the problem. Chapter III provides information about the sample, the method of procedure and evaluative instruments employed. Chapter IV presents the data and data analysis. Chapter V outlines the findings and conclusions.

Chapter II

REVIEW OF LITERATURE

Critical Theory

Since the time of Plato, critics have sought to establish the value of literature, what benefits it can confer, and what place it has in the affairs of men. The following review considers briefly the opinions of five prominent commentators in the twentieth century. From these some implications regarding desirable objectives for the teaching of literature may be gathered.

For I. A. Richards, a literary experience is to be judged by the same criteria as any other experience. This involves assessing "the degree to which the mind, through this experience, attains a complete equilibrium"[1]--an equilibrium in which as much as possible of the person is engaged. Literature is the record of such moments, "full of life and free from conflict."[2] The reader, through contact with the work in question, can share the writer's dynamic, ordered

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[1] I. A. Richards, "Science and Poetry," The Great Critics (3rd ed., eds. J. H. Smith and E. W. Parks; New York: W. W. Norton & Co., 1951), p. 746.

[2] Ibid., p. 748.

experience.

In addition, since no experience is isolated, a "good experience" may be one that is conducive to worthwhile experiences, though "less full of life and more restricted than it might be in order to ensure these results."[3] In short, Richards sees the ideal literary experience as being totally absorbing, totally free of conflict between the engaged interests, and highly conducive to future similar experiences.

T. S. Eliot sees the reading of fiction as a valuable method of extending, not the reader's knowledge of life--this is only possible through experience of life itself--but the reader's experience of "the world as seen by a particular mind."[4] The reader can place the image of life as presented by the author alongside his own picture of existence, and in this way as Richards pointed out refine and modify the way in which he sees the world.

But this effect of reading, according to Eliot, holds dangers, insofar as all literature, good and bad, can affect the reader, and "it is the literature which we read with the least effort that can have the easiest and most insidious influence upon us."[5] Clearly, a developed critical faculty, capable of weighing and judging the worth of a given author's

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[3] Ibid., p. 749.

[4] T. S. Eliot, "Religion and Literature," Smith and Parks (eds.), op. cit., p. 727.

[5] Ibid.

view, is essential. This Eliot regards as the product of a gradual evolution. As experience with literature increases, the reader learns to consider the qualities of one author in terms of others he has met, and establishes a hierarchy of value.

> The good critic--and we should all try to be critics, and not leave criticism to the fellows who write reviews in the papers--is the man who, to a keen and abiding sensibility, joins wide and increasingly discriminating reading. Wide reading is not valuable as a kind of hoarding, an accumulation of knowledge, or what sometimes is meant by the term "a well-stocked mind." It is valuable because in the process of being affected by one powerful personality after another, we cease to be dominated by any one, or by any small number.[6]

Fiction, then, is valuable in that it can extend the reader's knowledge of how the world is seen; and through wide reading he can learn to assign relative value to the different views encountered.

According to Northrop Frye, literature is a source of education for the imagination. "Art begins as soon as 'I don't like this' turns into 'this is not the way I could imagine it!'"[7] The writer presents a picture of life as it might be, or as it always is--"he gives you the typical, recurring, or what Aristotle calls universal event."[8] Thus

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[6] Ibid., p. 726.

[7] Northrop Frye, The Educated Imagination (Toronto: Canadian Broadcasting Corporation, 1963), p. 9.

[8] Ibid., p. 24.

the writer's task is two-fold: he orders and brings into focus what is loose and disorganized in life; and in so doing he presents his readers with an imaginative vision of life which acts on their imaginations in turn, enlarging and refining their sensibilities.

Frye further stresses that the reader must place himself--and be allowed to place himself--in a properly receptive mood, if he is to benefit from what he reads. He must accept the imaginative world that the author presents.

> The art of listening to stories is a basic training for the imagination. You don't start arguing with the writer: you accept his postulates, even if he tells you that the cow jumped over the moon, and you don't react until you've taken in all of what he has to say.[9]

This properly receptive state is possible only where the materials are in harmony with the reader's current level of development.

> It does a student little good to be told that A is better than B, especially if he prefers B at the time. He has to feel values for himself, and should follow his individual rhythm in doing so. In the meantime, he can read almost anything in any order, just as he can eat mixtures of food that would have his elders reaching for the baking soda. A sensible teacher or librarian can soon learn how to give guidance to a youth's reading that allows for undeveloped taste and still doesn't turn him into a gourmet or a dyspeptic before his time.[10]

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[9] Ibid., p. 49.

[10] Ibid., p. 48.

It is this refined imagination--developed to a large extent through experience with literature--that enables the responsible citizen to combat the cliches, the jargon and the harmful myths of society, and to strive for his vision of a better society.

Thus literature for Frye is a source of enrichment and refinement, the benefits of which the reader can bring back to the world of affairs and men--if he has been able to experience this source of enrichment in the proper way.

G. Robert Carlsen sees the function of literature as two-fold: it provides the reader with pleasure, and with deepened understanding of life.

That literature can be a source of pleasure is evident from observation: the child's delight in fairy tales, the young person's absorption in Tom Swift or Nancy Drew series, the ageless fascination with ghost stories, the relish of the teen-ager for the "hot" book, the adult's interest in the mature novel.

Through this pleasurable experience, the reader can arrive at a fuller understanding of his own life and the world in which he lives.

> Reading expands life. The reader comes to know life in other parts of the world and in other periods of history. He knows something of the range of human existence from childhood to old age, from poverty to wealth, from joy to sorrow, from normalcy to insanity, from male to female. He has lived in ghettos and battled the thin air of mountain peaks. A character in a poem by Tennyson says, "I am a part of all that I have met." The reader says, "I am a part of all that I have read." He develops a world view that

> gives him a perspective beyond the life he actually lives. He has some measure of himself and of other people. He sees his own life against the backdrop of history and his own triumphs and frustrations against those of humanity.[11]

As Carlsen sees it, the reader must derive enjoyment from his reading. Failing to find enjoyment, the student will cease to read when given a choice. Accordingly, Carlsen believes it vital that reading materials match the current interests and stage of development of the reader. If they do not, the reading experience itself will be meaningless and interest in further reading correspondingly diminished.

> I do not think it was necessary to buy her [his daughter] a gold lamé sheath at fifteen so that she would know they exist. I do not think she needed to read King Lear or The Return of the Native at fifteen so that she would know they exist, when at thirty she might be ready to read them.[12]

In Carlsen's opinion, then, reading can be a source of pleasure and deepened understanding--but only when care is taken that the materials read correspond with the reader's current stage of development.

Most of Robert Frost's critical comments tend to focus on poetry, but much of what he says can be applied to literature in general. Like Carlsen, Frost's concern is with the pleasure and the insight that literature can pro-

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[11] G. Robert Carlsen, Books and the Teen-age Reader (rev. ed., New York: Bantam Books, 1971), pp. 1-2.

[12] G. Robert Carlsen, "For Everything There is a Season," Top of the News, Vol. 21, No. 2 (Jan., 1965), p. 110.

vide.

> The poem begins in delight and ends in wisdom. The figure is the same as for love. No one can really hold that the ecstasy should be static and stand still in one place. It begins in delight, it inclines to the impulse, it assumes direction with the first line laid down, it runs a course of lucky events, and ends in a clarification of life --not necessarily a great clarification, such as sects and cults are founded on, but in a momentary stay against confusion.[13]

And again like Carlsen, Frost sees "delight" as embracing a wide range of emotions.

> It is the most important of all to reach the heart of the reader. . . . By the arrangement and choice of words on the part of the poet, the effects of humor, pathos, hysteria, anger, and in fact, all effects, can be indicated or obtained.[14]

Given this foundation of emotion, which involves the reader, insight can follow:

> Each poem clarifies something. But then you've got to do it again. You can't get clarified to stay so: let you not think that. In a way, it's like nothing more than blowing smoke rings. Making little poems encourages a man to see that there is shapeliness in the world. A poem is an arrest of disorder.[15]

This clarification, Frost feels, should not be seen as a detached revelation, a gift handed from the informed

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[13]Robert Frost, "The Figure a Poem Makes," Complete Poems of Robert Frost (New York: Holt, Rinehart and Winston, 1949), p. [vi].

[14]Newspaper interview, quoted in Robert Newdick, "Robert Frost and the Sound of Sense," American Literature, 9 (Nov., 1937), p. 298.

[15]Robert Frost, quoted in an interview by John Ciardi, Saturday Review, Vol. 42 (March 21, 1959), p. 20.

writer to the ignorant reader. It is an ordering by the writer which the reader recognizes rather than discovers. Insight is meaning which is drawn to the reader's attention. "The artist's object is to tell people what they haven't as yet realized they were about to say themselves."[16]

Without the initial emotional involvement of the reader, however, Frost (like Carlsen) believes that literature cannot hope to perform its function. The young reader especially must have come to trust literature as a source of enjoyment before it can yield him enlightenment.

> I don't want to analyze authors. I want to enjoy them. I want the boys in class to enjoy their books because of what's in them. . . . Youth, I believe, should not analyze its enjoyments. It should live. Criticism is the province of age, not youth. They'll get to that soon enough. Let them build up a friendship with the written word first.[17]

Summary

All five commentators attach considerable importance to the fact that literature has, or should have, an emotional impact on the reader. Given this, they claim, two desirable outcomes are possible: the student or reader will gain insight into the meaning of life, or at least into how other men see life; and he will be encouraged to engage in further reading which will develop and refine his understanding, and enable him to develop standards of comparison

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[16] Louis Untermeyer, ed., The Letters of Robert Frost to Louis Untermeyer (New York: Holt, Rinehart and Winston, 1963), p. 256.

[17] Robert Newdick, "Robert Frost as Teacher of Literature and Composition," English Journal, 25 (Oct., 1936), p.632.

for judgment of literary worth.

The intensive novel study programme does not centrally concern itself with either of these outcomes. Focus, as earlier pointed out, is on the work itself, rather than on the establishment of art-life connections or the cultivation of wider reading habits. Emotion is a major concern of the traditional approach, in that it seeks to develop appreciation of the particular work's artistry; but Frye, Carlsen and Frost would argue that both materials and methods militate against the growth of such feelings.

More extensive novel-reading programmes such as that offered in this study do concern themselves with all three elements. Materials and methods employed aim directly at providing the student with pleasurable and absorbing experiences. Materials are selected with a view to increasing the possibility of student insight, and methods with a view to establishing wider reading patterns.

Related Research

A considerable number of studies have investigated the reading interests of both adults and students, and the response (particularly of students) to different reading materials and methods. The following review considers a small sampling of these surveys, with emphasis on the sources of reading interest and the effects of more extensive reading programmes.

In his study of adult motives for reading, Ennis (1965) used a series of eighteen in-depth interviews with regular and non-regular readers. His findings indicated that people read books that fitted into their personal lives in terms of opinions and beliefs. Readers' interests followed strands moving from one book to another by the same author or dealing with the same topic. Featured prominently among reasons for reading were escape, personal meaning and a desire to keep up with book-talk among friends.

Factors influencing student reading were surveyed by Gallo (1968). The sample involved 262 New York high school students, ranging in ability from slow to honors. Reporting through a questionnaire, 62 percent said they read for enjoyment, and another 19 percent because books helped them understand life. Reading tastes varied widely, suggesting the need for flexibility in required and suggested reading; but 79 percent of students were united in distaste for traditional book reports. The majority of students consulted friends most often for suggestions of good books to read, and discussion of reading likewise occurred most often with friends.

Student response to reading was investigated by Squire (1956). Fifty-two fifteen-year-olds were presented with four short stories, and responded orally to each story. Squire found that readers responded to fiction in unique ways, that those who became deeply involved in a story were more likely to concern themselves with its literary value,

and that adolescents often had difficulty in relating fiction to their lives.

The use of literature calculated to match the student's stage of development was found to have a positive effect on commitment to reading by Fink and Bogart (1965). These investigators used observation and questionnaires to establish the effects of classroom collections of paperback books on the reading habits of students in ten elementary and forty secondary schools in New Jersey. Students expressed enthusiasm for the one-year project, and 62 percent reported an increase in the amount of reading done. Teacher attitude was likewise favourable, with 55 percent reporting that the programme had brought about moderate or considerable change in their teaching strategy.

An interesting study by Blount (1965) tested the comparative effects of teen-age materials and adult materials on student understanding of the "ideal" novel. The sample consisted of 159 ninth and tenth grade students, eighty-six of whom read and discussed three adolescent novels, and seventy-three of whom read and discussed three adult novels. The programme for both extended over a six-week period. Blount concluded that the study of the teen-age novels brought student perception of the ideal novel into closer agreement with the perception of experts--thus supporting Northrop Frye's contention that all novels have characteristics in common, and that the adolescent novel can be used

to teach students about the more classic type.

One of the earliest studies comparing the extensive and intensive methods of studying literature was carried out by Coryell (1927). Nine classes of grade eleven students were broken into seven groups--one control and six experimental, according to whether the teaching was extensive or intensive, and the students of superior, average or low ability. Over a one-year period the extensive group studied six times as many literary selections as the intensive group.

Both groups scored equally on commonly taught works, on word knowledge and on appreciation of poetry. In reading ability, the low-ability extensive group showed three times the normal gain over a one-year period. The extensive group in general discussed more, and were more actively involved in their programme than the intensive group. Students in the extensive programme expressed a preference for this method, and professed to finding literature a more fulfilling experience. It should be noted that while the method of study was extensive, the materials involved were traditional literary selections.

Several studies of free reading programs were conducted during the 1930s. Outstanding among these was that of LaBrant (1939). This investigation involved two classes over the same three-year period--one class through grades seven, eight and nine, and the other through grades ten,

eleven and twelve. Students in both classes selected books on the basis of interest and need.

Findings included an increase in the amount, variety and sophistication of reading by the grades seven to nine group, with decreased interest in "series" books and increased interest in adult fiction. The grades ten to twelve group read more drama, poetry and contemporary non-fiction writers.

A follow-up study in 1955 of the grades seven to nine group found that they read considerably more than the average adult, and that their reading choices were more sophisticated than that of the general public. The women among the group, it was noted, read three times as many books as the men.

The most wide-ranging survey of teen-age reading interests was conducted by Norvell (1950) and involved fifty thousand students from grades seven to twelve. He found that intelligence, reading ability and divergence in ages among students of the same grade were not significant factors in reading preference, but that sex was. Both boys and girls cited the novel as their favorite literary type, with boys preferring stories about adventure, sports and animals, and girls placing greater emphasis on the elements of sentiment and love. Comparison of twelve free reading classes with twelve intensive-study classes showed significant gains in reading comprehension for the free reading approach, and

overwhelming preference for the free reading approach on the part of both teachers and students.

Norvell concluded that student enjoyment should be a vital factor in the choice of selections for study; that opportunity for wide reading should be provided, to cater to individual preferences; and that "to increase reading skill, promote the reading habit, and produce a generation of book-lovers, there is no other factor so powerful as interest."[18]

In a more recent study, McNeil (1966) tested the combined effects of free reading and free writing on a group of sixty disadvantaged adolescent boys in training schools. Using a control group of thirty-one and an experimental group of sixty, tests were administered over a period of two years. The experimental group showed significant gains in terms of self-worth, behaviour, attitude to literature, attitude to class and verbal proficiency.

Appleby (1967) investigated the effects of an individualized reading programme at the high school level. Students were given total freedom of choice as to what they read, and each book read was discussed with the teacher in an individual conference.

A total of 195 high school senior students were divided

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[18] George W. Norvell, "Some Results of a Twelve-Year Study of Children's Reading Interests," English Journal 35 (Dec., 1944), p. 536.

into three groups of 65, with one experimental group, one control group which had requested but was not granted the individualized programme, and a second control group registered in a traditional English programme. The study extended over one semester, and students were tested for ability to interpret literature and for satisfaction found in reading fiction.

Advantages for the individualized programme included increased awareness of the satisfaction to be derived from literature in terms of information about personal relations and philosophy of life; increased satisfaction in reading fiction for style, characterization and technique; increased awareness of the role of literature in broadening fields of interest and in developing self-understanding; and fewer dislikes of fiction.

Summary

Several studies indicate the primacy of enjoyment and better understanding of life as motives for reading. Student selection of reading materials invariably appeared to have a marked effect on the amount of reading done and the satisfaction derived from reading. Friends were reported as important sources for both advice and discussion.

Coryell's findings indicate that extensive study is advantageous even when used with adult selections more commonly employed for intensive study; while Blount's suggests that the study of teen-age novels can be beneficial, even

when approached intensively.

Other studies point to the advantages of free reading in terms of comprehension, understanding of the novel form, understanding of self and attitude to fiction.

This study differed from those listed above in two respects. Firstly, it did not consist of a free reading programme, in that student choice was confined to the classroom selection of teen-age novels. Secondly, considerable class time was devoted to work selected from a list of related activities. Change in attitude was thus attributable to these related activities as well as to the wide but limited choice in reading materials.

CHAPTER III

DESIGN OF THE STUDY

The purpose of the study was to determine the effects of an "extensive" novel-reading programme on the attitudes to fiction of a Grade 10 General class. Both the list of novels and the series of related activities were organized towards this end. The research findings of Elton McNeil in Hooked on Books indicate that, given the proper atmosphere and book availability, "non-reading" teen-agers can develop much more positive attitudes to literature.[1] Aidan Chambers, in The Reluctant Reader, citing the enormous weekly sales figures for British teen magazines, argues convincingly that the "non-reading" teen-ager in fact reads a great deal, and that, given worthwhile books with comparable immediacy and appeal, the "non-reader's" attitude can undergo significant change.[2]

By providing students with a wide-ranging classroom collection of teen-age novels, coupled with meaningful and enjoyable activities based on individual reading choice, it was postulated that attitudes toward fiction reading can be changed.

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[1]Daniel N. Fader and Elton B. McNeil, Hooked on Books (New York: Berkley Publishing Corporation, 1968), pp. 178-226.

[2]Aidan Chambers, The Reluctant Reader (London: Pergamon Press, Ltd., 1969).

The Sample

The sample involved in this study constituted one of seven Grade 10 General classes at St. John's High School in the Winnipeg School Division. The programme was conducted from April 1 to June 7, 1974. At that time the population of St. John's High School was approximately seventeen hundred, with some one thousand students in senior high school and seven hundred in junior high.

The sample was composed of 19 girls and 3 boys, and ranged in age between fifteen and seventeen years (14 fifteen-year-olds; 6 sixteen-year-olds; and 2 seventeen-year-olds). Ability range as assessed by marks in English during the previous school year was representative of non-academic classes in the school (3 students below average; 15 average; and 4 above average). For most students, part-time work did not encroach unduly on extra-classroom reading time. Four students held part-time jobs during the week and on week-ends; two held part-time jobs on week-ends only; and the remainder had no regular part-time employment. All came from homes in a lower-middle socio-economic area.

Procedures

Selection of Materials

The basic materials for this programme consisted of 111 paperback-books--for the large part novels, with an admixture of biographical works with a narrative pattern.

The school library provided a small number of titles--some 15 percent of the collection. Of the remaining 85 percent, approximately 40 percent were purchased from funds provided by the school and 45 percent from the investigator's own resources. In some 25 percent of cases, there were duplicate and triplicate copies of books. All were chosen with the interests and abilities of the teen-age students in mind. Individual titles and types of novels were selected on the bases of G. W. Norvell's findings in The Reading Interests of Young People, and G. R. Carlsen's in Books and the Teen-Age Reader. These were supplemented by the investigator's own knowledge of the reading preferences of Grade 10 students in general and the experimental group in particular, acquired through informal discussion and "the kind of book I like to read" reports.

To aid students in book selection, the instructor developed annotations for the novel collection. Students also had access to a card-catalogue containing the title of each work, its author's name, and a brief outline of the book's theme and narrative line. To launch the programme, a book-talk was delivered by the school librarian. This talk focused on the breadth of reading choice available and the interesting characters awaiting discovery through reading.

In the course of the ten-week programme, each student was required to read seven novels of 100-200 pages in length, or an equivalent amount. Thus, for example, a student might

choose to read instead four books of 350 pages, or five books of 250 pages plus one of 150 pages. In-class reading time was made available for all students, with extra time provided for those choosing to read longer works.

Following each reading except one, students were asked to select, prepare and present an activity based on the novel recently completed. Activities were drawn from a provided list of thirty-five (see Appendix C) and class time was also made available for their preparation. In the case of the novel not requiring a related activity, no class time was provided for reading, and students were required only to satisfy the instructor through oral report that they had read the book.

At a mid-point in the programme, thirty books were added to the collection. This aimed at minimizing any sense of choice-limitation and adding freshness at a stage where student interest might show signs of flagging.

Reading and Activities Schedule

The ten-week programme was divided into cycles of eight days each. The typical eight-day cycle consisted of silent in-class reading, Days 1-4; preparation of selected activity based on reading, Days 5-7; and presentation/viewing of completed activities plus fresh selection of novels, Day 8.

At a mid-point in the programme, and again at its

conclusion, two days were set aside during which students who had fallen behind could make up lost work. Those who had been working on schedule were permitted to use this time for extra reading and bonus marks, improving previously submitted assignments with which they were dissatisfied, and for securing help and advice from the teacher.

During Days 1-4 of each cycle, the teacher typically devoted his time to reading, or sometimes skimming, selected titles, so that he might increase his familiarity with the novel collection and thus make more meaningful his advice and assistance when students were working on their selected activities. In addition, since research indicates that students tend to model their behaviour on that of the teacher, with the teacher's practice exerting more influence than his words, the sight of the teacher engaged in reading promised to serve as encouragement for the students to do likewise.[3]

The typical student cycle followed the pattern outlined in Figure 1. The term "typical" is used to describe the time schedule obtaining when the student selected a novel 100-200 pages in length--the majority of the titles listed. This allowed the student one period of in-class reading for approximately every fifty pages of the novel.

Where a student chose to read a longer work, he was

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[3]Thomas L. Good and Jere E. Brophy, Looking in Classrooms (New York: Harper and Row, 1973), pp. 116-118.

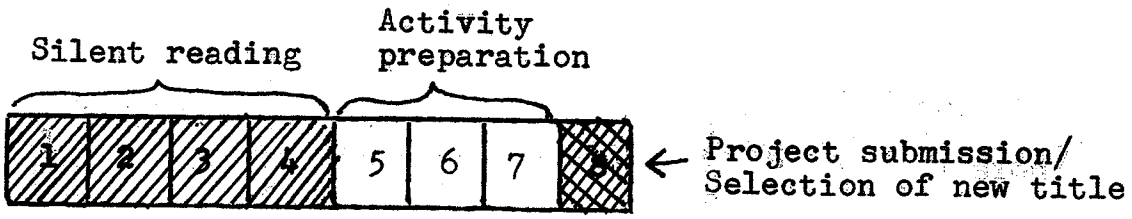

Figure 1

Pattern for Reading:
Novel length 100-200p.

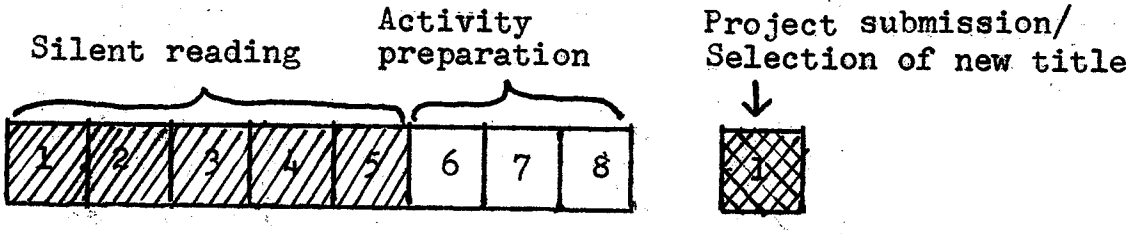

Figure 2

Pattern for Reading:
Novel length 250p.

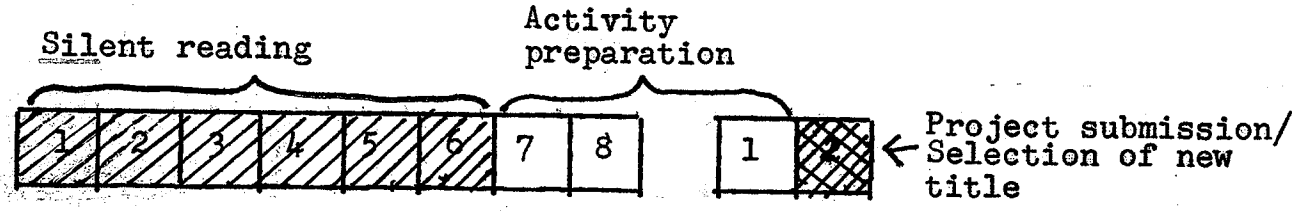

Figure 3

Pattern for Reading:
Novel length 300p.

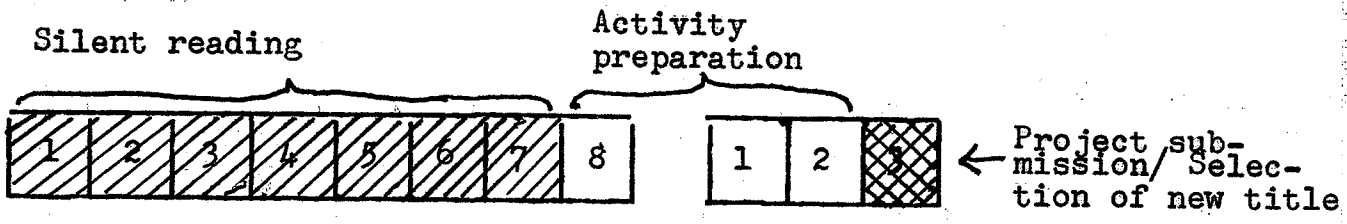

Figure 4.

Pattern for Reading:
Novel length: 350p.+

given an extra period of in-class reading time, up to a maximum of three periods, for every fifty pages beyond two hundred in the selected work. On completion of his novel he was given the three periods immediately following in which to prepare his project. Where he chose to prepare a written or visual assignment, he submitted it immediately after the three periods of preparation; where he chose to prepare an oral or dramatic assignment in conjunction with other students who had read the same book, presentation was held over until a suitable Day 8.

Thus students reading longer works followed a time schedule from Figure 2, Figure 3 or Figure 4. On the first occasion that a student selected a novel of over two hundred pages in length, he submitted to the teacher one of the timetable charts shown on the previous page, along with his name and the title chosen. This procedure was followed by the student for every subsequent novel read, as at this stage he had sometimes permanently moved from the typical timetable pattern to an individual one. By keeping this cumulative record, both teacher and student could see at a glance what type of activity the student had scheduled for any given period.

Thus some students were working on project preparations during Days 1-4 of some cycles. Where necessary--for example, if students were preparing an oral or dramatic group project--the teacher provided separate facilities for prepar-

ation. Part of his own reading time during these Days 1-4 was then devoted to assisting such students with advice and suggestions.

Despite possible problems of organization, this flexibility of time-tabling was seen as essential. In this way students who selected longer works were provided with extra reading time, and individual timetables helped reinforce the concept of novel reading as an individual activity.

Related Activities[4] and Their Rationale

Activities in most cases followed immediately after the reading of the novel on which they were based. These activities had two purposes: first, they served as an aid to reflection on and interpretation of what had been read; second, they reduced the likelihood of reading saturation for students unaccustomed to novels in such quantities as this programme offered. The cycle of silent reading, activity preparation and presentation was repeated throughout the ten-week period. The breadth of book choice and variety of activities available helped reduce any sense of routine.

Activities were selected from the series below, grouped under three broad and in many cases overlapping headings. The teacher remained open to student suggestion

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[4] A complete list of all written, visual, and oral and dramatic activities, along with a step-by-step student guide for each activity, constitute Appendix C (pp. 147-194).

regarding modification of any particular activity.

Written activities. Written activities such as listed in Appendix C have value in that they require deliberation by the student on what he has just read and translation of the results into written form. In addition, these activities aimed to reduce the sense of drudgery and associated distaste for reading which the more common written assignment can provoke.

All of the written activities focus on important elements in any novel. For example, Activity 1--a letter written by a character from the novel--aimed to lead the student to an awareness of significant events, the importance of writing in character, and the maintenance of a consistent tone. Activity 5--an original blurb for the book--encouraged focus on the novel's essential conflicts as well as clear statement of what was most central to its enjoyment, with writing style compressed and lively. Activity 7--a re-writing of the novel's final pages--forced the student to become aware of the novel's unity, where no part can be disturbed without doing violence to the work as a whole; while Activity 9--composition of an original poem based on the novel--involved sensitivity to theme, and aided understanding of the different forms that theme can assume in fiction.

Visual activities. The listed visual activities, like the written, encouraged discrimination, and asked for translation of the written word into a different medium.

What was aimed at here--as in the other activities--was

> interpretation by recreation, and recreation by interpretation. The pupils must ask themselves questions of interpretation before they can bring their new creation into being.[5]

Activity 2, for example,--a wall-chart illustrating conflict, story-line or character grouping--required the student to ask himself, "What is the conflict, character grouping involved in this novel?" and, "How, judging by direct clues of description and indirect clues of action, do I see this character?" Activity 4--original chapter titles with accompanying illustrations--required that the student decide what was essential in a given chapter, in terms of action, character development, mood, before going on to put these in drawing and chapter-title form. Activity 8--illustration of significant objects from the novel--asked the student to consider and evaluate the relative importance of objects appearing in the novel--their place in the narrative fabric and/or their symbolic worth.

Oral and dramatic activities. Again, the activities under this heading required translation. Activity 1--a staged trial of the novel's central character--asked for understanding of the protagonist, his relationship to other

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[5] L. Stratta, J. Dixon and A. Wilkinson, Patterns of Language (London: Heinemann Educational Books, Ltd., 1973), p. 87.

characters, sensitivity to tone and point of view of each character. Activity 5--reading of a passage from the novel, with appropriate background music--asked for careful selection of an important passage, sensitivity to its mood and tone in the reading and selected background music. Activity 11--parody of a portion of the novel--required humorous exaggeration of central actions and relationships in the novel. To do so, the actions and relationships had first to be established. Work of this kind finds support from C. S. Lewis, who points out that "a clever schoolboy's reaction to his reading is most naturally expressed by parody or imitation."[6] The final activity from this section--a portion of the novel presented in news coverage form--was a type of parody also--this time of news coverage format. The exercise required a changed point of view, with the story told now by reporters; understanding of character and tone, for "on the spot" interviews; and the translation of symbols on a page into image form.

Completed projects in all three categories could vary in length, depending on the activity chosen and the student approach to that activity. In general, however, students were asked to aim for quality rather than quantity, with written projects between four hundred and six hundred words

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[6] C. S. Lewis, An Experiment in Criticism (Cambridge: English University Press, 1961), p. 93.

in length, and oral or dramatic activities lasting between five and ten minutes. In this way, it was possible for the teacher to deal satisfactorily with the evaluation of written work, and for all scheduled oral and dramatic projects to be presented on the pre-arranged Day 8.

Explanation of Activities

All students, within three days of the programme's commencement, were issued with a list of alternative activities from which they might choose. In addition, students were supplied with more detailed information on each activity, including step-by-step suggestions for its preparation. (See Appendix C.)

Teacher-Student Interaction

At all times during Days 5, 6 and 7 the teacher was available for advice and consultation. By half-way through the period of Day 5, the typical student--that is, a student who had just read a work of under two hundred pages--was asked to submit his choice of activity. During the latter half of the period, the teacher checked with those students who encountered starting difficulties, or who were weaker, and helped them get launched on their project.

In the first half of the period on Day 6, the teacher checked that all activities were under way. During the remainder of the period he was available as a general source

of suggestions for improvement or development.

Where students were engaged in written or visual activities, work in most cases proceeded in the regular classroom. Where a "visual" student found it more convenient to work elsewhere--for example, in the art room--this was permitted. In such cases, the teacher checked with the student at least once during each of Days 5, 6 and 7.

Where students were engaged in oral or dramatic preparation, they were assigned to work in a vacant classroom, to avoid disturbing other students who were working individually. Again, the teacher consulted with these students at least once during every Day 5, 6 and 7, providing advice and support. Where several groups of students were involved in dramatic preparation at once, the entire class transferred to the lecture theatre, with those working individually assigned to one or more tutorial conference rooms, and the rest utilizing the remaining areas for co-operative preparation.

Those students who, through individual timetabling, were scheduled for reading during part or all of Days 5, 6 and 7 were assigned to do their reading in the same area as those students working on individual projects.

Evaluation of Student Work

By the conclusion of the programme, each student was required to have read seven novels of two hundred pages or less, or their equivalent--for example, four books of 350

pages, or five books of 250 pages plus one of 150 pages. For each novel except one--typically, then, six novels--the student was given at least four reading periods, and was asked to prepare and present a selected activity. Observation of reading in class as well as the chosen presentation were usually considered sufficient indication that the six novels had in fact been read completely. Where doubts existed, a brief oral discussion with the student could be arranged to establish the facts of the matter. The seventh novel the student read in full during his leisure time, and through oral report at a chosen and suitable point in the ten-week period satisfied the teacher that he had read it and understood it. No presentation was required in this case.

Thirty-five percent of marks for the programme was awarded to those students who completed the reading quota of seven novels or their equivalent--5 percent for each two hundred pages. A bonus of 2 percent was awarded for each two hundred pages of reading beyond the basic requirement of seven books. No maximum limit was placed on the amount of extra reading that could be done.

The remaining 65 percent was divided between preparation of activities and their presentation.

Many of these activities were new to students. Partly for this reason, but more particularly because the value of many of these exercises lay in the insights gained during their preparation, 42 percent of marks was awarded for work

put into preparations--typically, 7 percent for each. The remaining 23 percent was awarded for the presentations themselves--in practice 4 percent for each.

Evaluation of written and visual work was based on similar criteria to the intensive programme: critical appreciation, clarity, organization, technical correctness. Oral and dramatic work was likewise judged in terms of appreciation, organization, clarity of ideas and technical accomplishment. The teacher briefly explained to the students involved--and, in the case of oral and dramatic group work, to the audience as well--the strengths and weaknesses of each project before awarding the mark.

The more important part of the work--its preparation--was also the more difficult to assess. In all activities, the teacher used observation and discussion with students as aids in judging effort expended. In addition, for visual and written work, students were asked to submit all notes--plans, rough drafts, lay-outs, etc.--along with the finalized piece. These helped reflect the seriousness of the students' approach. In oral and dramatic work, students were asked to submit any plans, scripts, etc. Each group was asked to comment briefly, at the conclusion of its presentation, on the difficulties encountered in devising and improving the selected activity. In this way the teacher was able to form a reasonably accurate impression of the effort put forth by those involved. For group work, each student in the group received the same

percentage mark. While this ran the risk of penalizing the more talented and hard-working student and flattering the less able and lazier student, it did encourage care in the selection of group members, and helped underline the role of co-operation, team-planning and effort in such undertakings.

In the case of students who chose to read fewer but longer works, the number of presentations required was proportionately decreased and the number of marks available for each reading and presentation increased. For example, where a student read four novels of three hundred and fifty pages each, he made four presentations. For each reading, he was awarded 9 percent; for each preparation, a maximum of 10 percent; and for each presentation, a possible 6 percent.

Attitude Inventory Rationale

An inventory was composed in consultation with Dr. Carl Braun, currently Professor, Reading Department, Faculty of Education, University of Alberta, Calgary, Alberta. In general, it seeks to establish student attitude to reading novels by questioning the student on novel-reading itself and on other areas with a direct bearing on the student's conception of novel-reading and its worth. Items fall into loose and frequently overlapping categories. In this way, it was hoped to achieve an accurate picture of the student's attitude to novel-reading.

1. "In school, we study too many/too few novels."

This item attempted to assess student attitude to novels as part of the English curriculum. In the normal intensive programme, no more than three novels are customarily studied in the course of a school year. Thus scores for this item in the pre-test inventory should tend to be high, unless the student has developed strongly negative feelings towards the study of novels. Since the experimental programme required the consecutive reading of seven novels over a ten-week period, results for this item in the post-test inventory should tend to be low, unless student attitude to novel reading is very positive. Any increase in post-test figures over pre-test figures would indicate a marked development in positive attitudes towards novel study in the classroom.

2. "Outside class, I never/very often talk with my friends about stories I've read."

This item sought to measure the degree to which discussion of novels--and the subject of such discussion, novels themselves--plays a part in the lives of the students outside the classroom. Since students, like everyone else, tend to talk about those things which interest them, any increase in post-test scores over pre-test scores would indicate increased interest in novels and novel-reading.

3. "I think people who read novels tend to be very boring/very interesting."

This item is included in an effort to assess what image

students have of "novel-readers." If the image is negative, it could be reasonably assumed that the students themselves would wish to avoid such a title, and have a negative attitude towards novel-reading. If the image of such people is positive, then this might seem to indicate that students see novel-reading as a potentially enriching activity, with relevance and meaning for them.

4. "This summer, I will probably read no novels/many novels."

Traditionally, students see summer holidays as a period of release from the world of the classroom and books. High scores on this item would thus indicate considerable commitment to novel-reading on the part of the student--in other words, a highly positive attitude.

5. "Reading a novel is never/always the best form of entertainment that can be obtained cheaply."

This item seeks primarily to discover if students see novel-reading as a source of pleasure or entertainment. As novels are in fact an inexpensive source of enjoyment, when compared with other teen-age pastimes such as films or dances, low scores on this item would indicate a strongly negative attitude towards novel-reading as a potentially interesting activity.

6. "Given the choice, I would never/always look through a friend's record collection before looking through his collection of novels."

This item seeks to measure student interest in books

and thus reading in a totally informal social situation. By asking the student to choose between interest in books and interest in a common and socially acceptable teen-age pastime, the item encourages a positive response from only those students genuinely committed to novel-reading.

7. "If I had ten dollars, I would never/always spend part of it buying a paperback novel."

While factors such as library membership or home financial situation may tend to produce low scores for this item, a balance is provided by the fact that paperback novels are widely available to students in drugstores and shopping centres, so that the opportunity for purchase is frequently available. In addition, while the item does test interest in novel-reading by requiring cash expenditure, it asks only for partial commitment of the given sum.

8. "Reading novels is never/always a total waste of time."

This item aims to measure the value--whether in terms of enjoyment and/or increased understanding--students attach to novel reading. A low score on this item would indicate an attitude verging on the hostile, while a high score would indicate at least some awareness of the worth of novel-reading.

9. "When someone starts talking about a novel he or she has read recently, I'm usually very bored/very interested."

This item attempts to establish at once student interest in novels themselves, and the image they carry of others

who have such an interest. If attitude to novel-reading is positive, it is likely that the student will be interested in book-talk by others, especially as research reveals that such talk is a frequent source of titles for future reading. Likewise, if the student expresses a sense of boredom when faced with such talk, his image of novel-readers and novel-reading itself is presumably poor.

10. "People who buy novels are wasting their money/spending wisely."

Such industries as pop music attest to the fact that teen-agers are prepared to expend money where some return in terms of pleasure is expected. Thus this item attempts to discover to what extent students see novel-reading as a potential source of enjoyment. Unlike item 7, this item does not face the student with the prospect of spending money himself, but rather seeks to establish his feelings towards others who do so. A low score on this item would indicate very little faith in the possibility that reading can be an enjoyable experience to the point where it is worth the outlay of cash by anyone.

11. "Being a member of the public library is a waste of time/a very good idea."

This item explores student attitude to books in general. Since library membership clearly is worthwhile for those interested in reading, a low score here would indicate a very negative attitude to books of all kinds.

12. "If a person can do something else and chooses to read a novel, he is probably very stupid/very intelligent."

While interest in novel-reading is not necessarily an indication of intelligence, avid readers are generally considered to be more academically oriented and successful than non-readers. A low score on this item would indicate considerable hostility towards novels and novel-readers.

13. "If all the novels in the world were burned, people would get along far better/suffer a great loss."

This item explores student attitude to novels in general. If the student sees novels as totally lacking in value, either in terms of enjoyment or insight--in fact, as being totally unpleasant and misleading--he will register a low score. Thus only those students with a markedly negative attitude to fiction will record a low score here.

14. "When I get a job, I hope it has nothing to do with books/a great deal to do with books."

This item seeks to establish whether the student would like to make books a central part of his post-school life. A high score here would indicate a strongly positive attitude towards books in general, to the point where he would be interested in making them a part of his working as well as his leisure life.

15. "People who read a lot are usually very childish/very mature."

This item seeks to establish the student's image of

the reader: whether he sees such a person as insulated from life or possessing greater insight and understanding of life by virtue of his reading. Scores should help establish the extent to which the student associates books with a world of childish escapism or with an adult, real world.

16. "Most people who spend leisure time reading novels always/never do so because they are trying to show off."

This item assesses whether the student sees readers as people who derive genuine pleasure from novels, or as "phonies" intent on impressing others. Results should help establish the student's belief in the possibility that people can find pleasure in reading novels.

17. "Compared to most novels, most shows on TV make a lot more sense/much less sense."

This item measures the student's interest in reading when set against one of the most popular forms of entertainment for teen-agers of this age. Since many TV programmes are highly unrealistic, the student who sees them as more meaningful than most novel plots is likely to have a negative attitude to novels in general. The pre-test results will help measure the extent to which the novels studied in the intensive fashion made sense for the student; and the post-test results the extent to which meaning was found in the extensive programme materials.

18. "Reading novels can benefit nobody/everybody."

This item explores the degree to which students see reading as having a lasting benefit and some kind of role to play in clarifying the meaning of their lives. Where the student believes that reading novels can enrich his own life and/or someone else's, he is likely to register a higher score for this item.

19. "If I had never read a novel in my life, I would probably be a lot better off/a lot worse off."

Here, an attempt is made to measure the extent to which students see the reading of novels as affecting their lives, and whether they see the long-term effects of novel-reading as beneficial or simply wasted time and effort.

20. "People who read a lot of novels are usually all mixed up/very clear thinking."

This item explores how the student sees novel readers, as this is reflected in their speech and attitudes and school performance. Results should also indicate if the student's own experience of reading has made it possible for him to conceive of the potential intellectual benefits to be derived from reading.

21. "If I were a parent and saw my child interested in reading novels, I would be very disappointed/very pleased."

Parental pleasure in seeing a child reading commonly has its source in a belief that such reading is connected with academic success. This item thus explores the student's

ability to see and value such a connection.

22. "If I got a novel for my birthday or at Christmas, I would be very disappointed/very pleased."

This item explores to what extent students see book ownership as desirable. A positive attitude to book ownership would indicate an awareness of the pleasure to be derived from books. Further, since the average novel is not a very expensive present, student pleasure in receiving a book as a gift would indicate strongly positive attitudes to novel reading.

23. "I think public libraries are always/never a waste of taxpayers' money."

This item seeks to establish the student's attitude to public expenditure on books. If the student sees books as holding value, he will presumably believe that libraries are worthwhile investments and deserving of support. If his attitude to books and thus libraries is negative, he will register a correspondingly low score.

24. "When they talk about the enjoyment to be had from reading, teachers usually exaggerate/under-rate."

This item seeks to measure the degree of student enjoyment of reading when compared with adult enjoyment, which in this case is presumably positive, since the adult is a teacher. In addition, such teacher comment is usually directed at novels studied in class--the most probable source of common reading material for both student and teacher.

This item also serves to measure to what extent students enjoy the reading of material offered in the classroom.

25. "If my parents told some visitors that I read a lot of books, I would feel insulted/complimented.

This final item aims to discover the degree to which the student is pleased or displeased with a self-image as a reader. If he sees novel-reading as a worthwhile pursuit, he will presumably be pleased to have others view him as a reader. The contrary also holds.

Items 1, 4, 15, 20 and 25 seek to assess student attitude to novel-reading in quantity, whether by other people or the student himself. While interest in reading large quantities of fiction is not an essential ingredient of a positive attitude towards novels and novel-reading, its presence is a reliable indicator that such a positive attitude exists. A low opinion of others who read a great deal would indicate a markedly negative attitude, since the fact that people read a large number of novels has influenced adversely the student's judgment of their personalities and abilities.

Items 2, 9 and 24 seek to explore student attitudes towards discussion of novels. The desire to discuss what one has read and hear the opinions of others frequently accompanies a love of reading. Without such an opportunity for discussion, interest in reading is likely to wither and die. Without an interest in such discussion, interest in reading itself is

unlikely to exist. Since most people enjoy talking and hearing about those things which concern them, these items were deemed worthy of inclusion in assessing student attitude to novel reading.

All inventory items can be classified under one of two headings: items exploring novel-reading in terms of self, and items exploring novel-reading in terms of others. Some effort has been made to achieve a reasonable balance between these two categories, with items 1, 2, 4, 6, 7, 9, 14, 19, 22 and 25 constituting the former, and items 3, 5, 8, 10, 11, 12, 13, 15, 16, 17, 18, 20, 21, 23 and 24 constituting the latter. It is possible that a student might respond differently if all items were aimed at him directly as a reader. Concern with his own self-image might lead him to assign scores that most flattered his own self-conception. Conversely, if inventory items examined only his attitude to novels in terms of other people, personal bias or other extraneous factors related to particular novel-readers he has known might dominate results. A mixture of both self-related and others-related items were thus judged advisable in composing the inventory.

Measurement of Change in Attitude and Analysis of Results

Immediately prior to and again at the programme's conclusion, students were asked to complete the attitude inventory related to fiction and fiction-reading (see Appendix A). The inventory contained twenty-five items, all carrying

equal weight in scale value, with possible response ranging from 1 (very negative) to 7 (very positive). Items were not formally categorized, but examined subject attitude to reading novels in quantity, discussion of novel reading, and novel reading in terms of self and others. There was considerable overlap between these headings, with the same item appearing under more than one heading in the measurement of results. While permitting only limited response, the anonymous inventory was seen as the best single method for securing objective results regarding subject attitude to novel reading.

Inventories were coded for both pre-test and post-test, so that individual score change as well as class score change might be examined. The results for the sample were analyzed using the Wilcoxon signed-rank method.[5]

Summary

The sample involved in the study consisted of one

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[5]The Wilcoxon method is a Rank Method: that is, a method in which serial numbers 1-2-3-n are substituted for the actual experimental data, these numbers corresponding to the magnitude of the experimental figures. Unlike the more complicated Analysis of Variance method, this method does not require the assumption of normality of the data.

In this case, each student's pre-test and post-test inventory results are paired, and the algebraic difference between the results in each pair obtained. Rank numbers are then assigned to the differences, regardless of whether these differences are positive or negative. The rank numbers are then given the same sign as the differences to which they correspond. The rank totals of positive and negative ranks are calculated separately, and the smaller of these totals referred to a master table to obtain the level of significance.

Grade 10 General class at St. John's High School. Reading materials consisted of 111 teen-age novels, selected on the bases of Norvell's and Carlsen's findings, and the investigator's own knowledge of student interests. Class time was divided between silent reading and activity preparation, with allowance made for students choosing longer works. Students were supplied with a list of thirty-five different activities from which to choose, as well as a step-by-step guide sheet for each activity. The teacher was at all times available for help and advice, and evaluation of student work was on the basis of reading done, involvement in preparation of activities, and calibre of completed project. Change was measured by a coded attitude inventory administered prior to the programme and again at its conclusion.

Chapter IV

ANALYSIS OF DATA

The purpose of this study was to investigate the effects of a teen-age fiction programme on the attitude to fiction of a Grade 10 General class.

Students were provided with a classroom collection of 111 titles. By the end of the ten-week programme, they were required to have read a minimum of seven novels, and to have submitted a completed project (drawn from a selection of thirty-five activities) for six of these works.

Using these materials and this method, it was postulated that attitudes toward fiction reading can be changed.

Attitude change was measured using a twenty-five item inventory which subjects completed at the programme's commencement and again at its conclusion. Inventories were coded to allow for measurement of individual score change. Final results were measured using the Wilcoxon signed-rank method.

Table 1 indicates the number and percentage of title selections according to length.

Findings indicate that subjects limited their choice of titles to 62 of 111 works available. Thus all reading was drawn from 55.85 percent of the classroom collection, leaving 49 titles or 44.14 percent of the available novels unread. Novels of less than two hundred pages--61.26 percent of the

TABLE 1

NUMBER AND PERCENTAGE OF TITLE SELECTIONS
IN TERMS OF NOVEL LENGTH

Novel Length Category	Total novel Collection		Titles read			Titles not read		
	Number	Percentage	Number	Category Percentage	Total Novel Collection Percentage	Number	Category Percentage	Total Novel Collection Percentage
100-200 pp.	68	61.26	49	79.03	44.14	19	38.77	17.11
200-250 pp.	20	18.01	7	11.29	6.30	13	26.53	11.71
250-300 pp.	12	10.81	4	6.45	3.60	8	16.32	7.20
300-350 pp.	2	1.80	1	1.61	.90	1	2.04	.90
350-400 pp.	5	4.50	1	1.61	.90	4	8.16	3.60
400-450 pp.	3	2.70	0	0	0	3	6.12	2.70
450^{+} pp.	1	.90	0	0	0	1	2.04	.90
Total	111	100	62	100	55.85	49	100	44.14

collection--were chosen on 49 occasions, representing 79.03 percent of all reading done. Works of more than three hundred pages--9.90 percent of the total collection--were chosen on only two occasions, and works of more than four hundred pages--3.60 percent of the collection--were avoided by all subjects.

Table 2 presents reading done by the sample in terms of novel length and number of readers per title.

TABLE 2

TITLE SELECTION IN TERMS OF NOVEL LENGTH AND NUMBER OF READERS PER TITLE

Novel Length	Number of Readers										
	1	2	3	4	5	6	7	8	9	10	11
100-200 pp.	15	14	9	3	2	2	2	0	0	0	2
200-250 pp.	5	2	0	0	0	0	0	0	0	0	0
250-300 pp.	2	1	0	1	0	0	0	0	0	0	0
300-350 pp.	1	0	0	0	0	0	0	0	0	0	0
350-400 pp.	1	0	0	0	0	0	0	0	0	0	0
400-450 pp.	0	0	0	0	0	0	0	0	0	0	0
450^{+} pp.	0	0	0	0	0	0	0	0	0	0	0
Titles Total	24	17	9	4	2	2	2	0	0	0	2

Findings indicate that the majority of titles read by more than one subject fall within the 100-200 pp. category. Beyond two hundred pages, only four titles were read by more

than one subject. A total of thirty-eight titles were read by more than one subject, but only eight titles by more than four subjects. Twenty-four titles received a single reading each.

Table 3 indicates those titles receiving the highest frequency of selection by the sample.

TABLE 3

FREQUENCY AND PERCENTAGE OF NOVEL SELECTION

	Number of Readings	Percentage Subjects
(T) MY DARLING, MY HAMBURGER (122 pp.)	11	50
(D) THE OUTSIDERS (156 pp.)	11	50
(D) THE PIGMAN (159 pp.)	7	31.81
(D) GO ASK ALICE (189 pp.)	7	31.81
(T) TUNED OUT (125 pp.)	6	27.27
(D) LISA BRIGHT AND DARK (144 pp.)	6	27.27
I NEVER LOVED YOUR MIND (135 pp.)	5	22.72
(D) EDGAR ALLEN (128 pp.)	5	22.72
(T) DROP-OUT (128 pp.)	4	18.18
SOUNDER (116 pp.)	4	18.18
JONATHAN LIVINGSTONE SEAGULL (127 pp.)	4	18.18
(D) MRS. MIKE (284 pp.)	4	18.18

(D) = Duplicate copies available
(T) = Triplicate copies available

Findings indicate that MY DARLING, MY HAMBURGER and THE OUTSIDERS were both read by exactly half of the sample. Three titles by Paul Zindel (MY DARLING, MY HAMBURGER, THE PIGMAN and I NEVER LOVED YOUR MIND) feature in the top seven most frequently read novels. For nine of the twelve titles listed, duplicate or triplicate copies were available. Eight of the twelve titles listed feature a teen-age protagonist, and only one of the twelve works is more than two hundred pages in length.

Table 4 presents the percentage and number of activities from each category which subjects chose to work with.

TABLE 4

ACTIVITIES SELECTION

Activities	Total available	Number engaged in	Percentage
WRITTEN	10	8	80
VISUAL	10	7	70
ORAL AND DRAMATIC	15	5	33.33

Findings indicate that oral and dramatic activities were not nearly so widely sampled as the more individual written and visual activities.

Table 5 presents the frequency and percentage of written activities with which subjects chose to work.

TABLE 5

WRITTEN ACTIVITIES SELECTION

No.	Frequency	Percentage of written activities undertaken	Percentage of total activities undertaken
1	8	15.09	6.11
2	7	13.20	5.34
3	6	11.32	4.58
4	9	16.98	6.87
5	6	11.32	4.58
6	0	0	0
7	3	5.66	2.29
8	6	11.32	4.58
9	8	15.09	6.11
10	0	0	0

Findings indicate that Written Activity 4--a WANTED poster for the novel's hero or villain--was the most frequently selected of written activities, while Activities 6 and 10--an advertisement for the book, and part of the novel told from an altered viewpoint--were avoided by all subjects. All other activities except Activity 7--a re-writing of the book's final pages--were chosen on more than five occasions.

Table 6 presents the frequency and percentage of visual activities with which subjects chose to work.

TABLE 6

VISUAL ACTIVITIES SELECTION

No.	Frequency	Percentage of visual activities undertaken	Percentage of total activities undertaken
1	7	21.87	5.34
2	2	6.25	1.53
3	0	0	0
4	1	3.13	.76
5	10	31.25	7.63
6	3	9.38	2.29
7	0	0	0
8	5	15.62	3.85
9	4	12.50	3.05
10	0	0	0

Findings indicate that Activity 5--an original cover for the book--was most frequently chosen by subjects as a visual activity, being chosen at least twice as often as any other visual activity with the exception of Activity 1--a poster advertising the book. Activities 3, 7 and 10--a comic-strip version of a chapter or the entire book, a poster illustrating settings, and illustrations of grouped characters

from different novels respectively--were attempted by no one.

Table 7 presents the frequency and percentage of oral and dramatic activities with which subjects chose to work.

TABLE 7

ORAL AND DRAMATIC ACTIVITIES SELECTION

No.	Frequency	Percentage of oral and dramatic activities undertaken	Percentage of total activities undertaken
1	0	0	
2	7	15.21	5.34
3	0	0	
4	0	0	
5	0	0	
6	0	0	
7	0	0	
8	25	54.34	19.08
9	0	0	
10	7	15.21	5.34
11	3	6.52	2.29
12	4	8.69	3.05
13	0	0	
14	0	0	
15	0	0	

Findings indicate that Activity 8--a thirty/sixty second radio/TV advertisement for the novel--was highly popular as a choice. Not only was it the most frequently chosen of oral and dramatic activities, but it was also the most frequently chosen activity of any kind. It should be remembered, however, that this item, as well as the other oral and dramatic activities, encouraged group work; thus a single presentation frequently involved multiple choice of the activity.

Table 8 presents itemized results in pre-test and post-test inventories for each member of the sample, and the recorded change.

Findings indicate considerable diversity in scores from item to item, not only by the sample as a whole, but by individual subjects. Change in score between pre-test and post-test returns shows a similar variety.

Changes in Sample Score

Response to Pre-test and Post-test Inventory

Table 9 shows pre-test and post-test results for the complete sample, ranked according to score and change in score. The findings indicate positive change in all but three items. Item 1 shows the lowest score of all items, with a total of -4, while Item 2 shows the highest score with +25.

TABLE 8
PRE-TEST AND POST-TEST INVENTORY RESULTS
BY INDIVIDUAL SUBJECT AND ITEM

Subject	Item 1			Item 2			Item 3		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	5	5	0	4	3	-1	4	4	0
B	4	5	+1	5	7	+2	5	7	+2
C	3	4	+1	1	2	+1	7	6	-1
D	4	4	0	4	5	+1	4	4	0
E	5	3	-2	3	2	-1	4	4	0
F	5	2	-3	7	7	0	7	7	0
G	3	4	+1	1	1	0	2	4	+2
H	4	4	0	2	2	0	5	5	0
I	4	3	-1	2	4	+2	4	4	0
J	6	4	-2	4	4	0	6	6	0
K	4	3	-1	6	6	0	5	6	+1
L	3	4	+1	4	3	-1	4	4	0
M	7	7	0	2	4	+2	5	6	+1
N	4	4	0	2	4	+2	4	6	+2
O	3	4	+1	2	2	0	4	4	0
P	1	5	+4	4	7	+3	6	6	0
Q	4	4	0	2	6	+4	5	5	0
R	4	4	0	4	6	+2	6	7	+1
S	4	2	-2	4	6	+2	4	6	+2
T	6	4	-2	4	6	+2	4	6	+2
U	7	6	-1	3	7	+4	5	4	-1
V	3	4	+1	2	3	+1	5	4	-1
Total	93	89	-4	72	97	+25	105	115	+10

(cont'd)

Table 8 (cont'd)

Subject	Item 4			Item 5			Item 6		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	4	6	+2	4	5	+1	2	3	+1
B	6	7	+1	5	6	+1	7	7	0
C	1	1	0	4	4	0	7	7	0
D	5	6	+1	4	4	0	4	4	0
E	6	1	-5	4	4	0	1	1	0
F	1	2	+1	4	4	0	6	7	+1
G	1	1	0	1	2	+1	1	1	0
H	1	1	0	3	2	-1	6	6	0
I	2	2	0	2	2	0	2	5	+3
J	5	7	+2	4	5	+1	4	6	+2
K	1	4	+3	3	7	+4	1	5	+4
L	2	2	0	1	1	0	1	2	+1
M	5	5	0	5	7	+2	4	6	+2
N	2	3	+1	3	4	+1	4	3	-1
O	5	5	0	4	7	+3	2	7	+5
P	5	5	0	7	7	0	4	3	-1
Q	2	5	+3	7	6	-1	1	4	+3
R	2	5	+3	2	6	+4	3	4	+1
S	2	6	+4	4	6	+2	2	4	+2
T	2	4	+2	4	4	0	6	4	-2
U	7	6	-1	7	7	0	7	7	0
V	1	1	0	5	5	0	2	2	0
Total	68	85	+17	87	105	+18	77	98	+21

(cont'd)

Table 8 (cont'd)

Subject	Item 7			Item 8			Item 9		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	3	4	+1	7	7	0	6	5	-1
B	6	7	+1	7	7	0	7	7	0
C	3	3	0	4	7	+3	2	4	+2
D	4	4	0	5	4	-1	7	5	-2
E	2	1	-1	6	4	-2	6	3	-3
F	7	7	0	7	7	0	7	7	0
G	1	1	0	4	5	+1	4	4	0
H	1	2	+1	6	7	+1	6	7	+1
I	1	1	0	5	5	0	6	6	0
J	7	7	0	6	7	+1	5	6	+1
K	3	5	+2	4	7	+3	6	6	0
L	2	1	-1	4	5	+1	6	6	0
M	6	7	+1	7	7	0	6	7	+1
N	1	3	+2	7	5	-2	4	5	+1
O	3	4	+1	7	6	-1	6	7	+1
P	5	5	0	7	7	0	7	7	0
Q	3	3	0	4	5	+1	5	6	+1
R	2	4	+2	7	7	0	7	7	0
S	2	4	+2	7	7	0	6	6	0
T	2	2	0	4	4	0	4	6	+2
U	6	7	+1	7	7	0	6	6	0
V	2	2	0	4	4	0	5	3	-2
Total	72	84	+12	126	131	+5	124	126	+2

(cont'd)

Table 8 (cont'd)

Subject	Item 10			Item 11			Item 12		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	5	4	-1	6	5	-1	3	4	+1
B	6	7	+1	7	7	0	6	7	+1
C	4	5	+1	7	7	0	4	4	0
D	4	4	0	4	4	0	4	4	0
E	4	2	-2	3	2	-1	4	4	0
F	6	4	-2	2	5	+3	4	6	+2
G	3	4	+1	7	7	0	3	4	+1
H	3	4	+1	7	7	0	4	5	+1
I	4	5	+1	4	5	+1	4	5	+1
J	4	4	0	7	5	-2	6	4	-2
K	4	6	+2	7	6	-1	6	6	0
L	4	4	0	7	7	0	4	4	0
M	6	7	+1	7	7	0	4	4	0
N	4	5	+1	3	5	+2	5	4	-1
O	4	7	+3	7	7	0	5	4	-1
P	7	7	0	7	7	0	5	5	0
Q	5	5	0	7	5	-2	5	4	-1
R	7	7	0	7	7	0	7	7	0
S	6	6	0	7	7	0	6	6	0
T	4	4	0	4	4	0	2	4	+2
U	7	7	0	7	7	0	5	7	+2
V	4	3	-1	5	5	0	5	4	-1
Total	105	111	+6	129	128	-1	101	106	+5

(cont'd)

Table 8 (con't)

Subject	Item 13			Item 14			Item 15		
	Pre-	Post-	Change	Pre-	Post-	Change	Pre-	Post-	Change
A	6	5	-1	4	4	0	5	5	0
B	6	6	0	6	7	+1	6	7	+1
C	6	7	+1	1	1	0	4	4	0
D	7	6	-1	4	4	0	5	4	-1
E	6	7	+1	4	1	-3	4	4	0
F	4	4	0	4	5	+1	4	5	+1
G	3	7	+4	1	1	0	5	5	0
H	5	6	+1	5	4	-1	6	6	0
I	6	7	+1	4	4	0	5	6	+1
J	6	7	+1	4	4	0	4	4	0
K	5	5	0	6	4	-2	6	6	0
L	7	6	-1	3	3	0	5	5	0
M	5	5	0	5	5	0	6	5	-1
N	5	6	+1	4	4	0	4	6	+2
O	5	7	+2	4	5	+1	6	6	0
P	7	7	0	4	6	+2	7	7	0
Q	6	4	-2	1	4	+3	4	5	+1
R	7	7	0	4	4	0	7	7	0
S	7	7	0	4	4	0	6	7	+1
T	4	6	+2	4	6	+2	6	6	0
U	7	7	0	7	7	0	5	7	+2
V	6	5	-1	3	2	-1	5	4	-1
Total	126	134	+8	86	89	+3	115	121	+6

(cont'd)

Table 8 (cont'd)

Subject	Item 16			Item 17			Item 18		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	4	7	+3	4	5	+1	7	6	-1
B	1	7	+6	4	2	-2	6	7	+1
C	3	4	+1	5	4	-1	4	5	+1
D	4	4	0	4	5	+1	5	4	-1
E	6	7	+1	6	6	0	5	6	+1
F	7	4	-3	2	3	+1	5	4	-1
G	7	7	0	1	2	+1	4	4	0
H	6	7	+1	6	3	-3	5	6	+1
I	6	5	-1	4	4	0	7	7	0
J	6	7	+1	4	4	0	7	6	-1
K	6	6	0	1	4	+3	6	6	0
L	6	6	0	3	4	+1	7	6	-1
M	4	7	+3	1	4	+3	7	7	0
N	3	5	+2	4	4	0	6	7	+1
O	5	7	+2	5	5	0	7	7	0
P	5	7	+2	2	6	+4	7	7	0
Q	6	5	-1	1	4	+3	5	5	0
R	6	7	+1	6	4	-2	7	7	0
S	7	7	0	4	4	0	7	7	0
T	6	6	0	4	6	+2	6	6	0
U	7	7	0	4	4	0	7	7	0
V	7	3	-4	4	3	-1	5	4	-1
Total	118	132	+14	79	90	+11	132	131	-1

(cont'd)

Table 8 (cont'd)

Subject	Item 19			Item 20			Item 21		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	3	6	+3	4	5	+1	7	6	-1
B	1	7	+6	5	7	+2	7	7	0
C	3	4	+1	6	6	0	7	7	0
D	6	4	-2	4	5	+1	7	6	-1
E	7	7	0	5	3	-2	5	5	0
F	4	4	0	4	4	0	7	7	0
G	3	3	0	4	5	+1	6	6	0
H	4	6	+2	5	7	+2	5	6	+1
I	5	7	+2	5	4	-1	6	6	0
J	4	4	0	5	4	-1	6	6	0
K	7	6	-1	7	6	-1	7	6	-1
L	7	7	0	5	5	0	6	7	+1
M	3	4	+1	4	5	+1	6	7	+1
N	7	7	0	5	7	+2	7	7	0
O	5	6	+1	5	6	+1	7	7	0
P	2	7	+5	7	7	0	7	7	0
Q	6	6	0	5	5	0	7	7	0
R	7	7	0	7	7	0	7	7	0
S	6	6	0	6	6	0	7	7	0
T	6	6	0	4	4	0	6	6	0
U	7	7	0	4	4	0	7	7	0
V	5	6	+1	4	5	+1	6	6	0
Total	108	127	+19	110	117	+7	143	143	0

(cont'd)

Table 8 (cont'd)

Subject	Item 22			Item 23			Item 24		
	Pre-test	Post-test	Change	Pre-test	Post-test	Change	Pre-test	Post-test	Change
A	5	4	-1	4	4	0	3	5	+2
B	7	7	0	7	7	0	2	4	+2
C	4	4	0	4	5	+1	3	3	0
D	4	5	+1	4	7	+3	4	4	0
E	1	1	0	4	4	0	4	3	-1
F	7	6	-1	2	5	+3	4	4	0
G	1	4	+3	7	7	0	3	4	+1
H	6	7	+1	7	7	0	2	4	+2
I	6	6	0	6	6	0	4	4	0
J	5	5	0	7	7	0	5	4	-1
K	4	4	0	7	6	-1	1	4	+3
L	4	2	-2	6	7	+1	2	4	+2
M	7	6	-1	7	7	0	4	4	0
N	7	7	0	6	6	0	1	2	+1
O	7	7	0	7	7	0	4	7	+3
P	7	7	0	7	7	0	5	4	-1
Q	4	5	+1	6	5	-1	3	4	+1
R	7	7	0	7	7	0	4	5	+1
S	4	5	+1	7	7	0	4	4	0
T	6	6	0	6	6	0	4	4	0
U	7	7	0	7	7	0	6	4	-2
V	4	6	+2	5	6	+1	4	2	-2
Total	114	118	+4	130	137	+7	76	87	+11

(cont'd)

Table 8 (cont'd)

Subject	Item 25		
	Pre-test	Post-test	Change
A	2	4	+2
B	6	7	+1
C	5	3	-2
D	6	4	-2
E	5	3	-2
F	7	6	-1
G	3	5	+2
H	6	7	+1
I	5	6	+1
J	6	5	-1
K	4	4	0
L	3	4	+1
M	5	6	+1
N	3	4	+1
O	6	6	0
P	6	7	+1
Q	4	6	+2
R	7	7	0
S	6	7	+1
T	4	6	+2
U	6	7	+1
V	4	5	+1
Total	109	119	+10

TABLE 9

PRE-TEST AND POST-TEST SAMPLE RESULTS FOR INVENTORY ITEMS

	Before	Rank	After	Rank	Change	Rank
1	93	17	89	21(a)	-4	25
2	72	23(a)	97	19	25	1
3	105	14(a)	115	14	10	10(a)
4	68	25	85	24	17	5
5	87	18	105	17	18	4
6	77	21	98	18	21	2
7	72	23(b)	84	25	12	7
8	126	5(a)	131	5(a)	5	17(a)
9	124	7	126	9	2	21
10	105	14(b)	111	15	6	15(a)
11	129	4	128	7	-1	23(a)
12	101	16	106	16	5	17(b)
13	126	5(b)	134	3	8	12
14	86	19	89	21(b)	3	20
15	115	9	121	10	6	15(b)
16	118	8	132	4	14	6
17	79	20	90	20	11	8(a)
18	132	2	131	5(b)	-1	23(b)
19	108	13	127	8	19	3
20	110	11	117	13	7	13(a)
21	143	1	143	1	0	22
22	114	10	118	12	4	19
23	130	3	137	2	7	13(b)
24	76	22	87	23	11	8(b)
25	109	12	119	11	10	10(b)

It should be noted that in items such as 11, 18 and 21, the pre-test attitude score is extremely high. Thus, while these items continue to score highly in post-test results, they hold a low rank in measurement of score change.

While all items sought to measure attitude to novels and novel reading, results indicate that response, both by the sample as a whole and by the individual subject (see Table 8) varied from item to item. What follows is a brief consideration of possible reasons for score change in each of the twenty-five items.

1. "In school, we study too many/too few novels.

Pre-test	Post-test	Change
93	89	-4

When compared with pre-test scores, post-test scores on this item show the largest decrease of all inventory items. The fact that the sample had just completed a ten-week programme based exclusively on novel reading seems likely to have played a role in the lower post-test returns. It should be noted, however, that only eight of the twenty-two subjects reported lower figures for this item.

2. "Outside class, I never/very often talk with my friends about stories I've read."

Pre-test	Post-test	Change
72	97	+25

Post-test figures for this item show the greatest sample gains of any item in the inventory. The programme clearly had a positive impact on subjects, and this carried beyond the limits of the classroom. Desire for peer guidance in reading choice, as well as increased enthusiasm for the materials themselves, may well have played a role in this increase.

3. "I think people who read novels tend to be very boring/very interesting."

Pre-test	Post-test	Change
105	115	10

While pre-test scores averaged close to five on the seven-point scale, post-test returns for this item showed a markedly more positive attitude towards "novel-readers." To some degree the increase might be explained by the fact that subjects, after the programme, saw themselves as "novel-readers" and were naturally reluctant to label themselves as uninteresting people. More important, however, is the fact that they viewed such people, whether themselves or others, with increased interest.

4. "This summer, I will probably read no novels/many novels."

Pre-test	Post-test	Change
68	85	17

Again, the sample score shows considerable increase in post-test results. This is significant, in that the item

assesses the extent to which subjects see novel-reading as a worthwhile activity during a traditionally non-school-activity time period. It should be noted, however, that while the increase is seventeen points, the pre-test sample score for this item is the lowest of all inventory items.

5. "Reading a novel is never/always the best form of entertainment that can be obtained cheaply."

Pre-test	Post-test	Change
87	105	18

Post-test figures for this item registered one of the four largest gains in the inventory. Only two subjects scored less positively in the post-test inventory, and one of these moved from seven on the scale in pre-test to six in post-test. Clearly the programme helped the sample to see that reading can be a source of entertainment or enjoyment, and that it is financially accessible. This is particularly noteworthy, in that this developed perception of the novel as something to be enjoyed rather than endured or analysed was one of the major aims of the programme.

6. "Given the choice, I would always/never look through a friend's record collection before looking through his collection of novels."

Pre-test	Post-test	Change
77	98	21

This item scored the second largest increase of any item in the inventory. Since subjects were asked to choose between interest in novels and interest in a common and soci-

ally acceptable teenage pastime--music--the increase is all the more significant.

7. "If I had ten dollars, I would never/always spend part of it buying a paperback novel."

Pre-test	Post-test	Change
72	84	12

Increase for this item indicates a small but important positive shift in sample attitude. The item examines subject willingness to spend money on novels, thus asking for practical proof that subject interest in novel reading is real. It should be noted that of eight subjects registering no change in attitude, one remained constant at a score of six, and three at a score of seven on the scale.

8. "Reading novels is always/never a total waste of time."

Pre-test	Post-test	Change
126	131	5

A small increase was registered by the sample for this item. This was perhaps due in part to the high pre-test sample score. The item ranked fifth in both pre-test and post-test scores for all items. Subjects appear to have been aware to a considerable extent before the programme that novel-reading has worth, with the programme heightening this awareness to a very minor extent.

9. "When someone starts talking about a novel he or she has read recently, I'm usually very bored/very interested."

Pre-test	Post-test	Change
124	126	2

The very small increase for this item would seem to contradict findings for Item 2, which examined the amount of subject discussion of books outside class, and which scored the greatest sample increase of any inventory item. However, this may be explained to some extent by the fact that pre-test sample score was once again high, with fifteen subjects registering a score of six or seven on the scale. Thus in the majority of cases significant increase was difficult or impossible.

10. "People who buy novels are wasting their money/spending wisely."

Pre-test	Post-test	Change
105	111	6

The sample showed only a small positive gain for this item, with both pre-test and post-test sample scores ranking fourteenth. Since the pre-test sample score was not markedly high in this case, it would appear that subject attitude was largely unaffected by the programme in this instance.

11. "Being a member of the public library is a waste of time/a very good idea."

Pre-test	Post-test	Change
129	128	-1

Change for this item was one of the three lowest in the inventory. The fact that novels were readily available during the programme may have contributed to the sample's image of the library as being irrelevant. High pre-test

scores, however, probably played a more important role. Fourteen of the twenty-two subjects scored seven on the scale for this item in pre-test returns, making any increase for them impossible.

12. "If a person can do something else and chooses to read a novel, he is probably very stupid/very intelligent."

Pre-test	Post-test	Change
101	106	5

Despite the fact that the pre-test sample score is not unusually high, subjects showed very little gains for this item. Subjects may have realized that novel reading is not necessarily an indication of either intelligence or stupidity. In both pre-test and post-test results, subjects scored on average between four and five points on the scale.

13. "If all the novels in the world were burned, people would get along far better/suffer a great loss."

Pre-test	Post-test	Change
126	134	8

Here again, sample score change was small. To some degree, this is attributable to the fact that fourteen subjects scored six or seven on the scale in pre-test inventory returns, thus limiting the possibilities of marked sample change. Subjects, however, do appear to have been aware at the programme's commencement that novels have considerable intrinsic value. The programme itself appears to have enhanced this awareness to only a minor extent.

14. "When I get a job, I hope it has nothing to do with books/a great deal to do with books."

Pre-test	Post-test	Change
86	89	3

Change in this item was negligible, and sample scores remained low in both pre-test and post-test results. Clearly, the programme did little to alter subject career plans to the point where they wished to work with books. Subject score average for both pre-test and post-test inventories on this item remained at a neutral four on the scale.

15. "People who read a lot are usually very childish/very mature."

Pre-test	Post-test	Change
115	121	6

This item also shows little positive increase. While pre-test scores are reasonably high, the potential for development of positive attitudes towards the maturity of "readers" did not materialize. The programme did little to change subject views which remained constant at an average between five and six on the scale.

16. "Most people who spend leisure time reading novels always/never do so because they are trying to show off."

Pre-test	Post-test	Change
118	132	14

Despite a fairly high pre-test sample score, this item registered substantial positive change. Prior to the programme, subjects appear to have been aware that novels

can be a source of genuine interest for at least some people. The programme strengthened this belief to a considerable extent, partly no doubt through the subjects' own experience with reading during the programme and partly through observation of their peers. The fact that fourteen subjects registered a pre-test score of six or seven on the scale makes the sample gains for this item even more noteworthy.

17. "Compared to most novels, most shows on TV make a lot more sense/much less sense."

Pre-test	Post-test	Change
79	90	11

Subjects registered some positive change for this item. To some extent, the programme appears to have helped convince subjects that novels do "make sense"--presumably when compared with their experience of the real world. It should be noted, however, that the pre-test sample score was quite low, being ranked twentieth. Post-test sample score for the item, despite the eleven points increase, ranked twentieth also.

18. "Reading novels can benefit nobody/everybody."

Pre-test	Post-test	Change
132	131	-1

The sample scored this item one point lower in post-test than in pre-test, making it one of the three items from the inventory which register negative change. This was per-

haps due in part to the very high pre-test sample score--the second largest of all inventory items. Thirteen subjects registered a score of six or seven on the scale in the pre-test inventory, thus helping minimize the possibility of positive change in post-test returns. Subjects clearly understood the merits of novel reading prior to the programme, and this understanding remained largely unchanged.

19. "If I had never read a novel in my life, I would probably be a lot better off/a lot worse off."

Pre-test	Post-test	Change
108	127	19

Positive change in post-test results for this item was third largest for any item in the inventory. Subject appreciation of the value which novel reading can bring to their lives appears to have been considerably heightened in the course of the programme. This is significant in that the emphasis in the item's wording is more on the lasting effects of novel reading rather than on its simple entertainment value.

20. "People who read a lot of novels are usually all mixed up/very clear thinking."

Pre-test	Post-test	Change
110	117	7

Positive sample change for this item, as for Items 12 and 15 which examine a similar aspect of subject attitude,

is small. Average subject score for the pre-test inventory on this item was five on the scale, and it changed little as a result of the programme. Clearly, subjects tended to have a reasonably favourable view of readers, but refused to see such people as necessarily outstanding intellectually.

21. "If I were a parent and saw my child interested in reading novels, I would be very disappointed/very pleased."

Pre-test	Post-test	Change
143	143	0

Findings for this item are interesting in that sample scores are precisely the same in both pre-test and post-test results. In addition, the score is the highest of all inventory items in both pre-test and post-test results. With an average subject score of six on the scale, the sample indicated very strongly that they were capable of understanding parental pleasure in the presence of a "reading" child. Since this pleasure might reasonably be assumed to stem from interest in the child's academic career, subjects appeared to have faith that such a link between interest in novel reading and success in school did in fact exist. This faith remained unaffected by the programme.

22. "If I got a novel for my birthday or at Christmas, I would be very disappointed/very pleased."

Pre-test	Post-test	Change
114	118	4

Sample score showed a small increase for this item. Pre-test scores averaged just over five on the scale, indicating a reasonably positive attitude towards receiving a novel as a gift. The relatively insignificant change in post-test scores might result from subject realization that a paperback novel is a very inexpensive gift, easily within the subject's own purchasing power, and thus lacking the quality of "specialness" associated with a birthday or Christmas gift.

23. "I think public libraries are always/never a waste of taxpayers' money."

Pre-test	Post-test	Change
130	137	7

Sample change for this item is also relatively minor. Here again, pre-test scores were high, with eleven subjects scoring seven on the scale and five subjects scoring six, making outstanding positive change virtually impossible. This corresponds closely with pre-test results for Item 11, which also examines subject attitude to libraries. Subject attitude in most cases seems to have been highly positive prior to the programme, and to have been reinforced very slightly by the programme.

24. "When they talk about the enjoyment to be had from reading, teachers usually exaggerate/under-rate."

Pre-test	Post-test	Change
76	87	11

Findings indicate that sample attitude towards this item was rather more positive after the programme. It should be noted, however, that the pre-test sample score is one of the lowest for any item, ranking twenty-second, and that it ranks even lower--at twenty-third--in post-test returns. The programme would appear to have influenced the subjects' faith in the teacher's word regarding reading and enjoyment, but not markedly so.

25. "If my parents told some visitors that I read a lot of novels, I would feel insulted/complimented."

Pre-test	Post-test	Change
109	119	10

Change for this sample was also relatively slight, but pre-test sample score indicates a quite positive initial attitude. To a small degree, the programme appears to have developed more positive attitude regarding self-image as a "reader." There is an interesting contrast between this item and Item 21, which also examines a child-parent relationship, but with the subject in the role of parent rather than child, as in this item. Whereas response to an item such as Item 21 regarding other young people and reading is strongly positive, it tends to fall when the same kind of question is directed at the subject himself.

Response Related to Amount of Reading

Table 10 presents change for the sample between pre-test and post-test scores on Items 1, 4, 15, 20 and 25 from

the inventory. These items investigated sample attitude towards reading of large amounts of fiction.

TABLE 10

FREQUENCY AND PERCENTAGE OF ATTITUDE CHANGE SCORES ON SELECTED ITEMS (EXTENSIVE FICTION READING)

Item Number	Number of Subjects			Percentage of Sample		
	Positive	Unchanged	Negative	Positive	Unchanged	Negative
1	7	7	8	31.81	31.81	36.36
4	11	9	2	50.00	40.90	9.09
15	7	12	3	31.81	54.54	13.63
20	9	9	4	40.90	40.90	18.18
25	14	3	5	63.63	13.63	22.72
Category Score	48	40	22	43.63	36.35	19.39

Findings for Item 1 indicate that a greater numer of subjects increased in negative feelings towards the amount of fiction studied in school than remained unchanged or developed more positive attitudes. Almost two-thirds, however, were either unchanged or more positive in their attitudes towards the number of novels studied in the classroom.

Data for Item 4 show the programme as having a positive effect on exactly half of the sample's intentions regarding the

amount of reading planned for the summer. Almost as many registered no change, however, with a very small number showing decreased reading plans.

According to the findings for Item 15, the programme had no effect on the attitude of a majority of subjects towards people who read a great deal. Rather less than one third expressed increased respect for the maturity of such people, with a small minority indicating decreased respect.

Item 20 explores subject attitude towards the clear-thinking ability of people who read a great deal of fiction, and findings indicate a similar trend to Item 15. A small number of subjects held such people in lower esteem after the programme than before. The large majority, however, showed unchanged or increased respect for the mental powers of such people, with numbers evenly divided between the two views.

Whether subjects would feel insulted or complimented if a parent remarked on the large amount of reading they did is investigated in Item 25. Findings show a clear majority feeling more positively towards such remarks at the completion of the programme than at its commencement. Less than one quarter of subjects indicated a more negative attitude towards such parental comment.

Overall findings show that more than 40 percent of subjects registered more positive scores on items investigating attitude to reading a large number of novels. Over 35 percent, however, showed no change, while less than 20 per-

cent indicated more negative attitudes.

Response Related to Discussion of Reading

Table 11 presents the change between pre-test and post-test scores for Items 2, 9 and 24. These items sought to explore the attitude of subjects towards informal discussion of fiction.

TABLE 11

FREQUENCY AND PERCENTAGE OF ATTITUDE CHANGE SCORES ON SELECTED ITEMS (INFORMAL DISCUSSION OF FICTION)

Item Number	Number of Subjects			Percentage of Sample		
	Positive	Unchanged	Negative	Positive	Unchanged	Negative
2	13	6	3	59.09	27.27	13.63
9	8	10	4	36.36	45.45	18.18
24	10	6	6	45.45	27.27	27.27
Category score	31	22	13	46.96	33.33	19.69

The findings for Item 2 indicate that a majority of subjects discussed novels they had read more frequently after the programme than before. Just over one quarter of the sample remained unaffected in this regard, while less than one fifth reported decreased book conversation.

The effects of the programme on sample interest in listening to someone else talk about a book he has read are reported in Item 9. Findings indicate that almost half of the subjects were unaffected by the programme in this respect. Of the remainder, however, twice as many expressed increased interest in listening to such a person as showed decreased interest.

Item 24 reports change in the extent to which subjects accept the teacher's word regarding the enjoyment to be found in reading fiction. Findings show that almost half of the sample expressed increased faith in teacher estimation of reading pleasure. The remainder were equally divided between those unchanged in their views and those with decreased trust in the teacher's word on this matter.

Findings indicate that post-test scores for the category were more positive in over 45 percent of cases. Exactly one third of the sample remained unchanged in attitude while less than 20 percent reported more negative attitudes.

Response Related to Reading in Terms of Self and Others

Table 12 presents registered change in sample response to those inventory items exploring attitude to reading in connection with self, and items exploring attitude to reading in connection with others.

Findings indicate that the programme had little negative effect on student attitude to reading, either in connec-

TABLE 12

FREQUENCY AND PERCENTAGE OF ATTITUDE CHANGE SCORES ON INVENTORY ITEMS IN TERMS OF SELF AND OTHERS

Referent	Item Numbers	Number of Responses			Percentage of Responses		
		Positive	Unchanged	Negative	Positive	Unchanged	Negative
SELF	1,2,4,6,7,9, 14,19,22,25	95	88	37	43.18	40.00	16.81
OTHERS	3,5,8,10,11, 12,13,15,16, 17,18,20,21, 23,24	115	152	63	34.84	46.06	19.09

tion with self or with others. There was a greater growth in positive response towards reading and self than reading and others, but a substantial percentage of responses showed no change under both headings.

Change in Sample Attitude to Fiction Reading

Table 13 shows pre-test and post-test inventory figures and their analysis using the Wilcoxon signed-rank method.

The findings indicate that the programme had a highly significant positive effect on the attitude of the sample to fiction.

TABLE 13

WILCOXON ANALYSIS OF PRE-TEST AND POST-TEST RESULTS

Subject	Score Before	Score After	Difference	Rank
A	109	121	12	8.5
B	134	163	29	22
C	102	111	9	6
D	117	114	-3	3.5
E	110	88	-22	19.5
F	124	126	2	2
G	79	98	19	17.5
H	116	128	12	8.5
I	109	119	10	7
J	133	132	-1	1
K	117	134	17	14
L	106	109	3	3.5
M	128	146	18	15.5
N	105	123	18	15.5
O	125	147	22	19.5
P	138	157	19	17.5
Q	108	123	15	12
R	139	154	15	12
S	129	144	15	12
T	112	126	14	10
U	155	180	25	21
V	105	97	-8	5

Negative -- 29 Positive -- 224
Change in attitude is significant at .01 level.

Summary

The programme appears to have had a more significant effect on student discussion of fiction, on student reading intentions for the summer and on student self-image as readers than on any other aspects of their attitude to fiction.

The data also indicates that in spite of freedom of choice, student selection of books and activities was highly limited. Book-choice appears to have been influenced by peer opinion, with six titles read by more than one quarter of all students. There is also some indication that reading tends to follow strands, with all three Zindel novels ranking highly in number of readings, and a great number of the most popular books featuring a teen-age protagonist. Subjects also showed a strong tendency to choose shorter works and works for which there were duplicate and triplicate copies available.

Chapter V

SUMMARY AND CONCLUSION

This study sought to establish the effects of a teen-age fiction programme on the attitudes to fiction of a Grade 10 General class. The sample used in the study consisted of twenty-two Grade 10 General students of St. John's High School and was conducted between April and June of 1974.

Subjects had access to a classroom collection of 111 works consisting largely of teen-age novels with some biography of a narrative nature added. Over a ten-week period, each subject was required to read a minimum of seven novels, and to present a completed project on six of these works. Projects were drawn from a list of thirty-five, divided into Written, Visual, and Oral and Dramatic categories.

Attitude change was measured using a twenty-five item inventory administered at the programme's commencement and again at its conclusion. Inventory items investigated subject attitude to reading in quantity, to discussion of reading, and to reading in terms of self and others, with considerable overlap between these categories. Inventories were coded in order that individual score change might be measured, and total sample results were analysed using the Wilcoxon signed-rank method.

Findings

Several limitations must be kept in mind when inter-

preting the findings:

1. Findings have application only to the sample involved in the study.
2. The results may have been partly a response to the personality of the instructor.
3. Measurement of change in sample attitude was subject to the limitations of the inventory method, which did not permit free response by subjects to questions posed. Further, the lack of reliability and valid information on the instrument imposes limitations on generalization tenable from the findings.
4. The programme consisted of an unbroken sequence of fiction reading, extending over a ten-week period. While minimizing the possibility that extraneous factors were responsible for change, the sustained nature of the experimental situation may have resulted in a sense of surfeit and consequent distaste for some subjects.
5. The preponderance of girls in the sample make-up is likely to have affected at least some of the findings--for example, the selection of titles and the attitude towards self and others as "readers."

Analysis of results was conducted on the bases of choice of titles and activities, response to amount of reading, to discussion of reading, to reading in terms of self and

others, and to all of these together.

Choice of Activities and Titles

Findings indicated that students made wider use of written activities than either visual or oral and dramatic activities. Only one third of the available oral and dramatic activities were sampled by subjects. Of all activities, however, Item 8 of Oral and Dramatic Activities--a thirty/sixty second radio/TV commercial--was most popular with the sample, being chosen on twenty-five occasions. A WANTED poster for a main character--Item 6--was the most popular written activity, followed by Item 1--a diary as kept by a character from the novel--and Item 8--a poem based on the novel. In the Visual Activities category, an original cover for the book (Item 5), a poster advertising the book (Item 1) and an illustration of significant objects from the novel (Item 8) were the three most frequently chosen activities.

Consideration of novels read revealed that almost one half of the classroom collection remained unread by anyone at the programme's conclusion. Titles of less than two hundred pages in length accounted for 79.03 percent of all reading done, and works of more than three hundred pages were, with two exceptions, totally disregarded by the sample. A total of thirty-eight titles were read by more than one subject, but only eight titles by more than four subjects. Two books--MY DARLING, MY HAMBURGER and THE OUTSIDERS--were read by exactly

half the subjects. Of the twelve most popular books, eight featured a teen-age protagonist. With one exception, the twelve most popular titles were less than two hundred pages in length. Duplicate or triplicate copies were available for nine of those twelve works. Two authors--Paul Zindel (with three titles) and John Neufeld (with two titles)--featured in the eight most popular works.

"Amount of Reading" Results

When results for the five items measuring sample attitude to fiction reading in large quantities was measured, an appreciable overall gain was shown. Outstanding in this respect was Item 25, which examined sample response to parental comment on the large amount of reading engaged in by the subject. At the programme's conclusion, almost two thirds expressed an increased sense of pleasure at such remarks. On the other hand, response to Item 15, investigating subject attitude to other people who read a great deal, showed well over one half of sample response unchanged. The highest percentage of negative response in this category showed for Item 1, with over one third of the sample feeling less positively toward the amount of fiction studied in high school. This was the only item from the "Amount of Reading" category for which negative response showed a greater growth than positive response.

"Discussion of Reading" Results

For the three items investigating attitude to discussion

of reading, nearly one half of the sample registered overall positive gains at the programme's conclusion. Just under one fifth were more negative in their attitudes, and exactly one third registered no change.

Greatest gains in this category were seen in Item 2, which sought to measure outside-class discussion of reading by the sample. Well over one half of the subjects reported increased discussion on this item. The largest negative reaction occurred in Item 24--student faith in the teacher's word regarding the pleasures of reading--with over one quarter registering decreased trust. The same number, however, remained unchanged, and almost one half showed increased faith. The programme showed least effect in this category for Item 9 which examined subject attitude to listening while someone else talked about reading. Almost one half remained unchanged in their views on such people.

"Reading in Terms of Self and Others" Results

When all inventory items were divided into two categories--one relating to reading and self, the other to reading and others--findings indicated that subjects felt more positively towards reading as related to self. In both categories, however, a substantial number--over 40 percent--showed no change. Less than one fifth expressed increased feelings of negative reaction towards either category.

Total Inventory Results

When analyzed using the Wilcoxon signed-rank method, inventory findings showed the programme as having a highly significant effect on sample attitude to the reading of fiction.

Summary of Findings

1. Post-test inventory results showed varying change from item to item. Greatest positive change occurred in Item 2--"Outside class, I never/very often talk with my friends about stories I've read"--while greatest negative change was reported for Item 1--"In school, we study too many/too few novels." Because of high scoring in pre-test inventories, several items registered low positive change in post-test returns, although subject attitude as expressed through these items remained strongly positive.

2. Subjects showed considerable improvement in their attitude to reading large quantities of fiction. The largest single gain was registered in attitude to parental comment on this matter. Almost two thirds of the sample felt more positively towards such comment at the programme's conclusion. The largest single negative reaction showed in terms of attitude to the amount of fiction studied in the classroom, with over one third feeling less positively at the end of the programme.

3. Subject attitude to discussion of reading showed similar gains. The most significant positive change in this category occurred for the item measuring frequency of outside-class discussion of novels read, with well over half reporting increased discussion. Over one quarter of the sample, on the other hand, reported decreased faith in the teacher's word regarding the pleasure to be found in reading.

4. Subjects felt more positively towards reading in terms of self than reading in terms of others. A considerable number showed no change of attitude for either category.

5. Subjects did not explore all the offered activity alternatives. Oral and dramatic activities were least widely sampled, with only one third attempted in the course of the programme; but an oral and dramatic activity--Item 8--was the most frequently chosen single activity. In all categories, activities requiring greater expense of effort and interpretation were avoided.

6. Two books--MY DARLING, MY HAMBURGER and THE OUTSIDER--were read by half of the class, while three titles by Paul Zindel and two by John Neufeld featured in the eight most popular titles list. Eight of the twelve most-read books had a teen-age protagonist.

7. Works of less than two hundred pages constituted more than three quarters of all reading selections, and works

of more than three hundred pages were selected on two occasions only.

8. Of the twelve most popular titles, eleven were less than two hundred pages in length, and duplicate or triplicate copies were available for nine of the twelve.

9. Analysis of inventory results using the Wilcoxon method showed a highly significant change in sample attitude to reading fiction.

Conclusions and Implications of the Study

All considerations of the results of this study must be conducted with two factors in mind: the small number of students involved in the programme, and the fact that nineteen of the twenty-two students were girls. The first of these factors clearly limits the reliability of the programme's findings. The second factor may well be responsible for several trends in the findings--for example, the sense of pleasure in parental comment on reading habits.

Though overall results for items relating to amount of reading showed a growth in positive attitudes, there was significant variation between items. A substantial number of subjects registered an increasedly negative attitude towards the amount of fiction studied in school. This may have been due to the sustained nature of the programme over ten continuous weeks. A more intermittent programme--perhaps twice per

week over a four-month period--might help avoid the danger of surfeit.

Items exploring student attitude to those who read a great deal show the programme as having no effect on a large portion of the sample. To combat this, some effort might be made to stress the fact that reading can and should be part of a normal person's life. While students showed an increased satisfaction in their self-image as readers of large amounts of fiction, they appear to need help in viewing other readers in a similar way. An assignment which required students to research favourable quotations concerning reading (preferably from modern writers such as Carlsen and Frost) and then to display these on a "Why Reading Makes Sense" bulletin board might prove valuable. Again, when students choose to write a brief biography of an author, emphasis might be laid on the author's (presumably positive) attitude to books and reading.

In terms of discussion of reading, the programme again showed considerable gains. Almost half of the subjects, however, remained unchanged in attitude towards listening to another person speak of the reading he has done. The fact that no specific time in the programme was set aside for informal discussion of books read may have been partly responsible. Future programmes of this nature should seek to include and promote this important part of reading enjoyment.

More than half of the subjects were unaffected or more negative in their trust of the teacher's word regarding the

pleasures to be found in reading. This may have been due to the instructor's over-enthusiastic recommendation of individual titles. Care should be taken not to "over-sell" novels. Appreciation is likely to grow more naturally where the student discovers merit for himself.

Regarding reading in terms of self and others, a substantial number of students remained unchanged in attitude towards others who read. This fact again underlines student need for help in seeing "reading" people as at least as interesting as non-readers. Findings indicate that the programme itself caters to this need to some extent, but more direct efforts--such as those already outlined--are clearly required.

Student selection of activities showed considerable self-limitation, particularly in group-work under the Oral and Dramatic heading. This may have been due to student apprehension in the face of a non-traditional programme, with safety sought in the more traditional and individual assignment. The amount of time and co-operative effort involved in most oral and dramatic activities may also have played a part, since the shortest of these, Item 8--a thirty/sixty second commercial for the novel--was extremely popular. Future programmes of this kind might aim to provide a larger measure of instructor advice and encouragement in this area. For example, students might be required to embark on one or more Oral and Dramatic activities at an early stage in the programme. In this way, initial timidity could be overcome and the way opened to the insight and

sense of achievement attainable through such co-operative work.

In both written and visual activities, students tended to avoid those projects which required extended effort and/or time. Posters and original covers for the book were frequently produced, as were drawings of objects from the novel, diaries kept by a character, and poems based on the novel. Ideally, these activities also should have displayed thought and insight, but it was possible to produce passable work without prolonged consideration. Items requiring a greater degree of interpretation--for example, changed viewpoint, various settings, character comparison--were ignored. More frequent attention to such interpretative projects might be encouraged by seeking to include the discussion of such matters in the time set aside for oral exchange between students. Teacher tact is essential in such promotion, however, for while thought and interpretation of what has been read is desirable, it must not be achieved at the cost of reading enjoyment.

The fact that two authors have a combined total of five titles in the list of twelve most popular works would appear to support Eliot's contention that young readers easily fall under the spell of a "powerful personality." To ensure that they are not "dominated by any one, or by any small number,"[1] instalment

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[1] T. S. Eliot, "Religion and Literature," The Great Critics (3rd ed., eds. J. H. Smith and E. W. Parks; New York: W. W. Norton and Co., 1951), p. 726.

provision of titles might be arranged, adding to the classroom collection in the light of an author or novel category's proven appeal.

Owing to the uneven distribution of the collection over the different categories of novel length, conclusions based on novel choice must necessarily be tentative. However, findings concerning the twelve most popular titles and reading selections over-all show a considerable preference for shorter works. The fact that works of this length constituted over 60 percent of titles available explains this tendency in part, but choice of such titles represents a much larger percentage of all reading. It would appear that many young people do find lengthy works intimidating. This inhibition might be combated by utilizing counter-balancing tendencies such as student desire to read other works by an author they have enjoyed or to read works with whose protagonists they can easily identify. Considerable care should be exercised, however, lest students feel they are being pressured into reading works of sustained length for which they are not yet prepared. In quantity as in quality, the novel must match the student's stage of development.

Titles for which duplicate or triplicate copies were available featured prominently in the list of twelve most-read works. The greater availability may in part have accounted for this trend, but not fully, as many other works for which duplicate and triplicate copies were available received little or no attention. The choice of friends, and the desire to work

with these friends on a related project--especially the preparation of a brief commercial for the novel--seem more likely to have been influencing factors. Whatever the source of this trend, some effort should be made to accommodate this tendency towards small-group "reading in common" within the individualized programme. This might be achieved by adding to the classroom collection as title popularity emerges, or by encouraging small groups of students to buy their personal copies of the titles in question. Such provision would in turn make informal student discussion of reading more possible and profitable.

Almost half of the classroom collection of novels remained unread throughout the programme. It seems likely that this was a product of peer-opinion, as findings show a small number of books read by a large percentage of the class. The fact that eight of the twelve most-read books featured a teen-age protagonist may have been due in part to the predominance of this type of novel in the classroom collection; but it does seem likely that the pattern in part vindicates Carlsen's belief that fiction is attractive because it "expands life." Through identification with young people like himself, the student was able to experience vicariously and thus begin to develop "a world view that gives him a perspective beyond the life he actually lives."[2]

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[2]G. Robert Carlsen, Books and the Teen-age Reader (rev. ed., New York: Bantam Books, 1971), pp. 1-2.

Results overall likewise lend support to Carlsen's insistence that reading materials must match stage of development. Given a selection of novels which meet their current interests, students can change in their attitude to fiction reading. The limited appeal of related activities suggests that teachers must seek additional and alternative methods for encouraging students to think and express themselves on the reading they have done. Further attention to oral exchange, and perhaps greater encouragement of dramatic work should help overcome student reluctance to engage in such reflection.

In sum, then, the study suggests that extensive reading of teen-age fiction has a valuable part to play in the English programme at this level. By placing enjoyment before analysis, as Frost has urged, it can help students to see fiction as something worthwhile and meaningful. It can provide a background of reading experience for the student to bring to the intensive study of more traditional works. It can arm him with standards for comparison and judgment. And it can help him to an important realisation regarding the nature of reading which the intensive, traditional study of literature alone will not promote:

> Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.[3]

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[3]Francis Bacon, "Of Studies," Essays (London: J. M. Dent, 1906), p. 150.

Implications for Further Research

The findings and trends of this study indicate that through extensive reading student attitudes towards fiction reading can be improved. Further studies might attempt to assess whether such students also develop improved skills in judging the literary worth of teen-age novels they have read.

The present study, suitably changed, could be replicated at higher grade levels, to assess whether extensive exposure to modern adult novels results in a positive change towards more mature fiction.

Since the ability to spell most words comes not from deliberate memorization but rather from familiarity with the word and its printed appearance, an attempt might be made to establish the effects of extensive fiction reading on spelling performance. Further research might likewise seek to investigate the effect of such a programme on writing ability. Here again, familiarity with models of competent expression would seem likely to exert some influence on the student's writing performance.

The effects of such a programme on reading speeds might also be explored. Given a greater familiarity with the printed word, it might be hypothesized that reading speeds would increase. The correlation between reading speed and interest level might likewise reward more detailed study.

Further research is needed to establish whether exten-

sive reading of teen-age novels enhances understanding and appreciation of more mature novels, whether these be treated extensively or intensively. The wider experience of the novel form gained in reading teen-age fiction would seem likely to provide an important background for study of more mature works.

Since all literary forms are by their nature interconnected, further research might aim to determine the extent to which insights and skills gained in the reading of teen-age fiction carry over to the study of such areas as drama and poetry.

As one of this study's primary aims was to establish the basis for a permanent interest in fiction reading, a follow-up study might be conducted into the future reading patterns of such a sample, in terms of quantity and quality of fiction read.

Investigation of the connections--if such exist--between attitude to fiction and such matters as I.Q. rating, academic success, home background and choice of profession seemslikewise worthwhile.

Clearly, then, there are several areas requiring detailed research before the full importance of fiction reading and student attitude to it can be determined. The results of such studies could contain significant implications for the high school English programme.

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APPENDIX A

ATTITUDE INVENTORY

QUESTIONNAIRE

The following pages contain a list of items such as this:

The kind of person I admire most reads novels

Never Very often

1 2 3 4 5 6 7

You are asked to read each item and then circle the number which best indicates your feelings on the matter.

For example, if the kind of person you admire most never reads novels, then you would circle 1, like this:

Never Very often

(1) 2 3 4 5 6 7

If the kind of person you admire most reads a reasonable number of novels, then you would circle 4; if the kind of person you admire most reads novels very often, then you would circle 7; if the person on very rare occasions reads a novel, you would circle 2; if the person doesn't read novels very often, but quite frequently, then you would circle 6; and so on.

This is not a test. There are no right or wrong answers. All that is asked for is an honest response by you to each item.

1. In school, we study

Too many novels Too few novels

1 2 3 4 5 6 7

2. Outside class, I talk with my friends about stories I've read

Never Very often

1 2 3 4 5 6 7

3. I think people who read novels tend to be

Very boring Very interesting

1 2 3 4 5 6 7

4. This summer, I will probably read

No novels Many

1 2 3 4 5 6 7

5. Reading a novel is the best form of entertainment that can be obtained cheaply

Never Always

1 2 3 4 5 6 7

6. Given the choice, I would look through a friend's record collection before looking through his collection of novels

Always Never

1 2 3 4 5 6 7

7. If I had ten dollars, I would spend part of it buying a paperback novel

Never Always

1 2 3 4 5 6 7

8. Reading novels is a total waste of time

Always Never

1 2 3 4 5 6 7

9. When someone starts talking about a novel he or she has read recently, I'm usually

Very bored Very interested

1 2 3 4 5 6 7

10. People who buy novels are

Wasting their money Spending wisely

1 2 3 4 5 6 7

11. Being a member of the public library is

A waste of time — A very good idea

1 2 3 4 5 6 7

12. If a person can do something else and chooses to read a novel, he is probably

Very stupid — Very intelligent

1 2 3 4 5 6 7

13. If all the novels in the world were burned, people would

Get along far better — Suffer a great loss

1 2 3 4 5 6 7

14. When I get a job, I hope it has

Nothing to do with books — A great deal to do with books

1 2 3 4 5 6 7

15. People who read a lot are usually

Very Childish — Very mature

1 2 3 4 5 6 7

16. Most people who spend leisure time reading novels do so because they are trying to show off

Always — Never

1 2 3 4 5 6 7

17. Compared to most novels, most shows on TV make

A lot more sense — Much less sense

1 2 3 4 5 6 7

18. Reading novels can

Benefit nobody — Benefit everybody

1 2 3 4 5 6 7

19. If I had never read a novel in my life, I would probably be

A lot better off — A lot worse off

1 2 3 4 5 6 7

20. People who read a lot of novels are usually

All mixed up — Very clear thinking

1 2 3 4 5 6 7

21. If I were a parent and saw my child interested in reading novels, I would be

Very disappointed — Very pleased

1 2 3 4 5 6 7

22. If I got a novel for my birthday or at Christmas, I would be

Very disappointed — Very pleased

1 2 3 4 5 6 7

23. I think public libraries are a waste of taxpayers' money

Always — Never

1 2 3 4 5 6 7

24. When they talk about the enjoyment to be had from reading, teachers usually

Exaggerate — Under-rate

1 2 3 4 5 6 7

25. If my parents told some visitors that I read a lot of books, I would feel

Insulted						Complimented
1	2	3	4	5	6	7

APPENDIX B

ANNOTATED LIST OF NOVELS

Aldrich, Bess Streeter. A Lantern in Her Hand. New York: Grosset and Dunlap, Inc., 1928. (286 pp.)
The epic story of Abbie, a young girl who heads West as a bride. A devoted wife and mother, she struggles through poverty and the hardships of frontier life. In old age her memories span the distance between a rude sod hut and a prosperous established state. A novel that is timeless in its appeal to teen-age readers.

(B)[1] (D)[2] Anonymous. Go Ask Alice. New York: Avon Books, 1971. (189 pp.)
Alice--a fifteen-year-old girl struggling desperately to escape the poisonous web of drugs. Based on the actual diary of a teen-age drug user, this hard-hitting account gives the reader a glimpse into the hell that is drug addiction.

Armstrong, William H. Sounder. New York: Harper and Row, 1969. (116 pp.)
The bitter-sweet story of a dog called Sounder, the black family to which he belongs, and how love and loyalty overcome injustice and privation. The book from which the outstanding motion picture was made.

Arundel, Honor. Emma in Love. London: Hamish Hamilton, 1970. (159 pp.)
Emma spends a lot of her time by the phone--waiting for a call from Alastair in Glasgow. Nor does the weekend with Alastair and his parents help matters. Emma is desperate to know if the love she feels for Alastair is being returned, and the strain is beginning to tell. An honest and memorable tale of romance.

(U)[3] Asimov, Isaac. Fantastic Voyage. New York: Bantam Books, 1966. (186 pp.)
The fate of the world hangs on the survival of a brilliant scientist suffering from a blood clot on the brain. To save him, four men and one woman

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[1] Biographical material in a narrative framework.

[2] Duplicate copies available.

[3] Left unread by all members of the sample.

are reduced to microscopic size, installed in a tiny atomic submarine--and injected into the scientist's bloodstream. The reader is swept with them as they battle past giant antibodies, move through the heart and struggle up to the skull. A new dimension in science-fiction adventure.

Bach, Richard. Jonathan Livingstone Seagull. New York: Avon Books, 1970. (127 pp.)
The astonishing book that set a best-selling record. Jonathan Seagull: a bird who dared to be different. Refusing to accept the dullness of daily routine. Struggling to soar, to dive--to achieve heights and speeds unknown to his fellows. A warm and simple story of individuality and the price a bird--or man--must pay for it.

(U) Balducci, Carolyn. Is There Life After Graduation, Henry Birnbaum? New York: Dell Publishing Co., 1971. (143 pp.)
The hilarious story of David and Henry, and their first term in college. Strange room-mates, a student riot, girls' apartments, bull-sessions, grass--in an avalanche of experience it all hits them, so that by the time Thanksgiving rolls around, they know the answer to the question the title poses. A smartly-paced story of life in the late teens.

(U) Ball, John. The First Team. New York: Bantam Books, 1971. (146 pp.)
A gripping picture of the U.S.--after Soviet Russia has occupied it. Students who protest are gunned down. Jews are tracked to earth and slaughtered. Against this nightmare of domination, one nuclear submarine and a small band of Americans determined to save their country--or die. A strong and realistic future-story with suspense to spare.

(U) Barrett, William E. The Lilies of the Field. New York: Doubleday and Co., Inc., 1962. (117 pp.)
The story of a soldier and a nun. Homer Smith: six foot two, black ex-army sergeant, checking in at a convent and offering to work for a day. Mother Maria Marthe: a German nun with an iron will, convinced that God intends this soldier to stay much longer, to help her build her church. Between God and Mother Maria, Homer hasn't a chance.

(D) Bell, Margaret E. Watch for a Tall White Sail. New York: William Morrow and Co., 1948. (160 pp.)
The year is 1887, and 16-year-old Florence Monroe takes on the job of housekeeper for her elder brothers on the rocky shores of Alaska. The tedium of tending house and coping with harsh weather becomes transformed when young Belton Craig comes sailing into her life.

(U) Berger, Thomas. Little Big Man. Greenwich, Conn.: Fawcett Publications, Inc., 1964. (447 pp.)
The uproarious, moving story of Jack Crabb, the Superman of the Wild West. Larger than life, he out-fights, out-smarts and out-lives everybody with whom he comes in contact. A rollicking ride through the West as it once was--raw, savage and salty. The book on which the famous movie was based.

Bonham, Frank. Cool Cat. New York: Dell Publishing Co., 1971. (160 pp.)
For Buddy Williams, Little Pie, Cool Hawkins and Rick Smith, life in the black slum of Dogtown is a tooth-and-boot affair. Things get even worse when Blue Eyes Infante and his Machete gang go to work--drug work. A tough, realistic picture of the life of black teen-agers, told with compassion and humour.

(T)[4] Bonham, Frank. Durango Street. New York: E. P. Dutton and Co. Inc., 1965. (187 pp.)
Part of Rufus's parole condition was that he should not join a gang; but in Durango Street, a lone black teenager needs protection--especially when a gang like the Gassers is out to get him. Rufus struggles with his hopes of finding a better life, and his need to stay alive.

Bonham, Frank. The Nitty Gritty. New York: Dell Publishing Co., 1968. (154 pp.)
Born into a poor black slum, Charlie Matthews is determined to get out--quickly. When Uncle Baron hits town with some shady quick-money schemes, Charlie moves in for a piece of the action. A gripping and amusing story of life in the ghetto, and a young man's struggle to overcome his environment. By the author of the best-selling Durango Street.

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[4]Triplicate copies available.

(U) Bradbury, Ray. The Martian Chronicles. New York: Bantam Books, 1950. (181 pp.)
A dramatic glimpse into the future, when Man has begun colonization of Mars. Against the background of a beautiful and terrifying world, men display the age-old qualities of hatred, love and hope. Ray Bradbury science-fiction at its very best.

(B) (D) Braithwaite, E. R. To Sir, With Love. London: The Bodley Head, 1959. (142 pp.)
A young black teacher takes a job in a London slum school, and fights to win the respect of his rock-hard students.

Bronte, Emily. Wuthering Heights. New York: New American Library, 1959. (328 pp.)
As savage in his love as his hatred, Heathcliff struggles to win the heart of Catherine Earnshaw, daughter of the man who adopted him. Against the backdrop of a cloud-swept English moorland, their passion tears and twists to its final tragic flowering. A love story of immense power, strength and beauty.

Buchan, John. The Thirty-nine Steps. London: Hodder and Stoughton, 1915. (138 pp.)
After three months in England, Richard Harnay is bored to distraction and ready to return to South Africa; then small, nervous Franklin Scudder appears with a wild tale of international conspiracy. When Scudder is murdered, the ridiculous becomes real, and Harnay is on the run, with the police and the Blackstone gang on his heels.

(U) Campbell, Hope. Why Not Join the Giraffes? New York: Dell Publishing Co., 1968. (205 pp.)
A look at the life of teen-ager Suzie Henderson, and the unconventional New York family of which she is a reluctant member. Her brother, his rock band, the role of tradition and the role of rebellion all add to the confusion of her existence. A hilarious picture of the life of a teen-ager whose parents are anything but straight.

Christie, Agatha. The ABC Murders. New York: Pocket Books, 1941. (180 pp.)
Hercule Poirot, master-detective, faces one of the most difficult cases of his career--the ABC murderer. Each time, there is a letter stating in advance the location of the crime. And

each time, there is a railroad timetable under the body of the victim. The famous detective struggles against time to solve a mystery that is baffling the nation's entire police force. A vintage Agatha Christie mystery.

(U) Clarke, Arthur C. Childhood's End. New York: Ballantine Books, 1953. (218 pp.)
The chilling tale of a future world that has grown perfect--only to find that perfection holds even greater possibilities for tragedy than the imperfect. One of the great science-fiction books, written by a master hand.

(U) Crichton, Michael. The Andromeda Strain. New York: Dell Publishing Co., 1971. (291 pp.)
An unknown virus is carried back to earth by a research satellite and lays waste an entire town. The medical and scientific resources of the U.S. are mobilized in a desperate struggle to contain its spread before it is too late.

Daly, Maureen. Seventeenth Summer. New York: Pocket Books, 1942. (291 pp.)
Angie Morrow and Jack Duluth. To outward appearances, they are just another dating couple--having Cokes at the drugstore, going for a ride in Jack's beat-up car, visiting the movies. But underneath the everyday surface, they are drawing ever closer together in a way that changes an ordinary summer into something golden and beautiful--and painful. Perhaps the most popular tale of teen-age romance ever written.

(T) Dizenzo, Patricia. Phoebe. New York: McGraw-Hill Book Co., 1970. (120 pp.)
Sixteen-year-old Phoebe is pregnant. Mentally she rehearses breaking the news to her doctor, her boy-friend, her parents; and what their reactions will be. But reality is more difficult than dreams, and Phoebe is very much alone.

Donovan, John. I'll Get There. It Better Be Worth the Trip. New York: Harper and Row, 1969. (158 pp.)
Davy Ross's grandmother dies when he is thirteen, and he and his black dachshund Fred move to New York. There his mother's drinking habits, his new acquaintance Douglas Altschuler, and the heartless city itself all combine to deepen the feelings of loneliness and bewilderment he must somehow come to terms with.

Doyle, Sir Arthur Conan. The Hound of the Baskervilles. New York: Dell Publishing Co., 1959. (224 pp.)

For generations the curse and scourge of the Baskerville family, the dreaded hound of the moors has claimed yet another life. Determined to probe to the heart of the case, Sherlock Holmes and Watson set out to meet and destroy the terrifying beast that lies waiting on the moors. Sherlock Holmes at his unbeatable best.

(U) Dumas, Alexandre. The Count of Monte Cristo. New York: Bantam Books, 1956. (441 pp.)

Set in the turbulent time of Napoleon, the story of Edmond Dantes, a man wrongfully sentenced to life imprisonment. The reader follows his gruelling years in captivity, his astonishing escape from the escape-proof jail, and the terrible revenge he prepares to take on the people who betrayed him. A classic tale of adventure and romance.

Emery, Anne. The Popular Crowd. Philadelphia: The Westminster Press, 1951. (171 pp.)

Sue Morgan had always wanted to be popular. Now, in high school, she's finally one of the In-Crowd--thanks partly to a big brother who is a college football star, and partly to boy-friend Pete Carroll, undisputed leader of the In-Crowd. But when big brother flunks out of college, and Pete's demands grow more insistent, Sue has to choose between popularity and principle.

(D) Eyerly, Jeannette. Bonnie Jo, Go Home. New York: Bantam Books, 1972. (114 pp.)

Bonnie Jo Jackson: a young girl alone in New York, desperately seeking help and advice when she discovers that her pregnancy is too advanced for a simple abortion. A story at once tender and painfully honest, laying bare the agony of coming to terms with an unwanted, yet-to-be-born life.

(T) Eyerly, Jeannette. Drop-out. New York: Berkley Publishing Corporation, 1963. (128 pp.)

Donnie and Mitch: two high school students drawn to each other by the pressures of school, their loveless home life and a growing affection. When they quit school and take off to get married, they find that new problems have moved in to replace the old ones. A believable story told by an author who really understands the way young people think and feel.

Fair, Ronald L. Hog Butcher. New York: Harcourt, Brace and World, Inc., 1966. (201 pp.)
Wilford and Earl, two 10-year-old black boys, witness the criminal shooting of Cornbread, their basketball hero, at the hands of two trigger-happy cops. But the Chicago police maintain that Cornbread was fleeing from a robbery at the time, and they exert a lot of pressure to prevent the truth emerging in court.

Felsen, Henry Gregor. Hot Rod. New York: Bantam Books, 1950. (153 pp.)
In his souped-up jalopy, Bud Crane could hit a sweet, easy 120 m.p.h. And his split-second reactions were as finely tuned as his car's engine. Then, under pressure from his girl-friend and the crowd at school, Bud accepted the challenge to make a record run--and break the law. Action-crammed adventure; a must-read for car fiends.

(U) Forsyth, Frederick. The Day of the Jackal. New York: Bantam Books, 1971. (495 pp.)
Mission: to kill President de Gaulle. Price: half a million dollars. With icy precision, the man code-named Jackal assembles his plan to place one of the world's leaders within the sights of a high-powered rifle. A thrilling story that grips from first page to explosive climax.

(U) Fowles, John. The Collector. London: Pan Books, 1963. (288 pp.)
A young man whose sole interest in life is collecting butterflies falls in love with a girl he has never spoken to. When he decides to kidnap her and add her to his collection, a love story quickly turns into a tale of terror.

(D) (U) Frank, Pat. Alas Babylon. New York: Bantam Books, 1959. (279 pp.)
A nuclear war has ravaged the civilized world, and the survivors huddle together to make a new beginning. But very quickly the age-old patterns of selfishness and heroism begin to re-emerge.

(D) Freedman, Benedict, and Freedman, Nancy. Mrs. Mike. New York: Berkley Publishing Corp., 1947. (284 pp.)
Freshly married, a young Boston girl goes to share in and learn to love the great Canadian wilderness that is her R.C.M.P. husband's territory. An engrossing story of young love growing to maturity through shared adventure and hardship.

(U) Gardner, Leonard. Fat City. New York: Dell Publishing Co., 1970. (189 pp.)
Victims of the slum world in which they grew up, two boys try to punch their way to freedom as boxers. But they have not reckoned with the deceit and corruption of the boxing world.

(U) Green, Hannah. I Never Promised You a Rose Garden. New York: Holt, Rinehart and Winston, 1964 (256 pp.)
The story of a young girl who turns to her mental world of sunlit gods and goddesses, rather than face the hurt and problems of reality With the help of her sympathetic doctor, she struggles to return to the real world and accept its pain.

(B) (T) Griffin, John Howard. Black Like Me. New York: New American Library, 1960. (157 pp.)
The factual report of a white man who dyed his skin black and travelled south, to learn what it means to be a black American today. The humiliations, the unreasoning hatred, the despair--all are honestly reflected in this remarkable work.

(U) Harrison, Harry. Soylent Green. New York: Berkley Medallion Books, 1966. (216 pp.)
The setting is New York in the twenty-first century, and the city's population is 40 million people. Through this cluttered world a detective moves, seeking the answer to one man's baffling death. Gripping adventure, set in the frightening society of the possible future.

(D) Head, Ann. Mr. and Mrs. Bo Jo Jones. New York: Signet Books, 1967. (189 pp.)
Sixteen-year-old July becomes pregnant and marries Bo Jo. As they wait for the baby and struggle to adjust to adult life, they learn what lies beneath the icing on the wedding cake.

(U) Heinlein, Robert A. Beyond This Horizon. New York: Signet Books, 1942. (242 pp.)
Hamilton Felix is outstandingly successful: secure and powerful in a future world freed from sickness and poverty. Then one day he begins to question the value of his life and whether it is worth continuing.

(U) Hemingway, Ernest. The Old Man and the Sea. New York: Charles Scribner's Sons, 1952. (127 pp.)
The beautiful story of an old fisherman, and the day he hooked a giant fish. For hours and days the struggle between the creature's brute strength and the old man's stubborn pride continues--doomed to end only with death for one or the other. Perhaps the most flawless book written by a great modern author.

Henry, Marguerite. King of the Wind. New York: Scholastic Book Services, 1968. (192 pp.)
After years of searching, a young boy finally finds King of the Wind, a glorious stallion once the pride of the sultan's stable. To the boy's horror, the animal has been harnessed, beaten and starved almost beyond the point of recognition. He decides that he must rescue King and restore him to freedom. A simple, moving story for animal lovers.

(U) Hilton, James. Good-bye, Mr. Chips. Toronto: Little, Brown and Co., 1934. (115 pp.)
Old Mr. Chipping, now retired, recalls his many years as a teacher at Brookfield, the thousands of boys he grew to know and love, and the beautiful girl who shared his life for a time.

(D) Hinton, S. E. That Was Then, This Is Now. New York: The Viking Press, 1971. (154 pp.)
In the tough, brutal world of gang-fights and hustlers, sixteen-year-old Bryon's view on life begins to mature. The crunch comes when he must choose between his friend Mark and the things he has come to believe in.

(D) Hinton, S. E. The Outsiders. New York: Dell Publishing Co., 1967. (156 pp.)

For sixteen-year-old Ponyboy, life is a constant struggle: against the middle-class Socs gang, against fear, against the downward drag of the slum world in which he lives. Torn between loyalty to the Greasers gang and his longings for a better life, Pony finds his way to a decision only after he has watched his best friend die.

(U) Holland, Isabelle. The Man Without a Face. New York: J. B. Lippincott Co., 1972. (151 pp.)

The warm story of a fatherless boy who develops an unusual relationship with the man living near his summer home. Where others draw away from the man's grotesquely scarred features, Chuck draws near and discovers the mind and heart beyond the frightening exterior.

(D) Hunter, Kristin. The Soul Brothers and Sister Lou. New York: Charles Scribner's Sons, 1968. (192 pp.)

Black teen-ager Louretta Hawkins loves music, but life in a Northern city ghetto has its sour notes--police harassment, teenage hatred, the threat of violence. When one of the Hawks gang is killed, Louretta has to struggle to accept the words of her friend Calvin: "Nothing ever comes back."

(D) Kata, Elizabeth. A Patch of Blue. Harmondsworth, Middlesex, Eng.: Penguin Books, Ltd., 1961. (172 pp.)

The story of a young girl who is eighteen, beautiful--and blind. Cheated of sight by acid thrown in a fight, Selina has learned to hate the colour black which surrounds her night and day. Then she meets Gordon, a man who teaches her about gentleness and love. The crunch comes when Selina discovers that the most important person in her life is black. . . . A powerful and sensitive love story.

(B) (D) Kaufman, Bel. Up the Down Staircase. London: Prentice-Hall, 1964. (350 pp.)

Young and attractive, Sylvia Barrett takes a teaching job in an inner-city high school; only to find the system cares more about washroom-passes than learning, and her students couldn't care less about either.

(U) Kellogg, Marjorie. Tell Me That You Love Me, Junie Moon. New York: Farrar-Straus, 1968. (191 pp.)

Three friends who meet in hospital decide to live together when they get out. They consider themselves freaks because they are all physically deformed. In time, they conquer the strife and bitterness, to realize that what matters is love and loyalty, rather than what one looks like.

Kerr, M. E. If I Love You, Am I Trapped Forever? New York: Dell Publishing Co., 1973. (203 pp.)
Gawky Dune Stein certainly changed Cayuta High. For one thing, he started an underground newspaper. And for another, he managed to wreck just about every steady romance in the place. Soon the in-crowd who mocked the odd-looking newcomer learned to view him with respect. Especially golden boy Alan and his girl-friend Leah.

(U) Kesey, Ken. One Flew Over the Cuckoo's Nest. New York: New American Library, 1962. (272 pp.)
The mental hospital into which McMurphy swaggers is a grim, life-hating place, ruled by the iron hand of Big Nurse. At first in jest but soon in earnest, McMurphy takes on Big Nurse and all authority in an effort to transform this grey world of fear into one of colour and laughter and life. At once a hilarious and frightening book about mental illness and treatment.

(U) Knebel, Fletcher. Seven Days in May. New York: Bantam Books, 1962. (372 pp.)
The sensational account of a military plot to seize control of the U.S. government. By the time the President is finally convinced of the danger, there are only days left in which to stop a masterplan so carefully worked out that it seems irresistible. A chilling tale of the power of the Pentagon today.

Konigsburg, E. L. From the Mixed-up Files of Mrs. Basil E. Frankweiler. New York: Dell Publishing Co., 1967. (159 pp.)
The refreshing story of Claudia, who decides to run away--temporarily of course--to teach her parents a lesson. With her brother Jamie she moves into a museum, and there she discovers a statue so beautiful she can't go home until she knows who made it. But even the experts don't know the answer to that question. A funny, highly original book.

(U) Krumgold, Joseph. Henry 3. New York: Pocket Books, 1967. (259 pp.)
Henry was a smart kid--very smart. So smart he kept his 154 I.Q. a secret, since it turned off a lot of people. But Henry's new friend Fletcher Larkin changes all that. Between Fletcher's scorn for convention and Henry's brain-power, a lot of very upsetting questions begin to

get asked about the way life is organized in Crestview. An exciting, humorous book.

Lee, Mildred. Fog. New York: Dell Publishing Co., 1972. (238 pp.)

Luke seemed to have everything, that October--the clubhouse, his friends, decent parents, and Milo Tarrant, one of the most popular girls in Mill Gate school. By December, his home life and his friendships have become swallowed in a fog of disaster and uncertainty.

(D) (U) Levin, Ira. Rosemary's Baby. Greenwich, Conn.: Fawcett Publications, Inc., 1967. (218 pp.)

For Rosemary Woodhouse, the future looks bright. She has a loving husband, a beautiful New York apartment, and she is looking forward to having her baby. Suddenly a whirlwind of evil smashes into her life, with strange accidents, treacherous friends and the betrayal of trust. A story that pierces through the surface of the everyday to expose the darkness and horror beneath.

(U) Lewis, C. S. Out of the Silent Planet. London: Longmans, Green and Co., 1966. (187 pp.)

Kidnapped and brought to a strange planet, Professor Ransom is at first terrified by its unearthly inhabitants; he comes to see, however, that in many ways human nature is far more frightening.

(D) Lipsyte, Robert. The Contender. New York: Harper and Row, 1967. (136 pp.)

Desperate to escape the world of poverty, a young black boy joins a boxing gym, in the dream of becoming a contender for the title. But does he have the killer instinct?

McCullers, Carson. The Member of the Wedding. Boston: The Riverside Press, 1946. (153 pp.)

Frankie, nearly thirteen, spent most of that long hot summer in the sultry Georgia kitchen with Berenice, the Negro cook, and John Henry West, her six-year-old cousin. With the approach of her brother's wedding, Frankie feels her sense of isolation and despair deepen and intensify.

(T) McKay, Robert. Dave's Song. New York: Meredith Press, 1969. (150 pp.)
Kate is pretty, seventeen, and longs to escape from the small-town life of Tylerton. Then she meets Dave, with his dark and brooding ways, and his love for music and animals.

McKay, Robert. The Troublemaker. New York: Dell Publishing Co., 1971. (192 pp.)
To the high school authorities, Jesse Wade is just a born troublemaker. But Jesse cannot choose but fight injustice. Between school officials, who see their word as final law, and Jesse, who is convinced that students are people, not numbers, conflict is inevitable. A sympathetic account of a modern teen-ager, and his struggle to be heard by the world of authority.

Michaels, Barbara. The Dark on the Other Side. Greenwich, Conn.: Fawcett Publications, Inc., 1970. (224 pp.)
When reporter Michael Collins is assigned to write a story on the famous Gordon Randolph, he stumbles into a world of confusion and terror beneath the respectable facade. Is Randolph's beautiful wife really being persecuted? Or is she herself bent on evil and destruction? A fast-moving tale of romance, intrigue and terror.

(T) Mills, Donia Whiteley. A Long Way Home from Troy. New York: Viking Press, 1971. (158 pp.)
When Jeanie Travis first met Truck Hardy, she dismissed him as a rough-tongued hood. Then, in a fateful school auction, Truck wins Jeanie as his "slave for a day," and both begin to learn some painful lessons about love.

(B) Mowat, Farley. Never Cry Wolf. New York: Dell Publishing Co., 1965. (175 pp.)
The story of the summer author Mowat spent in the Arctic studying the wolf family at close range. With wit and compassion, he explodes myth after myth about this most misunderstood of animals. Contrary to opinion, the wolf is loyal, responsible, hospitable, trustworthy. A delightful true-life tale, especially for those who care about an endangered species.

(B) (U) Mowat, Farley. People of the Deer. New York: Pyramid Books, 1952. (303 pp.)
A moving tribute by author Mowat to the Ihalmiut people--a rapidly dwindling group of

inland Eskimos in Canada's northland. The way in which the white man has crushed the culture of this simple people is recounted with passion and eloquence. A must-read for those who care about the fate of minorities in our society.

(D) Neufeld, John. Edgar Allen. New York: Signet Books, 1968. (128 pp.)

When Rev. Ficket adopts a black child, the people of the town create problems for him. But an even greater source of anxiety is the minister's own children, who find it hard to adjust to their new brother. A winning story about the reality of racial prejudice, and how it can surface even in a loving family.

Neufeld, John. For All the Wrong Reasons. New York: New American Library, Inc., 1973. (220 pp.)

At sixteen, Tish Davies is hungry for experience--in sex, in drugs, in life. Pregnancy brings marriage with Peter McSweeny; but her young husband resents his new responsibilities, and Tish is faced with some painful choices.

(D) Neufeld, John. Lisa Bright and Dark. New York: S. G. Phillips, 1969. (144 pp.)

Lisa is fifteen years old and losing her mind. When her parents refuse to accept the fact, Betsy, Elizabeth and Mary Nell embark on some amateur group-therapy in an attempt to save her.

(D) Neufeld, John. Sleep, Two, Three, Four! New York: Avon Books, 1971. (191 pp.)

America as it might be in 1983: a society of violence and dissent, of Maturity Centers that once were colleges, of brutal political rule. Through this nightmare nation six young people are pursued by helicopters, bloodhounds, and all the power of the State. A chilling picture of the direction modern society could take in the near future.

(B) Peck, Robert Newton. A Day No Pigs Would Die. New York: Dell Publishing Co., 1972. (139 pp.)

Through experience with his father's work as a pig slaughterer, with the sounds and sights of nature, with people, young Robert Peck develops in understanding and acceptance of life. To the point where he can cope even with death in the cycle of existence. Funny, fresh and touching in its description of a young boy growing up on a Vermont Farm.

Peck, Richard. Don't Look and It Won't Hurt. New York: Avon Books, 1972. (158 pp.)

When sixteen-year-old Carol Patterson's elder sister becomes pregnant and leaves the small town where they live, Carol is left to feel the weight of her mother's bitterness. After she meets Jerry, her school's champion class-cutter, things quickly move from the difficult to the near impossible. A realistic picture of teen-age life--at home and in school.

Platt, Kim. Hey Dummy. New York: Dell Publishing Co., 1971. (171 pp.)

Twelve-year-old Neil Comstock feels he is being torn apart. On the one hand, there is the world of his family and friends; on the other, Alan Harper, the thirteen-year-old boy with brain damage whom Neil has befriended. Neil's struggle to stand firm against the taunts of his classmates and the disapproval of his parents makes for a realistic and heart-warming story.

(U) Robbins, Harold. A Stone for Danny Fisher. Richmond Hill, Ont.: Simon and Schuster, 1952. (386 pp.)

Growing up in a New York slum of fist and blade fights, Danny Fisher learns one lesson quickly: look out for yourself. Sprouting like an ugly weed, Danny's craving for money and power increases as his naturally good tendencies become choked by poverty and despair. A frightening and realistic book about the power of environment on a young boy's heart and soul.

(U) Roth, Philip. Our Gang. New York: Bantam Books, 1971. (237 pp.)

A hilarious satire of the Nixon administration. From cabinet meetings to press conferences, President Trick E. Dixon and his henchmen wheel and deal their way into a web of deceit that finally proves their undoing.

(B) Sayers, Gale. I Am Third. New York: Bantam Books, 1970. (243 pp.)

The moving account of the friendship that developed between two football players--gifted, doomed Brian Piccolo of the Chicago Bears, and his friend, co-player and room-mate, Gale Sayers. A true story of talent, tragedy and courage. The book from which they created the now-legendary TV movie, "Brian's Song."

(U) Silverberg, Robert. A Time of Change. Scarborough, Ontario: New American Library of Canada, Ltd., 1971. (220 pp.)

Prince Kinnal Darival: an alien on the planet he called home a traitor in the kingdom his fathers ruled. In a world drained of passion and feeling, he felt deeply and loved fiercely. Then came the day when the Earthman Schweis offered Kinnal Darival the drug that brought to its user Infinity; the drug which could spread through and destroy the planet that had rejected its prince.

(U) Silverberg, Robert. Planet of Death. New York: Holt Rinehart and Winston, 1967. (125 pp.)

Falsely convicted of murder, Ray Crawford joins an expedition to an unexplored planet rather than face life imprisonment. But the real murderer is on board the spaceship, and death in many forms waits for them at the end of their voyage.

(U) Silverberg, Robert. The Silent Invaders. New York: Ace Books, 1963. (152 pp.)

Sent to Earth to save the universe from the threat of the Medlins, Abner Harris takes on the disguise of a human being. But then he discovers that the danger to space peace is not the pebble-skinned Medlins, but his own people. . .

(U) Smith, Betty. A Tree Grows in Brooklyn. New York: Harper and Row, 1943. (43 pp.)

The touching story of Francie Nolan, born into the slums of Brooklyn. Struggling with imagination and humour through her childhood, she grows to young womanhood and the knowledge that through suffering comes wisdom. A classic tale, told with colour, sympathy and warmth.

Smith, Betty. Joy in the Morning. New York: Bantam Books, 1963. (250 pp.)

After her wedding to Carl, eighteen-year-old Annie discovers that there is more to married life than happily ever after. Armed only with her love and ingrained optimism, she struggles to cope with the new and sometimes frightening world of jobs, bills--and pregnancy. A moving love story set in the 1930s.

Stevenson, Robert Louis. Dr. Jekyll and Mr. Hyde. New York; Airmont, 1964. (103 pp.)

By day, Dr. Jekyll is a civilized scientist, respected by all. By night, he turns into a loathsome creature, prowling the streets of London in search of prey.

Stevenson, Robert Louis. Treasure Island. New York: Washington Square Press, 1971. (240 pp.)
The classic tale of piracy that has fired the imaginations of generations of readers. The adventures of young Jim Hawkins, from that day when he first meets Blind Pew at the inn where he lives, to the pitched battle on a tropical island. Loaded with greed, daring and heroism, this is one of the greatest adventure stories ever written.

Stewart, Mary. Madam, Will You Talk? New York: Mill Co. and William Morrow and Co., 1955. (191 pp.)
When a beautiful widow realizes that a thirteen-year-old boy has fallen in love with her, she is amused. But what starts as a childish infatuation grows rapidly more serious and complex, building to an explosive climax. A love story with marvellous pace and wit, set in the South of France.

(U) Stewart, Mary. The Gabriel Hounds. Greenwich, Conn.: Fawcett Publications, Inc., 1967. (256 pp.)
Christy Mansel, a young English girl, makes an unexpected visit to her eccentric old aunt in Lebanon. From that point, there is set in motion a frightening force that surrounds Christy and those connected with her in a web of terror and death. An exciting, action-packed tale by the author of The Crystal Cave.

(U) Stoker, Bram. Dracula. New York: The Country Life Press, 1897. (391 pp.)
Count Dracula leaves Transylvania for England, bringing with him the thirst for blood and the curse of the Un-Dead. A small group of men and women band together in a desperate struggle against his evil.

(U) Stolz, Mary. In a Mirror. New York: Dell Publishing Co., 1953. (189 pp.)
Bessie Muller is at war--with fat and the food which causes it. Only when she becomes involved in the lives of Til Carey, her beautiful college room-mate, and Mr. Dunn, her English instructor, does the tide of war begin to change.

(U) Stolz, Mary. Leap Before You Look. Toronto: Scholastic Book Services, 1972. (203 pp.)
Teen-ager Jimmie Gavin finds herself thrust into the cold world of adult problems when her parents stop being politely indifferent to each other and start to plan a divorce. What she had always thought of as happening to other people's parents is suddenly in her own home. . . .

(U) Stolz, Mary. To Tell Your Love. Toronto: Scholastic Book Services, 1950. (220 pp.)
The story of three girls. Theo: strong and self-reliant, until a single conversation launches her on a sea of sensations. Nora: moving from the romance of teen marriage to the fringe of disillusionment. Anne: enjoying the role of the pretty flirt, until she begins to care--and hurt. A three-fold sketch of love, hope and heartbreak, told by a favourite girls' author.

(T) Thompson, Jean. The House of Tomorrow. New York: New American Library, 1967. (192 pp.)
The diary kept by a twenty-year-old girl during the weeks spent in a home for unwed mothers. A true story, sensitive and frank, of the anguish such women must suffer in our society.

Towne, Mary. The Glass Room. New York: Washington Square Press, 1972. (135 pp.)
For Rob, the glass room is an island of welcome silence, safe from the pressures of his musical family. For Simon, whose father designed it, the glass room reflects the loneliness and isolation of his life. A thoughtful, sensitive story of two gifted boys out of step with the life-patterns around them.

Trumbull, Robert. The Raft. New York: Pyramid Books, 1942. (128 pp.)
Without water, food, compass or paddles, three ditched Navy flyers drift in the Pacific aboard a 4 by 8 foot rubber raft. For thirty-four terrifying days and nights they struggle against monstrous waves, man-eating sharks and the torments of hunger and thirst. A modern classic of human endurance and heroism.

(U) Twain, Mark. The Adventures of Tom Sawyer. New York: The New American Library, Inc., 1959. (217 pp.)
By one of America's greatest yarn-spinners, the light-hearted account of the pranks and punishments, scrapes and adventures of Tom Sawyer, a young boy growing up in rural Missouri by the side of the mighty Mississippi river. Bathed in sunshine and simplicity, Tom Sawyer's world stands in delightful contrast with our own frantic times.

(D) (U) Tyler, Ann. A Slipping-down Life. New York: Alfred A. Knopf, 1970. (200 pp.)
Fat and sixteen, Evie Decker causes a sensation when she appears with the name of a small-time rock singer cut on her forehead. Then her life begins to merge with his, and she learns how much disillusionment and pain some people are called on to suffer.

(U) Verne, Jules. Around the World in Eighty Days. New York: Dell Publishing Co., 1964. (253 pp.)
When Phineas Fogg, in 1872, wagers his life savings that he can travel round the world in eighty days, he reckons without the accidents that can wreck any schedule. Nor does he reckon with the fact that Scotland Yard is searching for a bank robber who answers to Phineas Fogg's description. A timeless tale of hilarity and adventure.

(U) Verne, Jules. Twenty Thousand Leagues Under the Sea. New York: Bantam Books, 1870. (371 pp.)
In 1867, three men finally catch up with the monster that has been terrorizing world shipping. It is in fact an advanced deep-sea vessel, commanded by the mysterious Captain Nemo, who takes them captive for life. With him they explore the wonders and dangers of the ocean bed, until an opportunity for escape presents itself.

Waugh, Evelyn. The Loved One. Harmondsworth, Middlesex, Eng.: Penguin Books, Ltd., 1948. (127 pp.)
A glorious romp through the elaborate graveyards and funeral practices of Southern California. There is Mr. Joyboy, who presides over the embalming rooms and crematoria; and there is Whispering Glades Memorial Park, where your loved one can have an eternal flame mark his resting place--if you've got the money. A savagely funny satire of the American way of death.

(U) Wells, H. G. The Invisible Man. New York: Airmont, 1964. (125 pp.)
Instead of fame and admiration, the scientist-hero discovers that the power to make himself invisible brings only fear and hatred, to the point where his life is at stake. A thought-provoking adventure story.

(U) Wells, H. G. The Time Machine. London: Pan Books, 1953. (123 pp.)

The incredible story of the Time Traveller--a man convinced that, as man can move from place to place, so he can move from time to time. What's more, he has built a machine that proves his theory. But travel into the past and future holds perils that not even the Time Traveller could have foreseen. A masterpiece of suspense and imagination.

(U) Wells, H. G. The War of the Worlds. Harmondsworth, Middlesex, Eng.: Penguin Books, 1946. (192 pp.)

The frightening account of the day giant cylinders land on earth, disgorging unearthly creatures with terrible destructive powers. Brushing aside Man's resistance, they look set to become masters of the human race and lords of the world. An outstanding yarn by one of the greatest science-fiction writers.

Wersba, Barbara. The Dream Watcher. New York: Atheneum, 1971. (171 pp.)

A lively portrait of Albert Scully, teen-age misfit. Not interested in college, not interested in a good job, not interested in success. Brooding in a fog of misery--until he meets a kindred soul. Mrs. Orpha Woodfin may be eighty, but her rebel soul speaks of the freedom and joy Albert has been groping after. A funny and sensitive book about teen life.

(U) Westheimer, David. Von Ryan's Express. New York: New American Library, 1964. (225 pp.)

A brutal disciplinarian, a man without gentleness, "Von" Ryan was the most hated member of POW camp P.G.202. Then Ryan challenges his fellow prisoners to support him in a mad, ingenious escape plan--on board the train they will come to call "Von Ryan's Express." An escape story crammed with excitement and suspense.

(U) Wibberley, Leonard. The Mouse That Roared. New York: Bantam Books, 1955. (182 pp.)

Despite the fact that its army's best weapons are bows and arrows, the tiny Duchy of Grand Fenwick decides to declare war on the U.S. The plan is to allow the U.S. to win the war, and then accept the money which the U.S. always pumps into countries it has defeated. But the plan doesn't work out as well as the leaders of Grand Fenwick had hoped. A very funny book.

(D) Wojciechowska, Maia. Don't Play Dead Before You Have To. New York: Harper and Row, 1970. (132 pp.)
It is obvious to Byron that Charlie, the five-year-old he baby-sits, is in desperate need of advice about life; the trouble is, Byron himself has a lot to learn. Knowledge and experience almost swamp both of them when Byron takes a job in an old people's home and Charlie's parents separate.

(T) Wojciechowska, Maia. Tuned Out. New York: Harper and Row, 1968. (125 pp.)
Jimmy is sixteen, and idolizes his older brother Kevin; then comes the summer that Kevin takes LSD, and tunes Jimmy out of his life.

(U) Wyndham, John. The Day of the Triffids. Greenwich, Conn.: Fawcett Publications, Inc., 1951. (191 pp.)
The brain-chilling tale of the day the sky exploded, and the triffids--shadowy vegetable creatures--began to crawl, spreading pain and horror throughout the earth. Driven to the verge of insanity, the few surviving humans struggle for life. One of the most successful science-fiction stories ever written.

Zindel, Paul. I Never Loved Your Mind. New York: Harper and Row, 1970. (135 pp.)
Dewey Daniels doesn't think much of Yvette Goethal's name--or the girl herself--when they first meet in the hospital where both work; but somehow--despite the insect-ridden house where she lives and the funky rock band she lives with--Dewey keeps on pursuing her.

(T) Zindel, Paul. My Darling, My Hamburger. New York: Bantam Books, 1969. (122 pp.)
In their final year at high school, Maggie and Liz are looking forward to graduation. By the time it arrives, both have learnt a great deal, in hilarious and tragic ways, about life and love.

(D) Zindel, Paul. The Pigman. New York: Harper and Row, 1968. (159 pp.)
Teen-agers John and Lorraine discover and befriend Mr. Pignatti, an old man living alone with his memories and a collection of ornamental pigs; but when they use his house to throw a wild party, the fun and games get out of hand.

APPENDIX C

ACTIVITIES

LIST OF ACTIVITIES

Written

1. A diary as kept by a major/minor character over three crucial days, in which he relates and comments on his experiences.

2. A letter, as written by a major/minor character to another character in the novel (or to a purely imaginary friend), again relating and commenting on what has been and is happening.

3. An open letter on the novel, as it might appear in a local newspaper, attacking or defending the work. (This need not necessarily reflect the student's own views. He may wish to adopt the persona of Irate Parent, Senior Citizen, etc.)

4. A WANTED poster for the hero or villain of the piece, cataloguing his exploits/crimes.

5. An original blurb for the book, emphasizing its merits and overall readability.

6. An advertisement for the book as it might appear in the book review section of a magazine or newspaper (based on models students have had an opportunity to study.)

7. A re-writing of the book's last few pages, with a brief justification of the changes made.

8. Written dialogue of an encounter in the book which has been mentioned but not directly described.

9. An original poem based on the novel's theme, or following a similar narrative pattern, or otherwise paralleling the novel read.

10. Several vital paragraphs from the book (for example, opening, climax, conclusion), told from an altered point of view (another character in the novel, a character from the student's imagination, a character from another novel).

Visual

1. A poster advertising the book.

2. A wall-chart, illustrating conflict, story-line, character grouping.

3. A comic-strip version of a chapter, or the entire work, with accompanying narration and bubble dialogue.

4. Original chapter titles, with accompanying drawing/painting reflecting the key issues of the chapter.

5. An original cover for the book.

6. A poster/chart, showing each of the main characters engaged in a characteristic action.

7. A poster illustrating the different settings (or moods) of the novel.

8. Drawings/paintings of significant objects from the novel.

9. A drawing of the author--based on photograph or perhaps written description--with brief accompanying biography.

10. Drawing/painting of similar characters from different novels, with brief justification of groupings.

Oral and Dramatic

1. A live, taped or video-taped trial of the main character, with witnesses for and against.

2. An interview with the main character, during which he explains/defends/regrets his actions.

3. An interview with the author, during which he comments on his work and explains/defends it.

4. A live, taped or video-taped dramatization of a seene from the novel.

5. A prepared reading of a carefully chosen excerpt from the novel, with accompanying background music.

6. A team-quiz, utilizing critical language such as "protagonist," "conflict," "setting," etc., between two groups who have read the same work.

7. A live, taped or video-taped dramatic encounter between two characters from different novels, in an appropriate setting.

8. A thirty/sixty second radio/TV advertisement for the novel, using a selected selling technique.

9. A semi-impromptu discussion of a book between two or more students.

10. A live, taped or video-taped dramatization of a scene similar to one occurring in the novel, with similar characters but different setting.

11. A live, taped or video-taped parody of a section of the novel.

12. A live, taped or video-taped dramatization of a scene mentioned in the novel but not described.

13. A "This Is Your Life"--live, taped or video-taped--of the main character in the novel.

14. A live, taped or video-taped "Front Page Challenge," with the central character of a novel familiar to panel members as mystery guest.

15. A live, taped or video-taped dramatic excerpt from the novel, presented in news coverage form, with anchorman and reporters on the spot.

ACTIVITIES GUIDE

Written

1. A diary as kept by a major/minor character over three crucial days, in which he relates and comments on his experiences.

.....

This exercise requires that you imagine yourself as one of the characters in the novel you have just read, and keep a diary as he or she might have kept it over three days.

Step 1: Decide what character you will pretend to be.

Step 2: Decide what days your diary will cover. Will they occur half-way through the novel? Just before and after the climax? After the novel has ended? Choose carefully, as on this will depend what the character can know and talk about in each diary entry.

Step 3: Decide what events, happenings the character is likely to write about in each entry.

Step 4: Decide how the writer would feel about the events he describes. Would he be happy something has happened? Angry? Worried?

Step 5: Write a rough draft of the entries, remembering that the writer not only tells what has happened, but expresses his opinion in a frank way about events. Don't worry too much about spelling, punctuation, etc.--yet.

Step 6: Check your entries for expressions the writer would be unlikely to use. For example, if he is an adult, he would be unlikely to use teen-age slang. Make sure the character writes in a way one would expect him to write, from what is seen of him in the novel. Change anything that seems out of place.

Step 7: Check over carefully for spelling mistakes, ungrammatical sentences, paragraphing errors.

Step 8: Copy out final neat version of your entries.

Step 9: Read over and submit.

2. A letter, as written by a major/minor character to another character in the novel, (or to a purely imaginary friend), relating and commenting on what has been happening.

.....

This exercise asks you to put yourself in the shoes of one of the characters in the novel, and write a letter as he or she might have written it to another character in the novel who does not know what has been happening, or to another character that you invent.

Step 1: Decide which character you will pretend to be.

Step 2: Decide to whom the letter will be written.

Step 3: Decide what the relationship is between the letter-writer and the letter-receiver. Is the writer older than the receiver? Younger? This is important, as on it will depend the tone of the letter--whether it is relaxed, more formal, etc.

Step 4: Decide at what point in time the letter is written. Is it half-way through the book? Just after the climax? After the story has ended? This matters also, as on this will depend what the writer knows.

Step 5: Decide what events, happenings the writer is likely to talk about in the letter.

Step 6: Decide what the writer's attitude would be to each of the events mentioned. For example, if he writes about the heroine having quit school, will he be angry--and if so, why? Will he be sympathetic if he is describing the difficulty the hero has landed himself in? And so on.

Step 7: With all these things in mind, write a rough draft of the letter, remembering that the writer not only tells what has happened, but comments on events, giving his or her opinion. Don't worry too much about spelling or punctuation--yet.

Step 8: Check over your letter for expressions that the writer would be unlikely to use. For example, if he/she is middle-aged, elderly, he/she would be unlikely to use slang. Make sure the character writes the way one would expect such a person to write. Change anything that seems out of place.

Step 9: Check over carefully for spelling mistakes, ungrammatical sentences, paragraphing.

Step 10: Copy out a final neat version of your letter.

Step 11: Read over and submit.

3. An open letter on the novel, as it might appear in a local newspaper, attacking or defending the work. (This need not necessarily reflect the student's own views. He may wish to adopt the persona of Irate Parent, Senior Citizen, etc.)

.....

For this assignment, you are required to write a letter about the book you have just read, as it might appear in your local newspaper. The letter should express an opinion of the book and its suitability as high school reading material. You can express your own opinion, or you can pretend to be another person--an Angry Parent, a Senior Citizen, etc. --and express the views he or she would be likely to hold.

Step 1: Decide what opinion you will express--your own or that of some other person.

Step 2: Decide whether the opinion will be favorable or unfavorable. Remember, though you might like the book, Angry Parent probably would not.

Step 3: List those aspects of the book you intend to mention in the letter--the main characters, the setting, the plot, the ending, etc.--and why you will express approval or disapproval of these.

Step 4: Write a rough version of your letter. In the first paragraph, give a general statement of your attitude to the novel; in the following paragraphs, support this statement with references to theme, character, language, etc., and why these make it suitable or unsuitable for high school study; in the final paragraph, make your concluding statement, perhaps with recommendations for the future.

Step 5: Check through your rough draft, and see how you can improve it. Is there some expression or sentence you could put more neatly, strikingly? Are there parts you should eliminate? Add? If you have adopted the role of someone other than yourself, are there expressions or ideas one would be unlikely to find in a letter from such a person? Improve wherever possible.

Step 6: Check through your letter for spelling, punctuation, paragraphing mistakes.

Step 7: Copy out a final neat version of your letter.

Step 8: Read through and submit.

4. A WANTED poster for the hero or villain of the novel, cataloguing his exploits/crimes.

.....

In this exercise, you will prepare a WANTED poster for either the hero or the villain of the book you have just read. In it you will list details of his appearance, habits, and achievements or crimes.

Step 1: Decide which character you intend to use for your poster.

Step 2: Check through the book to see what you know about his appearance.

Step 3: Do a rough drawing of the character.

Step 4: Check through the book for mention of how the character dresses, habits he has, places he is usually found, people he is usually with, any peculiarity of speech or gesture he may have. List these.

Step 5: List the main achievements or crimes of this character. If it is the hero, list those things he does in the novel which are most heroic; if the villain, list the main crimes, harmful things he does.

Step 6: Decide on an appropriate reward for locating this person. It need not be money--it might be a holiday at some pleasant location mentioned in the book, or a date with the heroine, or a public address of thanks by the book's school principal. Check through the book and see what might be suitable.

Step 7: Write up in sentence form a rough draft of your poster, including the details you have listed: the character's appearance, habits, where he might be seen, with whom; and what things he is wanted for. If he is the hero, it will be for great achievements; if the villain, for evil deeds. Don't worry about spelling or grammar too much at this point.

Step 8: Check through your rough draft, and correct spelling and sentence errors. See if you can re-phrase any part more neatly or strikingly.

Step 9: At the top of the poster sheet, do your final drawing of the character. Try to improve on your rough version in details of expression, dress, etc.

Step 10: Carefully copy beneath the drawing your corrected version of the written part of the poster.

Step 11: Check through and submit.

5. An original blurb for the book, emphasizing its merits and overall readability.

.....

For this assignment, you are asked to prepare an original blurb or recommendation for the book you have just read, as it might appear on the back (or inside at the front) of the book.

Step 1: Check the book you have just read, and see what things are mentioned in its blurb or blurbs.

Step 2: Consider what worthwhile elements of the book, in your opinion, have not been referred to in this blurb.

Step 3: List what you feel are the most attractive things about this book--both those included in the book's blurb, and those you feel have been omitted. Having done this, put aside the book, so that you will not be distracted by the original blurb while writing your own.

Step 4: Using your list of reasons why the book is worth reading, write a rough draft of your blurb. Keep it brief--100-150 words--and write short, attention-getting sentences.

Step 5: Read through your rough draft, and see how you can improve it. Can you write some phrase or sentence in a neater, more striking way? Are there any awkward expressions? Test this by reading it aloud and seeing how it sounds.

Step 6: Check through your improved rough version for spelling and sentence errors.

Step 7: Write a neat final version of your blurb.

Step 8: Read through and submit.

6. An advertisement for the book as it might appear in a book review, magazine or newspaper (based on models students have had an opportunity to study).

.....

For this assignment, you are asked to write an advertisement for the book you have just read, using examples you will find in newspapers and magazines to help you.

Step 1: List those things you liked best about the book just read--it may have been a character, or the suspense, or a particular passage, or the ending, or a combination of these, and some other factors as well.

Step 2: Find the book review section of some newspapers or magazines, and read through at least four examples of book advertisements, noting the kind of things each advertisement talks about, and the way in which it is written. You will notice that sentences tend to be short and striking, and that praise from other prominent writers is often quoted. Check with your teacher or librarian if you have difficulty in locating such advertisements.

Step 3: Using these models, write a rough draft of an advertisement for your book, including some or all of the attractive features of the book already listed in Step 1.

Step 4: Decide if you will use quoted praise from other people. Perhaps you could use favorable comments on the book by classmates who have also read it. Keep any such quotations brief, and remember to add the name of the person quoted.

Step 5: Read through your rough draft of the advertisement, changing any expressions that seem awkward, or flat and dull. Remember, you are trying to sell the idea of reading the book, so your advertisement should be attractive to read.

Step 6: Read through your rough draft, correcting any sentence or punctuation errors.

Step 7: Write a neat final version of your book advertisement.

Step 8: Read through and submit.

7. A re-writing of the book's last few pages, with a brief justification of the changes made.

.....

For this assignment, you are asked to write an alternative ending for the book you have just read--one that differs in some significant way from the original ending--and explain why you have made these changes.

Step 1: Read through the last few pages of your novel, and list in what ways you think the ending might be altered.

Step 2: Using this list of changes, consider what sections of the final pages would have to be altered in order to accommodate these changes. You may find that fairly few sections may actually require change.

Step 3: Having decided what sections require change, write a rough draft of your new version for them, making sure that it fits smoothly into what has gone before and what follows.

Step 4: Check through your rough versions, and see how you could improve them. Is the style similar to the style of the remainder of the last few pages? Have you used any words, sentences that seem out of place? Make whatever improvements you can.

Step 5: Check through your rough versions for spelling, punctuation errors.

Step 6: Write out a final draft of the last few pages, including the polished version of whatever changes you have made.

Step 7: Write a brief (100-200 word) explanation of the changes you have made, and why.

Step 8: Check through your explanation for awkward expression and grammatical errors.

Step 9: Write out the final version of your explanation.

Step 10: Read through both new ending and explanation, and submit.

8. Written dialogue of an encounter in the book which has been mentioned but not directly described.

.....

In the book you have just read, an important event has been mentioned, but the author has not described it in full--he has not shown you how the people involved looked or exactly what they said. (For example, the author might have said: "Earl and Debbie quarrelled bitterly for the rest of the evening. Next day. . . ." You have been told they quarrelled, but not how they looked or what they said during the quarrel.)

Step 1: Select an incident of this kind (mentioned but not described in full).

Step 2: Decide what main things were probably talked about or done, knowing the characters and the circumstances. (For example, Debbie and Earl might have quarrelled about Earl's having dated another girl, and Debbie's jealousy; or about where they should go next Friday night; or perhaps Debbie spent the evening biting her nails, which annoyed Earl; or maybe Earl refused to help Debbie with some school work.)

Step 3: Having decided what things in general might have been said and done (remembering that the characters involved should speak and act in a way similar to their manner of speaking and acting in the rest of the book), write a rough draft of the scene, giving the actual words spoken and things done, as they might have appeared in the novel. Don't worry about spelling, punctuation, etc.--yet.

Step 4: Check your rough copy, and see what changes you can make to improve it. Would X have said something like this in these circumstances? Would Y do a thing like this on an occasion like this? Could you describe this action in a neater, more striking way?

Step 5: Check through your rough draft carefully and correct all spelling errors, punctuation mistakes, etc.

Step 6: Copy out your final version carefully.

Step 7: Read through and submit.

9. An original poem based on the novel's theme, or following a similar narrative pattern, or otherwise paralleling the novel read.

.....

In this project, you will write a poem based on the novel.

Step 1: Decide what aspect of the novel your poem will reflect. If it is the novel's theme, what is the theme? If your poem is to be based on narrative pattern, what events from the novel will your poem include? Select only the most important--obviously you cannot include everything that happens.

Step 2: Decide what kind of poem you are going to write. Will it rhyme? Will there be several stanzas? Will it be in free verse, with no obvious rhyme or rhythm pattern? Will it be a form poem, a pattern poem, a series of haikus? Select the type that seems most suitable.

Step 3: Try writing a rough draft of your poem, getting as much into as few words as possible. Remember not to include words just for the sake of rhyme or rhythm. And don't use artificial words like "o'er" or expressions like "Unto the city he did go." Write naturally but with care.

Step 4: Read over your rough draft, and see what things you can alter and improve. Is there some point in it where you have used three words where one would do? Could you use a more striking word at some point? (Use Roget's Thesaurus to help you with this.) Don't hesitate to write two or three or even more rough drafts, trying to improve each time.

Step 5: Check over your latest rough draft for spelling and punctuation mistakes.

Step 6: Decide on a title for your poem. Choose carefully --it should summarize what your poem is about in a neat and striking way.

Step 7: Write your final draft neatly and carefully.

Step 8: Check through and submit.

10. Several vital paragraphs from the book (for example, opening, climax, conclusion), told from an altered point of view (another character in the novel, a character from the student's imagination, a character from another novel).

.....

In this exercise, you will re-write several important paragraphs from the novel you have just read, as they might have been seen and written about by some other character. This character can be someone in this novel, or a character from your imagination, or a character from another novel you've read.

Step 1: Decide what paragraphs you intend to re-write. They should be consecutive paragraphs--follow one another in the book--and they should describe some important event. Perhaps it will be the opening of the novel; or the last page; or the most exciting point in the novel. Choose carefully.

Step 2: Decide who the narrator is going to be. Remember to choose someone very different from the narrator in the original version in the book. For example, if the original person telling the story is a teen-ager, you might choose to have his father as narrator; if the original narrator is a kind, shy person, you might choose a rough, loud-spoken person. And so on.

Step 3: Read through the chosen paragraphs and note what words need to be changed, now that you have a new narrator. Decide if your new narrator would feel the same way towards what is being described. Remember, the facts should not be changed, just the way of telling them.

Step 4: Write a rough draft of the paragraphs as your new narrator would write them.

Step 5: Check through what you've written, and see if you have used any words or expressions that your new narrator would be unlikely to use. For example, if your new narrator is an adult, he is unlikely to use teen-age slang; if he dislikes a character, he is unlikely to write about him or her in the same way as someone who likes that character.

Step 6: Check through your rough draft for spelling or punctuation errors.

Step 7: Write out your final draft neatly and carefully. Say what part of what book you have dealt with,

and who your new narrator is.

Step 8: Check through and submit.

Visual

1. A poster advertising the book.

.....

Step 1: List those points that you think are most outstanding in the book you have just read. This might include such things as suspense, a particular character, the conflict--whatever impressed you most.

Step 2: Look at your list, and decide in what order you will use these points for your poster-advertisement. Would it be most effective to mention the central character first? Or the central conflict? What point should follow the first? And so on.

Step 3: Choose the first of your points, and write it in an attention-getting headline form. For example: "A gripping tale of suspense," or "This is Jody's story" --whatever applies in your particular case.

Step 4: Following the remainder of the listed points, write a rough draft of your advertisement. Remember that you are aiming to catch the reader's attention, so your sentences should be shorter than usual, and your words chosen for their vividness and freshness.

Step 5: Check through your rough draft, and see in what ways you can improve it. Are there any awkward expressions? Do some sentences need to be made shorter? Have you ended your poster-advertisement in a sufficiently striking way? Does the opening grab the reader's attention? Improve it wherever you can.

Step 6: Write out carefully the final copy of your poster.

Step 7: Check through it and submit.

2. A wall-chart, illustrating conflict, story-line, character grouping.

.....

In this assignment, using diagrams and/or drawings, you are asked to illustrate the main clash or clashes in the story; or the way the story itself progresses--complication, rising excitement, climax, etc.; or the ways that characters group together in the novel.

Step 1: Decide which of the three types of assignment you will do.

Step 2: If you have chosen conflict, decide what are the main conflicts in the book. Are they between people? Or between a person and himself? Or between people and perhaps the world around them? Or all of these? List the conflicts in order of importance.

If you have chosen to show story-line, list the main events in the story. Decide which is the most exciting event.

If you have chosen character grouping, decide who are friends, who are enemies, who are in-between Then group the names accordingly.

Step 3: If working with conflict, decide how you will illustrate the various conflicts you have listed, and in what pattern. Remember, the most important conflict should be more central, and receive more attention than lesser conflicts.

If working on story-line, decide how you might illustrate major incidents from the story; and how you might show that action is rising, that this is a peak event, that here things have quietened down, and so on. Perhaps a graph-line would be appropriate.

If working on character-grouping, try to decide how your characters should look, using descriptions from the book as a guide. Remember, if facing towards friends, a character is likely to be cheerful or calm; and if facing enemies, he or she will look rather more unfriendly. Use variation.

Step 4: Draw a rough version of your illustrations.

Step 5: Check through your work, and see what improvements you can make in terms of positioning, expression, diagrams, etc. Remember to identify characters, and put the author's name and the title of the book at the top of your chart.

Step 6: Copy out the final version of your wall-chart.

Step 7: Check through and submit.

3. A comic-strip version of a chapter, or several chapters, or the entire novel, with accompanying narration and bubble-dialogue.

.....

Step 1: Decide what part of the novel you intend to deal with--or if you will deal with all the novel.

Step 2: Check through the part you have chosen to deal with and list the most important and significant events that occur.

Step 3: Check through your list, and decide what events you will actually draw.

Step 4: Do a rough version of these drawings, checking that your characters resemble their description in the novel.

Step 5: Write a rough draft of the story-line, to be inserted beneath the appropriate drawing. Remember to keep it brief and give only important information. Don't have any dialogue in this part.

Step 6: Check the novel and see what actual statements made by the characters could be included in bubble form in each picture. Use only important and very brief statements, and make sure that they are made at the point which the drawing in question depicts.

Step 7: Check the story-line as written in Step 5 for spelling, sentence errors. See if you can say anything in neater form, or more briefly.

Step 8: Check your bubble dialogue, as written in Step 7, for spelling and punctuation mistakes.

Step 9: Draw your final version of the scenes, trying to get as much detail as possible included, as it is described in the novel. Pay particular attention to characters' expressions--should they look happy, sad, worried, etc., at this point? Include the final version of the bubble dialogue.

Step 10: Write in neatly your corrected version of the story-line, underneath the appropriate drawing.

Step 11: Note the name of the author, the title of the book, and the chapter or chapters which your comic-strip deals with.

Step 12: Check through and submit.

4. Original chapter titles, with accompanying drawing/ painting reflecting the key issue of the chapter.

.....

In this assignment, you are asked to decide on a suitable title for each chapter of the book you have just read, and to accompany each title with a suitable drawing that reflects what is happening in the chapter.

Step 1: Glance through each chapter in turn, reminding yourself of what happens in it. Decide what events are of most importance, and then construct a title of six words or less that conveys the main development of that chapter. For example, if the chapter were to deal with a fight that the hero Tom gets into, your chapter title might be "Trouble for Tom"; if the chapter were to reveal some secret that the heroine has been trying to hide. the title might be "The News Leaks Out." And so on.

Step 2: Consider each chapter in turn, and try to decide how you might best illustrate it. If a fight is the central event, then you might draw this, remembering to make your characters resemble their description in the novel. If the revelation of a secret is the central event, then a series of characters whispering to one another might be suitable, and so on.

Step 3: Check through your titles for spelling and expression. Does this title refer to the most important development in the chapter? Can you change that title to make it more striking, neater?

Step 4: Do your final drawings for each chapter, with care to details of expression, dress, surroundings, etc.

Step 5: Neatly write in each chapter number and final title beneath the appropriate drawing.

Step 6: Check through and submit.

5. An original cover for the book.

.....

In this assignment, you are asked to prepare a new jacket for the book. It must include the author's name and the book's title.

Step 1: Decide what is most important in this book, and who it chiefly involves. Is it the story of one person? Or two people? Or a group of people? Or of a particular place? Think carefully about this before deciding.

Step 2: Draw a rough version of your cover. Remember, the drawing should catch what the book is essentially about. Do not clutter it with too much detail. Someone looking at it should be able to take it in at a glance.

Step 3: Decide where on the cover you will put the author's name, where the title. In most cases--except where the author is very well known--the title should be in larger letters than the name of the author.

Step 4: Check through your rough drawing. Can you improve on anything? Background? Facial expression? Should you have a drawing that shows the character(s) in greater close-up, or should the setting receive more attention? Are the author's name and the book's title in the best possible positions?

Step 5: Copy your final version of the new book jacket.

Step 6: Submit.

6. A poster/chart, showing each of the main characters engaged in a characteristic action.

.....

In this assignment, you are asked to draw the main characters of the novel you have just read, showing each character doing something typical of that character.

Step 1: Decide what main characters you intend to use.

Step 2: Decide what action would best reveal his or her character. For example, if the character is a miser, then a scene where he is counting his money would be appropriate. If he is a braggart, then a scene that shows him boasting would be suitable. And so on.

Step 3: Having decided on the characters you will use, and what each will be doing, draw a rough version of each in action. Remember to make your characters resemble as closely as possible their description in the novel. Try to make the expression on each face suit the action being performed.

Step 4: Check through your rough drawings, improving in details of background, expression, dress, etc., wherever possible.

Step 5: Copy your final version of each character involved in a typical action. Print each character's name underneath or above the matching illustration. Make sure to give the full name, and spell it correctly.

Step 6: Put the author's name and the book's title at the top of your chart.

Step 7: Check through and submit.

7. A poster illustrating the different settings (or models) of the novel.

.....

Step 1: Glance through the novel and list the different places where important events occur--in the heroine's room, on a city street, by the sea, etc. Or, if you choose to depict moods, list the novel's different moods--peaceful, excited, angry, bitter, disappointed, frightened, joyful, etc.

Step 2: Decide which of these settings or moods you will use. Approximately six would be suitable.

Step 3: Check how you can best illustrate these. If you are depicting setting, will there be people in the scene? If so, remember that they should be less prominent than the scene itself. Use descriptions from the novel to help you decide how places should look.

If you choose to illustrate moods, think how you best might depict these. You do not have to draw scenes from the novel--you might choose to draw a scene totally from your imagination. Or you might decide to convey mood simply by colors and shapes, in abstract form. The important thing is that your drawing illustrate fear or disappointment or whatever mood is involved.

Step 4: Look through your rough drawing and see what changes you could make to improve it--what details you could add, what colours you might change, etc.

Step 5: Draw your final version of each scene or mood.

Step 6: Title your poster "Scenes/Moods from . . ." followed by the title of the novel and the author's name.

Step 7: Check through and submit.

8. Drawings/paintings of significant objects from the novel.

.....

In this assignment, you are asked to select six objects that appear in the novel, and are of importance in it. You will then draw or otherwise illustrate each on a poster sheet, and beneath each write a short (fifty words, approximately) paragraph explaining its importance.

Step 1: Look through the novel and select six objects of importance. It may be a letter, or a ring, or a telephone, or a room, or a ribbon, or even a building--whatever applies. Each object should be important to our understanding of the book. For example, a ring might matter because it is an engagement ring, and the story is about a young couple, and so on.

Step 2: Having chosen six subjects, do a rough illustration of them. Try to have them as similar as possible to whatever description is given of them in the novel.

Step 3: Write a rough version of each paragraph, in which you explain why the object matters. Does it tell us something about a character? Is it important to the plot? Etc.

Step 4: Using the rough models as your guide, do a final drawing of each object on the poster sheet. Try to make it as detailed and accurate as possible. Remember to leave room beneath each drawing for your paragraph.

Step 5: Check through the rough copy of your paragraphs for spelling and punctuation errors. See if you have used any awkward or vague expressions, and try to improve them.

Step 6: Copy in the corrected version of your paragraphs beneath the appropriate drawing or illustration.

Step 7: Write the author's name and the book's title at the top of your poster.

Step 8: Check through your completed assignment and submit.

9. A drawing of the author--based on a photograph or perhaps written description--with brief accompanying biography.

.....

For this assignment, you are asked to prepare a drawing of the author of the book you have just read, along with a brief outline of his life.

Step 1: Check if you can find a photograph of the author. If not, can you find a written description of him anywhere? Ask your teacher concerning this, or check with the librarian.

Step 2: If you have found a photograph, draw a rough copy of it, perhaps with color added. If you have found a written description, draw a rough version of the author, carefully including details from the description.

Step 3: Look over your rough drawing, and see what ways you can improve it, in terms of detail, coloring, etc.

Step 4: Prepare your final drawing. Include the author's name in block capitals immediately above or beneath his picture.

Step 5: Check where you can find a brief outline of the author's life, who he is, what else he has written. You may find this on the jacket of your book, or perhaps you may locate further detail elsewhere. Check once again with your teacher or librarian for this.

Step 6: Using your own words, write a brief (approximately one hundred words) outline of the author's life and work, based on the information you have been able to obtain.

Step 7: Check through your written work for spelling and punctuation errors. Remember, book titles should be underlined.

Step 8: Write in your corrected written work beneath the drawing of the author.

Step 9: Check through and submit.

10. Drawing/painting of similar characters from different novels, with brief justification of the grouping.

.....

In this assignment, you must select four important characters from the novel you have just read and draw them, as they have been described in the book or as you think they would look, judging by the way they talk and act. In addition, for each character selected and drawn, you must select a similar character from another novel or novels, and draw each of them, placing the similar characters in each case side by side. Underneath each pair of compared characters, write their names, the books in which they appear, and the authors of the books. Directly beneath that, write a short paragraph in which you explain what the two characters have in common.

Step 1: Decide what characters you will select from the novel just read, and what characters you will compare each with.

Step 2: Glance back over the novels from which the characters have been taken, and refresh your memory as to their appearance--either as the author actually describes them, or as they would probably look, judging from the way they talk and act.

Step 3: Draw a rough sketch of each pair of characters, and write a rough draft of your paragraphs, in which you say what qualities each pair of characters have in common.

Step 4: Correct your rough paragraphs for spelling, punctuation, clarity, etc.

Step 5: Draw your final picture of each pair of characters, trying to improve on the original rough version in terms of detail, expression, etc.

Step 6: Underneath each pair of drawings, write neatly the characters' names, the titles of the books in which they appear, and the author of each book.

Step 7: Underneath titles and names, write your corrected paragraphs.

Step 8: Check through and submit.

Oral and Dramatic

1. A live, taped or video-taped trial of the main character, with witnesses for and against.

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For this assignment, you will need the co-operation of several other students who have read the same book as you--as many students as there are parts in your dramatization.

Step 1: Decide who is the main character, and what witnesses you will call in his favor (his friends) and what witnesses opposed to him (his enemies).

Step 2: Decide who will play what parts (you should remember to include a judge, a defence lawyer and a prosecution lawyer).

Step 3: Decide if you will perform live, on tape or on video-tape.

Step 4: Write your script. If live or for video-tape, remember to include directions for movements and gestures, as well as words spoken. If for tape, remember to include appropriate sound effects--footsteps, judge's gavel, etc.

Step 5: If for live performance or video-tape, memorize your lines and movements.
If for taping, read through your scripts, and get as much expression into your voices as possible.

Step 6: If for live performance, have a full dress rehearsal. Afterwards, discuss any weaknesses that occurred, and try to eliminate them.
If for taping or video-taping, make a rough tape and play it back. Discuss any weaknesses and try to eliminate them.

Step 7: If live, have final rehearsal.
If for taping or video-taping, make a final tape.

Step 8: Arrange with your teacher a suitable day for performance.

2. An interview with the main character, during which he explains, defends, regrets his actions.

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For this project, you will need one other student who has read the same book as you.

Step 1: Decide if your interview will be live, taped or video-taped.

Step 2: Decide who is to play the part of interviewer, who the main character.

Step 3: Decide what questions the main character might be asked. Remember, questions should deal with important actions the character has performed in the course of the novel.

Step 4: Decide how the character might be expected to answer these questions. What things would he regret having done, and why? What would he feel justified in having done, and why? Where possible, have the character from the novel do most of the talking. Avoid "Yes/No" type answers.

Step 5: Draw up a list of the questions agreed upon. Remember that the interviewer may consult his questions during the interview, but the character may not use any notes.

Step 6: If your interview is to be live, go through it once and then discuss how you could improve it. Are there questions you should add? Some that should be eliminated? Should some answers be fuller than they are?

If you are taping or video-taping, do a rough version and play it back. Decide on ways in which you can improve it.

Step 7: Tape or video-tape your final version--or if for a live performance, do a final rehearsal. Remember that your interview should be both interesting and in character. The character from the novel should speak in a way that one might expect, from what is seen of him in the novel.

Step 8: Arrange a suitable day for performance with your teacher.

3. An interview with the author, during which he comments on his work and explains/defends it.

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For this assignment, you will work with one other student.

Step 1: Locate a student who has read the same book and decide which of you is to be interviewer, which the author.

Step 2: Decide if your interview will be live, taped or video-taped.

Step 3: Discuss what questions you might ask the author about his book if you actually had the opportunity to talk with him. Would you ask him to explain any sections? Why he described a certain scene in detail? Why he made character X so good, character Y so bad? Why he ended the book as he did? Remember, questions and their answers should help people understand the book better.

Step 4: Consider how the author might answer the questions listed. Remember that most authors believe in their books, and feel that they have written their work in the best way possible. Remember also that while the the interviewer may consult notes during the interview, the author may not.

Step 5: If your interview is to be live, go through it in rehearsal, and discuss ways in which it could be improved. Can some questions be dropped? Should some be added? Are answers full enough? And so on.
If you have decided to tape or video-tape, make a rough tape and play it back. Discuss what sections are weak, why, and how they might be improved.

Step 6: If the interview is to be live, have a final rehearsal. If it is to be taped or video-taped, make a final version, including improvements from the rough draft taping made earlier.

Step 7: Arrange a suitable day for performance with your teacher.

4. A live, taped or video-taped dramatization of a scene from the novel.

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For this project you will need the co-operation of several other students who have read the same book as you. The number of students involved will depend on the number of characters who appear in the section you decide to dramatize.

Step 1: Decide what section of the novel you will dramatize. It should be a fairly exciting scene.

Step 2: Note the number of characters involved, and enlist the co-operation of students who have also read the book.

Step 3: Decide who will play what parts.

Step 4: Decide if you will perform the scene live, on tape, or on video-tape.

Step 5: Mark those sections in the scene that are description or narration--that is, parts where characters are not actually speaking. Decide if these need to be included, and if so, how you will manage this. You may decide to add dialogue, or include a narrator.

Step 6: Write up a final version of your script, including stage directions (where characters move, what they do, how they look, talk, etc.). Make this final script on ditto paper, so that each member of the cast has a copy.

Step 7: Rehearse your scene with scripts in hand, remembering to include movements.

Step 8: Memorize your parts.

Step 9: Rehearse your enactment again, getting as much expression into your voice as possible, and including movements, gestures, etc.

Step 10: Discuss as a group how you might improve your enactment.

Step 11: If the enactment is to be performed live, have a full dress rehearsal. If it is to be taped or video-taped, do a rough tape and view it, deciding how it could be improved.

Step 12: Have a final rehearsal, including altered sections, if your performance is to be live. If taped or video-taped, make your final version.

Step 13: Arrange a suitable day for performance with your teacher.

5. A prepared reading of a carefully chosen excerpt from the novel, with accompanying background music.

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In this assignment, you will tape a reading of some section of the novel you have just read, with suitable music playing in the background as you read.

Step 1: Decide what section of the novel you intend to read. Avoid a part that requires many different characters talking--choose a section that is mainly description or narration.

Step 2: Read through the section, and see if there are any words or phrases or sentences you do not understand or find hard to pronounce. Check a dictionary or ask your teacher for help, where necessary.

Step 3: Mark those words you will give special emphasis, parts you will speak softly, etc. Aim for reasonable variety in your voice--avoid a dead monotone reading.

Step 4: Tape a rough version of your prepared reading. Play it back, and mark any sections that seem weak or flat. See if you can improve them.

Step 5: Decide what kind of background music would be most suitable for your reading. Should the music be angry? Soft? Romantic?

Step 6: Check with your librarian, teacher, music teacher, if you cannot locate a piece of music of the kind you need.

Step 7: Tape your reading with the music in the background. Play it back. Is there any way in which you could improve it? Is the music too loud? Too soft? Should you allow the music to play for a few seconds before you start reading? After you finish reading? Should you pause at any point during the reading?

Step 8: Tape a final version, including whatever improvements possible.

Step 9: Arrange a suitable day for performance with your teacher.

6. A team-quiz, utilizing critical language such as "protagonist," "conflict," "setting," etc., between two groups who have read the same work.

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For this assignment you will need five other students who have read the same novel as you.

Step 1: Arrange for five other students to be involved.

Step 2: Pick two opposing teams of three students each.

List headings under which you wish to be asked questions--for example, Plot, Conflict, Setting, Climax.

Step 3: Decide on a fair scoring system. Will there be a point for each correct answer? If the student asked fails to answer, can other members of the team give the answer, and if so, how will they be scored?

Step 4: Have each team (separately) test its members on possible questions under the agreed headings. If a member cannot answer a question correctly, make a note of the question, and explain the answer to him later.

Step 5: Check through the novel once again, to refresh your memory regarding it.

Step 6: Submit your question headings to your teacher, and arrange a suitable day for performance.

7. A live, taped or video-taped dramatic encounter between two characters from different novels, in an appropriate setting.

.....

In this assignment, you are asked to dramatize a meeting between two characters who appear in different novels you have read. It requires co-operation with at least one other student who has read the same books.

Step 1: Decide what two characters (from what two books) you will have meet each other.

Step 2: Decide where they will meet. You might choose to have them meet in a setting familiar to one of them, from the novel in which he or she appears.

Step 3: Decide if you will perform live, tape-recorded or video-taped.

Step 4: Write up a rough script of what the characters will say to each other, and do. You should probably have them explain what they are doing in this particular setting, in the course of the conversation. Decide how they will part at the end of their meeting. What things are they likely to talk about? What is likely to be the attitude of each to the things spoken on?

Step 5: If performing live or video-taping, learn off your lines and movements. If tape-recording, practice your reading, remembering that your voices should be as convincing as possible, and that suitable sound effects often add interest.

Step 6: If performing live, hold a dress rehearsal. Make a note of any problems you encounter as you go through it. If taping or video-taping, make a rough tape.

Step 7: Discuss any problems from dress rehearsal, and try to solve them. If taping or video-taping, play back the rough version, and try to improve on any points that seem awkward.

Step 8: Have final rehearsal of improved version, or tape-record or video-tape final performance.

Step 9: Arrange with your teacher a suitable day for performance.

8. A thirty-sixty second radio/TV advertisement for the novel, using a selected selling technique.

.....

In this assignment, you will have thirty or sixty seconds either on tape or video-tape, during which you try to convince your audience that they should read the novel you have just completed reading.

Step 1: Decide what length your ad will be, and whether radio (tape) or TV (video-tape).

Step 2: List the things about the novel you have just read which you judge to be most enjoyable, and thus the most worthwhile things to mention in your ad.

Step 3: Decide in what order you should mention these. Should you talk about the central character first? Or the humor in the book? Or the setting? Suspense? What would be best to mention after that?

Step 4: Decide what type of selling technique you will use. Will it be rapid-fire, quick-talking, hard-punching--the kind heard on CFRW? Or will it be soft, gentle, alluring, as heard on CKY-FM? Or will it be in-between? Select what seems best suited to the book.

Step 5: Write out a rough copy of your script. Remember to include the book's name and its author--these should probably be mentioned at least twice. Remember also that you are writing for hearing, not reading--test how the words sound as you go along.

Step 6: Tape or video-tape a rough version of your ad, and play it back. Is there some point that sounds awkward? Should you stand a different way--perhaps have a copy of the book in your hand--if video-taping? Improve where possible.

Step 7: Tape or video-tape final version.

Step 8: Arrange with your teacher a suitable date for performance.

9. A semi-impromptu discussion of a book between two or more students.

.....

For this assignment, you will need the co-operation of at least one other student who has read the same book.

Step 1: Decide what aspects of the book are worth talking about. Is it the principal character? Or some particular action or event? Or the ending? Or the way the author gets the reader's attention in the first page? Or some of these? Or all of these?

Step 2: Select 4-6 points that seem most promising, and decide what you will say about them. Will you be critical? Or will you be complimentary? Remember that some degree of disagreement (even if it has to be artificial) adds interest to any discussion.

Step 3: List in point form what you intend to say about each subject. Don't write down everything you intend to say--use notes simply as a guide.

Step 4: Decide what point would be most effective for starting with, and who will start the ball rolling, begin the discussion. Decide what points should follow in what order after that. Try to avoid having your discussion tail away--keep a fairly interesting point for last.

Step 5: Tape-record a rough copy of your discussion, using the prepared notes (if possible, video-tape it). Play it back, and see what you can do to add interest. Perhaps if you don't spend quite so much time on one particular point. Or if one person doesn't go on for so long, and there is more interaction--even interruption--between the speakers. Above all, aim to sound as though you are interested in what you are saying.

Step 6: Do a final rehearsal of your discussion, including improved points.

Step 7: Arrange with your teacher a suitable date for performance.

10. A live, taped or video-taped dramatization of a scene similar to one occurring in the novel, with similar characters but different setting.

.....

For this assignment, you are asked to prepare an enactment of a scene, not taken from the novel you have just read, but similar to a scene occurring in it. You will need the co-operation of several other students who have read the same book--the number will depend on how many characters the scene involves.

Step 1: Decide what scene from the book might best be presented in a similar but different way. For example, if the scene in the book were a lovers' quarrel, perhaps a quarrel between an old couple, with its basic similarity and at the same time important differences would be suitable. Or if it is a scene where a teacher reprimands a student, then perhaps a similar scene where a boss chews out one of his subordinates (or a principal hauls a teacher over the coals) would fit. Choose carefully.

Step 2: Having decided on your basic scene, draw up a rough outline of what will happen. Try to make the opening and the conclusion of the scene especially effective.

Step 3: Decide whether you intend to perform live, on tape, or on video-tape.

Step 4: Write your script for the scene, including, if live or video-taped, actions and movements that match with and emphasize the words used. If tape-recording, include sound effects where appropriate.

Step 5: If live or video-taped, learn off your lines and movements, with as much expression as possible. If tape-recording, read through your script, getting as much expression into your voice as possible. On tape, you should not sound as if you're reading.

Step 6: If live, do a full dress rehearsal of your scene. Discuss any points of difficulty or awkwardness afterwards, and decide how you might eliminate them. If taping or video-taping, make a rough tape, play back, and decide what improvements can be made.

Step 7: If live, do a final rehearsal. If taped or videotaped, make a final copy.

Step 8: Arrange with your teacher a suitable day for performance.

11. A live, taped or video-taped parody of a section of the novel.

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For this assignment, you are asked to choose a section of the novel, and perform a humorous enactment of it. You will need the co-operation of some other students who have read the book--as many as the scene enacted requires.

Step 1: Select your scene for parody. Remember, you can only parody ("do a skit on") something that is serious in the first place. So choose a highly dramatic scene--perhaps a sad one--for best effects.

Step 2: Decide how you could make this humorous. Could you take some character's mannerism--a way of walking, talking, reacting--and exaggerate it so that it becomes ridiculous? Could you add some incident to the scene, so that the outcome is entirely different? Choose carefully.

Step 3: Decide who will play what parts, and whether you will perform live, on tape or video-tape.

Step 4: If for live performance or video-taping, learn off your lines and movements. Remember that your enactment should not be stiff and static--characters should move around, use their arms and bodies to express themselves.

If for tape-recording, rehearse your reading so that each character sounds alive and interesting. Decide what sound-effects would be appropriate.

Step 5: If live, go through a full dress-rehearsal. Afterwards, discuss points of awkwardness or difficulty, and see what you can do to eliminate them. If taped or video-taped, make a rough version, play it back, and pinpoint weaknesses. Decide what can be done to eliminate these.

Step 6: If live, do a final full rehearsal. If taped or video-taped, make your final copy, including whatever improvements possible on the rough version.

Step 7: Arrange with your teacher a suitable day for performance.

12. A live, taped or video-taped dramatization of a scene mentioned in the novel but not described.

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For this assignment, you are asked to select and dramatize some incident that occurs in the novel you have just read, but which the author has simply mentioned ("They quarrelled that night. Next day. . . .") but not described in detail. You will need the co-operation of other students who have read the same book--as many students as the scene requires.

Step 1: Decide what mentioned incident you will dramatize.

Step 2: Decide what probably was said and done at this incident, in the light of what you know of the people involved. Remember, characters should act in a way similar to the way they act in other parts of the book.

Step 3: Decide whether you will perform your enactment live, on tape or on video-tape.

Step 4: Write your script, remembering, if performing live or on video-tape, to include directions for movements, gestures, etc. If for taping, remember to include appropriate sound effects directions.

Step 5: Decide who will play what parts.

Step 6: If live or video-taped, learn off your lines. If taped, have a reading of the script, getting as much expression as possible into your voice.

Step 7: If live, have a dress rehearsal. Afterwards, discuss any weaknesses or problems, and try to overcome them.
If taped or video-taped, make a rough copy and play it back. Note any points of weakness or awkwardness, and plan to improve them.

Step 8: If live, have a final rehearsal. If taped or video-taped, make a final copy.

Step 9: Arrange with your teacher a suitable day for performance.

13. A "This Is Your Life"--live, taped, video-taped.

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In this assignment, you will prepare an enactment of the TV programme "This Is Your Life," with the central character of the book you have just read as the person at the centre. You will need the co-operation of other students who have read the same book--as many students as there are characters in the programme.

Step 1: Decide what characters you will include, and who will play what part. Remember to include those people in the novel who have the most important relationships with the hero (or heroine), including his or her enemies. You will also need a host or moderator.

Step 2: Decide in what order your characters will appear. Work from the less important to the more important.

Step 3: Decide whether you will perform live, on tape or on video-tape.

Step 4: Write up your script, including what each character (including the host) says and does, and what the guest says in reaction.

If live or video-taped, include gestures and actions to match and emphasize the words spoken. If tape-recorded, decide what sound effects--music, applause, etc.--would be suitable.

Step 5: If live, have a full rehearsal. Afterwards, discuss any weak points, and decide what can be done to improve them. If taping or video-taping, make a rough version and play back, noting any weaknesses and discussing how you can eliminate them.

Step 6: If live, hold a final rehearsal. If taped or video-taped, make a final copy.

Step 7: Arrange with your teacher a suitable day for performance.

14. A live, taped or video-taped "Front Page Challenge," with the central character of a novel familiar to panel members as mystery guest.

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In this assignment, you are asked to present a version of "Front Page Challenge" with the central character of the novel you have just read as the mystery guest. You will need the co-operation of some four other students who have read your book.

Step 1: Enlist the co-operation of four other students. Do not tell them what book you have just read.

Step 2: Appoint a moderator, and let your panel members assume fictitious names if they wish.

Step 3: Make clear to the panel the rules of the game. All questions must be framed for a yes/no answer, and there is a time limit inside which to discover the guest's identity.

Step 4: Plan with the moderator how he will introduce the show, introduce the panel, and judge on the fairness of all questions. (Note: for this reason, you can and probably should let the moderator know your "identity"--but not the members of the panel.) Decide on points you will discuss with the moderator after your identity as mystery guest has been revealed.

Step 5: Decide if your performance will be live, taped or video-taped.

Step 6: If live, arrange a suitable day for performance. If taped or video-taped, make your copy and arrange a suitable day for its play-back.
(Note: Do not rehearse the performance. If the programme is to have any sense of suspense or excitement, the panel should not in fact know the guest's identity.)

15. A live, taped or video-taped dramatic excerpt from the novel, presented in news coverage form, with anchor-man and reporters on the spot.

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For this assignment, you will need the co-operation of several other students who have read the same book. You will then prepare a news coverage of some important event in the novel.

Step 1: Decide at what point in the story your news coverage will occur. Will it be immediately following the climax? After the novel ends?

Step 2: Decide what characters from the novel will be interviewed, and how many newsmen will be involved.

Step 3: Cast your team, deciding who will play what character, who will be anchorman, who will be what reporter (and who camera man, if you are video-taping).

Step 4: Decide in outline what questions will be asked, what answers given. Remember that characters should speak in a way that one might expect from what has been seen of them in the novel.

Step 5: Decide how you will introduce and conclude your news coverage, and how interviews will be linked together (for example, what will your anchorman say, and at what points in the programme).

Step 6: If taping, decide what sound effects you will include. Will there be a signature tune? Background sounds--e.g., footsteps, traffic, birds singing? Remember, background sounds depend on where your character is being interviewed.

If video-taping, decide where scenes will be shot; what shots will be close-up, what medium, what distant. Decide if you will use costume, and if so, what.

Step 7: Rehearse your coverage, helping each other with suggestions regarding facial expression, tone of voice, etc.

Step 8: Tape or video-tape a rough version of your coverage, If you intend to give a live performance, hold a full dress rehearsal.

Step 9: Play back the tape, and discuss what points need change or improvement, and how this can be achieved. If live, discuss rehearsal weak points.

Step 10: Tape your final version. If for live performance, hold a final run-through.

Step 11: Arrange a suitable day for performance with your teacher.