A HISTORICAL PERSPECTIVE FOR
A LITERATURE CURRICULUM

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ABSTRACT

This study investigates the relationship between history and literature in the English curriculum of the school. The investigation moves in two directions, one leading to an examination of the boundary between English and history to see if the barrier between these two humanistic studies can be lowered. The other leads to an analysis of the prescribed texts to determine the times in literary history from which the selections in these texts were taken and the effects the times are likely to have on students' understanding of their own culture.

The teaching of historical literature contributes to students' enjoyment of literature. For the purpose of this study this hypothesis limits the definition of "historical" literature to imaginative writing describing historical events, attitudes, and characters; expository accounts of exploration; and to literature written before this century. "Enjoyment" refers to immediate pleasure and also to enduring insights; that is, to a sense of heritage, understanding of desirable and possible values, and recognizing the attitudes to recurring themes expressed at different points in time.

In this thesis I have examined the purpose of general education and then the contributions of English
literature to the curriculum of general education. When I realized the effects of fragmentation of learning on general education and on English teaching, I began to consider how this trend toward subdividing knowledge could be reversed. The common interest of English and history in human beings suggested that their contiguity could be exploited and I have therefore written at length on the relationships between them. The correlation of these subjects in the classroom has rewards as well as perils, as I have pointed out, but by relating my personal experience I have shown that it can be done by one teacher in normal teaching conditions. The concluding parts of the thesis deal with the extension of selections into the past and offer annotated bibliographies.

Rather than a "proof" or a "disproof," this thesis is designed to give a new and interesting approach to old ideas.
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AN HISTORICAL PERSPECTIVE IN THE TEACHING OF LITERATURE

For God's sake, stop researching for a while and begin to think....We need...not only discoverers of facts...but explorers of ideas and re thinkers of values. It has been well said that we should speak more of the improvement, rather than the extension of knowledge. We want more thinking about the importance of things already known.

Sir Walter Moberley

The Crisis in the University
CHAPTER I
GENERAL EDUCATION

Children are not the 'supply' that meets any 'demand' however urgent. They are individual human beings, and the primary concern of the schools should not be with the living they will earn but with the life they will lead.

Much dispute in this technological age takes place concerning the relative importance of general and vocational education. Simply stated, opinions differ on whether schools exist primarily to teach what will be useful in following specific vocations, or to teach what will be beneficial to the student regardless of which vocation he enters, since the question is one of priority no matter what curriculum is offered, one position alone will not oust the other but will be fundamental to it.

Current concern over vocational training has two voices. The one heard most clearly shouts that there will be no place in the economy for the unskilled, and that, therefore, the commonsense course of action is to offer more vocational training. The current high school curriculum in British Columbia with five out of six programmes designed to teach skills for employment on graduation, is such a response. Indeed, in the sense that the sixth, the academic-technical, leads to opportunities for vocational training at higher institutions, one could say that the
total programme is vocational. General education, that is, courses given regardless of vocational choice, is seen in compulsory study of English in every year, and Social Studies, Mathematics, and Science for lesser periods.

What may be overlooked in this response is the limit to the number of skills a student can learn, the speed with which skills are becoming outdated, and the value of general education in employability. That abilities are limited is clearly evident to and is a concern of the vocational teacher. The second and third points are linked: What vocational value has general education when the specific skills of vocational training are of temporary utility? In "Technical Change and Educational Consequences" H. Schelsky describes what is required in vocational training:

Modern vocational training should emphasize comparatively abstract occupational and working qualities. The worker who controls automatic devices and instruments is required to display concentration, attention, high responsibility, technical knowledge, quick response, and reliability. These qualities must form in him a kind of permanent latent disposition—a kind of background on which to perform particular activities. Today, mainly abstract qualities are required of workers, such as ability to organize, to handle people and to supervise, self-control, intelligence and reliability, exactitude, keeping up with work-pace, etc., while simple manual or intellectual knowledge and skills become less and less important.3

If one studies these qualities to see how the curriculum can nurture them, one sees first that intelligence is innate though good teaching makes it more operable, and that technical knowledge is a distinct product of vocational training.
Good teaching in any area contributes to the development of all the other requirements listed, but general education makes a particular contribution to the encouragement of ability to organize, concentrate, and supervise. In literature, for example, recognition of genres, themes, and plots calls for organization of factors and concentration on abstract qualities. The understanding of human nature gained from the study of such literary characters as Hareton Earnshaw in Wuthering Heights, Miss Thompson in "Miss Thompson Goes Shopping," and the bigot in Goldsmith's essay, "National Prejudices," contributes to the wisdom of a supervisor by enlarging his awareness of the vital diversity in human beings.

Vaizey and Debeauvais, writing on "Economic Aspects of Educational Development," give another requirement:

As the economy develops, it needs more, and diverse, skills that rely upon a general background of education for their development. A growing economy also requires adaptable workers who can quickly and with ease leave one specialty and take up another.

Such flexibility grows from recognition of choice of action and discrimination so that the wisest choice may be made. Imagination exercised and refined in the study of literature, mathematics and history, displays possible choices, responses to them and their consequences. Flexibility and adaptability
are encouraged by general education which asks, "How did the Industrial Revolution affect the standard of living of a working class child born in 1830?" more than by vocational education which asks, "What is the proper proportion of asphalt to rubber in the manufacture of automobile tires?"

General education offers choice of action and demands justification of that choice from the student.

The second voice, not so loudly heard because it looks to future conditions, is the prediction from cybernetics that the ultimate condition of the machine age will demand work from very few persons. After three hundred years in a system in which survival depended on a wage for work, we may be entering an age in which wages are given for not working. Men will probably occupy themselves in some activity they will call "work," but with the right to a guaranteed income forecast by the experts, the incentive to work in order to live will be absent. Should our children live under such a system, whatever the schools do to make their lives meaningful will come from general rather than from vocational education in its present form. Before students can use the skills taught them in vocational classes, they will need to use their imaginations to devise useful and enjoyable purposes for the products they have learned to make and the processes they have learned to perform. At leisure they will have an opportunity to consider also the purpose of life, the meaning of the good life, and their
choice of goals. Only the wealthy leisured classes of the past have enjoyed such freedom. Lest opportunity be wasted in neurotic musings or inane activity, general education must describe the goals for which men can live.

One need not dwell on our loss if the feudal ages had taught only those subjects which were 'of use' to that particular time and social structure. But there are advantages even in barbarism; perhaps the chief advantage of medieval barbarism was the creation of the European intellectual class. They did not accept, still less would they have taught, that one should become 'adjusted' to a society based on war, pillage and exploitation. Men of learning...were conscious that their own ideas...were not those of society around them. The lamp of learning was fed at the darkest times by the hope that the patient spread of education might lead in time to a better society.5

We have now, in theory, the opportunity to fulfil the dream of an enlightened citizenry, literate, knowledgeable, and freed from toil. It will come about when men know not only the world as it is, but the world as it could be. The grand possibility lies not in "the living they will earn," but in "the life they will lead."
CHAPTER II
ENGLISH AND GENERAL EDUCATION

The simple point is that literature belongs to the world man constructs, not to the world he sees; to his home, not his environment.

It is in the imaginative insight into the world as it could be, into the "home" of the quotation, that literature contributes to a general education. It can show first that the world does not have to be as it is. Utopian writers state this precisely in describing the ideal societies they construct:

Many times also, when they have no suche woorke to be occupied aboute, an open proclamation is made, that they shall bestowe fewer houres in worke. For the magistrates doe not exercise theire citizens against their wills in unneedefull laboure. For while in the institution of that weale publique, this ende is onelye and chieflye pretended and mynded, that what time maye possibly be spared from the necessarye occupacions and affayres of the commen wealth, all that the citizeins shoulde withdrawe from the bodely service to the free libertye of the minde, and garnisshinge of the same. For herein they suppose the feliciyte of this liffe to consiste.

Writers of social protest have spurred reform of the evils they see. Nathaniel Hawthorne in The Scarlet Letter protests not so much against the pillory, since at the time of his writing it was no longer used, but against the crushing shame of public punishment:
...This scaffold constituted a portion of a penal machine, which now, for two or three generations past, has been merely historical and traditionary among us, but was held, in the old time, to be as effectual an agent, in the promotion of good citizenship, as ever was the guillotine among the terrorists of France. It was, in short, the platform of the pillory; and about it rose the framework of that instrument of discipline so fashioned as to confine the human head in its tight grasp, and thus hold it up to the public gaze. The very ideal of ignominy was embodied and made manifest in this contrivance of wood and iron. There can be no outrage, methinks, against our common nature—whatever be the delinquencies of the individual—no outrage more flagrant than to forbid the culprit to hide his face for shame; as it was the essence of this punishment to do."

Then again, the world may be more terrible than it seems to most people. Kafka's terrifying awareness of human vulnerability warns of a world that may exist at some time in any man. In The Castle one sees this mad scene:

She took a whip from a corner and sprang among the dancers with a single bound, a little uncertainly, as a young lamb might spring. At first they faced her as if she were merely a new partner, and actually for a moment Frieda seemed inclined to let the whip fall, but she soon raised it again, crying: 'In the name of Klamm into the stall with you, into the stall, all of you!' When they saw that she was in earnest they began to press towards the back wall in a kind of panic incomprehensible to K., and under the impact of the first few a door shot open, letting in a current of night air through which they all vanished with Frieda behind them openly driving them across the courtyard into the stalls."

But is the world so meaningless? Some say meaning is found in the material world, mortal, visible, and measurable. Horace protests against such a world in "Exegi Monumentum."
Now stands my tower four-square, outlasting bronze,
O'ertopping the tall pyramids of kings;
Nor eating rain can rot nor violent gale
One stone dislodge, though Time's eternal flight
Leave century on century behind.
Not all of me shall die; one part shall cheat
The cerements, nor my gathering fame abate
While Rome endures, and hushed in holy awe
Pontiff and Vestal mount her citadel.
Be this my praise: that by the rushing stream
Of Aufidus, where pastoral Daunus ruled
His thirsty plain, I grew from low to strong,
And on the rude Italian pipe first breathed
Aoilian numbers. Rise, Melpomene!
Assume thy state, and in the accomplished task
Well pleased, with Delphian Laurel bind my brow.

Nor does the world have to be as it seems. Here Alice
agrees with Horace. She shows it may be something quite
different:

"O Tiger-lily!" said Alice, addressing herself
to one that was waving gracefully about in the wind,
"I wish you could talk!"
"We can talk," said the Tiger-lily, "when there's
anybody worth talking to."
Alice was so astonished that she couldn't speak
for a minute: it quite seemed to take her breath
away. At length, as the Tiger-lily only went on
waving about, she spoke again, in a timid voice--
almost in a whisper. "And can all the flowers talk?"
"As well as you can," said the Tiger-lily. "And
a great deal louder."
"It isn't manners for us to begin, you know,"
said the Rose, "and I really was wondering when you'd
speak! Said I to myself, 'Her face has got some sense
in it, though it's not a clever one!' Still, you're
the right colour, and that goes a long way."

These selections offer differing views of the world,
or reality, inspiring differing responses from the imagination.
A well-read person, having responded to many views, has a greater opportunity than the person who has read little, to discriminate between opposing views and to use his imagination thus stretched to construct his own view of the world as it is and as it should be. Goals can be set and purposes devised to reach them from a broader knowledge of the possibilities. This is the reward of literature to the student, and is the role of literature in his general education.
CHAPTER III
FRAGMENTATION OF LEARNING

The minute specialization of modern life has been like the dissection and analysis of the parts of a butterfly. There it lies in the laboratory; its delicate wings detached, its once quivering antennae still, its vital organs exposed, explained—and dead. How reanimate the butterfly, dust its wings again with iridescent bloom, set it fluttering again among the flowers, flashing in the sun its brilliant red and blue and gold? How assemble the arts and science into a bold and colorful picture of the living world; how set it glowing before our students in all its radiance till they cry out, "This is the life we want and mean to live"?

In the days of which Greene was speaking, learning was enjoyed by only a few. It is said that Bacon, having mastered his private library, knew all that was known by the learned men of his time. Today not even the most brilliant mind can know all available knowledge. There is so much to learn that scholars have had to specialize, to study one field of knowledge in preference to other fields. This process has been refined to the point where a specialist has been colloquially defined as one who knows more and more about less and less.

Specialization is reflected in the structure of our curricula. A pupil studies English, Drama, French, and other "subjects," as we call the fields of knowledge. Then within each subject are subdivisions: in mathematics there are geometry, arithmetic, algebra, calculus; in English there are reading, literature, grammar, language, spelling, composition. It is easy to forget that these subdivisions are
related to mathematics and English. It is also easy to forget that subjects are related. Some effort is made, for instance in "Social Studies," to connect the parts with a central viewpoint: this "subject" is composed of economics, civics, sociology, geography, and history taught within the framework of history except in the geography courses in grades 9 and 12. But within the system of specialties such as obtains in British Columbia, subject divisions are strong. Teachers are not plainly designated as "teachers" but as "Biology teachers," "Spanish teachers," "Home Economics teachers," and so forth.

Outside schools, such specialization is strongly enforced by society, particularly its larger units. Newspapers with large circulations have "parliamentary correspondents," "Middle East correspondents," financial editors, and political columnists. Medical men have prolific specialized titles, and dentistry is following with dental surgeons, orthodontists, dental mechanics, dental nurses, dental hygienists, dental receptionists—all doing the work a dentist used to do but doing each section of work with more knowledge and better equipment. I have heard an economist referred to as a "Keynesian economist" (as if he were never expected to change his point of view) and I have enjoyed Flanders and Swan's joke about the specialist trend in bureaucracy when they refer to "the chief assistant to the assistant chief" in the song "The Reluctant Cannibal."
There are sound economic and intellectual reasons for this specialization which I do not propose to discuss. What I am interested in is the effect of this specialization on our schools and on our students. What influence does specialization have on the "life they will lead"?

The more one knows of one field, the less he'll know about other fields. Nowhere is this truism more obvious than in the chasm between science and the humanities due mainly to the enormous expansion of scientific knowledge. As science becomes more complex, so does the language it speaks, and a whole vocabulary and way of thinking becomes exclusive. Those who speak the language have a common bond of high interest to themselves. A man who can chat comfortably with his colleagues about the negative tropism toward heat of the amoeba will have to chat about something else if he is with a man who at work is concerned about the Greater Germans' rejection of Bismarck's Reich. About their deep interest neither can talk to the other, and unless they find a common topic or unless they learn about each others' fields, an achievement becoming more and more unlikely because of the extension of knowledge, they will not be talking with each other but with their respective colleagues who are acquainted with their work. The chasm is widened by this isolation.

A schism exists, too, between the scientist and the ordinary man, and the resulting suspicion can be seen in
the revival of the myth of the scientific villain concocting monstrosities in his private tinkerings with the nature of things; the mantle of the alchemist with all its superstitious connotations and symbolism, is placed on the shoulders of the scientist. Fear of the power of nuclear and biochemical warfare outweighs gratitude for the gifts from science of ease and health. Add to this suspicion the linguistic barrier and the intelligent use of science is even more difficult to accomplish. "So the great edifice of modern physics goes up, and the majority of the cleverest people in the western world have about as much insight into it as their neolithic ancestors would have had," says Sir C. P. Snow.

Specialization has produced ignorance even within science. Emphasis on the particular rather than the general has had a splintering effect:

The practical scientist knows little science outside his speciality; and there is no reason to believe he is more interested in scientific philosophy than the neo-scientist. Neither can the majority of pure scientists comprehend each other's specialities, and it may be suspected that only a few know their way about the whole of 'the great edifice of modern physics'.

The level of unity is the philosophical level and, according to Pinion, that unity does not reach all scientists.

This piteous deficiency of understanding stemming from specialization in response to the incredible growth
of knowledge leaves us in possession of fragmented learning.

Education is often divided into parts which correspond to the supposed parts of human nature—into education of the mind and education of the body, or into education of the intellect and education of the emotions and will. These abstractions are professedly rejected in modern times owing to the decline of psychophysical dualism and facultative psychology; and the ancient Greeks are praised for having avoided them. But in practice, by omission if not by commission, these divisions stubbornly persist, and falsify the undeniable fact that human nature is physical, emotional, and volitional as well as intellectual.

Philosophic dualism, that blossomed in the Middle Ages, viewed the world as mind and matter, man as body and soul. Despite the new knowledge in philosophy and psychology that synthesizes, seeing the relationships of parts and their underlying principles, modern man is still analyzed and treated according to his parts rather than his whole.

Some fields of knowledge are defying this view and synthesizing for the sake of the whole man. Medical men who are specialists tend to work in clinics, pooling their knowledge for the more complete treatment of their patients. Urban designers are concerned not so much for individual zones but for their inter-relationship in a complete city. The church is becoming socially active and spiritually ecumenical after long years of isolation from social issues and separation among its denominations.
While there are movements in education towards correlation of subjects, there is much evidence that partition of subject matter is still widespread.

The Discipline and Discovery report states:

The high school curriculum all too readily accustoms students to think of knowledge as so many discrete compartments. General education should dispel this notion, not reinforce it, and should present a picture of the parts fitted together and interacting to form the unity of knowledge.*

The National Council of Teachers of English asserts:

Under the elective system, students go through school with the most scattered and lopsided views of life, and even when elections are reduced to a minimum and a set program of studies required, failure to correlate the various subjects of instruction leaves the student unaware of their connection as related parts in the scheme of life.  

Two articulate scholars have described the effects of their education as they feel them. Charles Darwin was taught how to synthesize his data, but this correlation was limited to his specialized education in science in these words:

My mind seems to have become a kind of machine for grinding general laws out of a large collection of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive. A man with a mind more highly organized or better constituted than mine, would not I suppose have thus suffered; and if I had to live my life again I would have made a rule to read some poetry and listen to some music at least once a week; for
perhaps the parts of my brain now atrophied could thus have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature.

His experience is contrary to that of John Stuart Mill, whose education recognized the interdependence of human achievements.

What made Wordsworth's poems a medicine for my state of mind was that they expressed not mere outward beauty, but states of feeling, and of thought coloured by feeling, under the excitement of beauty. They seemed to be the very culture of the feelings which I was in quest of. In them I seemed to draw from a source of universal joy, of sympathetic and imaginative pleasure, which could be shared in by all human beings....From them I seemed to learn what would be the perennial sources of happiness when all the greater evils of life shall have been removed.... The delight which these poems gave me proved that with culture of this sort there was nothing to dread from the most confirmed habit of analysis.

I prefer to try to reproduce in my pupils' lives the experience of Mill: his public career as philosopher and economist is supported by his private pursuit, he enjoys his excursion into another field of interest, and his solitary reading links him with his fellow human beings. None of these statements applies to Darwin, sensitive to his loneliness, his emotional inadequacy, and his uncompleted and partial growth. For pupils to become aware as Mill was that many fields of knowledge are pertinent to "the life they will lead," their education must show the relationships of the fields of knowledge to each other and to the pupils' own lives. Man is not a creature of sections and neither is his life in compartments.
In England, F. B. Pinion advocates a sixth form course that weakens subject barriers. His aim is:

To ensure that any specialization is not divorced from an adequate general education which will widen intellectual horizons and enable the adolescent student to see his place clearly in the modern world, judge its direction and values sensibly, and cultivate his talents, interests, and personality to the optimum.  

He describes the course as follows:

It is proposed that they should take three related subjects....For example, the development of music, painting and architecture, and literature, shows common characteristics in accordance with the 'spirit of the age'; literature can obviously be linked with history, history with geography, and so on....

Such a course recognizes the danger of splintered interest resulting from fragmented learning, and of distrust and suspicion that grow from intellectual isolation. Practically, it assumes the existence of teachers who can bridge the subject gap either through knowledge of more than one subject or through unprejudiced willingness to co-operate with other specialists, and to become interested in their subjects. I do not think it is impossible either to find or to train such teachers--indeed they may be in greater numbers than the present system reveals, or encourages.

There are other practical hindrances to the practice of an interdependent curriculum: textbooks that ignore contributory concepts from other subjects, a prescribed
curriculum emphasizing specialization, the vested interests of teachers and department heads. Nevertheless the hazards of a lack of understanding and communication, of an awareness of only a few of the components of living, and of an unfulfilled enjoyment, are to be seen now. A general education can lessen these effects. For example, it can increase rapport between the scientist and the layman by familiarity with the aims and methods of science on the part of the layman, and by realization of the larger context of his work by the scientist. The same sort of rapport is needed among all sections of society. General education can promote this understanding partly by presenting the relationships between disciplines; it is this method that will be described later with reference to English and Social Studies.
CHAPTER IV

THE INFLUENCE OF THE NEW CRITICISM

In the twentieth century, when the critical intelligence is disposed to feed upon itself and to become desperately more self-conscious rather than more penetrating or more subtle, the tendency is to reject simple values and to set up complex or contorted ones. ¹

Closely related to fragmentation is the rise of the New or Practical Criticism. Based on analysis of the text, it contrasts with the Old or Historical Criticism characterized by emphasis on location of the work in time and place.

Believing that "events in one area of human experience have a way of growing out of conditions in other areas,"² the historical critic studies a work of literature particularly in relation to the author's life and society, and to the literary tradition to which his work is related. The influence of historical criticism is visible in the use of anthologies, biographies, and manuals as texts, and in the design of survey and period courses. The assumption of the historical critic is that a literary work is a "product of the entire imaginative experience of its creator"³ and that to understand this experience, one must see its individual and collective significance in the "context of total culture."⁴ Culture itself is organic, hence cyclical and dynamic, and these qualities are shown in the literary symbols of the ages of man: the whale, the river of life, the tree, the innocence of childhood and the wisdom of experience.⁵
Culture to the practical critic, on the other hand, is static and mechanistic. Man is not evolving, he is learning to live within fixed limits. Images depicting this philosophy in literature are the wheel, the shut gate, the bridge, and chess. Criticism reflects this closed system by becoming "an act of analyzing and evaluating a work of literature" concentrating on its language of symbolism and its techniques of rhetoric.

In the schools, training in critical reading of the texts, published in separate works instead of in anthologies, reflects the influence of practical criticism.

Suppose one were to teach Keats' "Ode on a Grecian Urn." What would be taught from each point of view? The historical critic would say that the important points to be taught would be Keats' ill-health, his classical private school education, his role as a Romantic poet, his views which had been influenced by Wordsworth, his "chamber of Maiden-Thought" in his view of life. These particulars reinforce what the teacher wishes to draw attention to: the wistful tone at the end, the appreciation of the plastic arts, the poem as an imaginative experience, the sympathetic understanding of the separation of ideal beauty from actual life, and the delight in the beauty of the urn.

What the practical critic recommends to be taught is taken directly from the text: the visual recognition of the picture groups; the first conclusion that ideal art,
because of its unchanging perfection, is superior to nature; the second conclusion of separation of ideal art from the rest of life; the generalization of the unity of beauty and truth and its ambiguity. He would have students note the metaphors, the diction, the irregular lines and the purposes they fulfill; the curiosity of the poet and his love of the imagined world; the changes of mood; the presence of eternity in the poet's mind.

In actual practice the frontier between these two points of view is not strongly guarded and is frequently crossed. But it remains. The connection with fragmentation is that the emphasis on analysis tends to isolate the poem from its author and from the world in which its author lived. There is no view of the poem as part of a literary past, present, or future. Analysis must be followed by synthesis. Grateful as I am for being brought into the text by the practical critic, I am grateful also to the historical critic who says, "...the dimension of the past is an essential part of the living present...." When the practical criticism outweighs the historical, fragmentation is increased.
CHAPTER V
HISTORY AND LITERATURE

...A great work of literature is also a place in which the whole cultural history of the nation that produced it comes into focus. I've mentioned Robinson Crusoe: you can get from that book a kind of detached vision of the British Empire, imposing its own pattern wherever it goes, catching its man Friday and trying to turn him into an eighteenth century Nonconformist, never dreaming of 'going native,' that history alone would hardly give. 1

No matter how earnestly one wishes to bring together the two disciplines of literature and history, one recognizes certain essential differences. History purports to tell what actually happened, while literature expresses men's reactions to happenings and conditions. Thus history shows the typical, the type of force, event, situation to which men react individually. Literature pictures the emotions of individuals which, no matter how "typical" a character is, are determined by that individual character. In his imaginary world, the literary artist may distort historical facts as he wishes, confined only by the extent of historical knowledge he expects his reader to have. The historian is always conscious of facts; he must tell what he believes is a truthful account regardless of his reader's knowledge. His writing as a result may be dull and instructive rather than inspiring, but this dullness
does not detract from its worth unless he has set out to be a "popular" historian. For example, in recording the confinement, the widespread misery of daily life, the closed philosophy, the rigid stability of the social system, the historian may give the impression that medieval life was a drab existence; he is giving the typical. The poet can, just as honestly, portray medieval life as colorful and exciting by searching above and below the typical life pictured by the historian. If he has the perception, tolerance, and humour of Chaucer, he can show that the human behaviour within the medieval context is as rich in variation as in any context. Should he express the ideals of the human beings in the Middle Ages, his allegories enact the abstract values and the fanciful dreams that add another dimension to medieval life. Because his purpose is to evoke emotions, the literary artist invites the reader to recognize himself.

Where the historian must be skeptical and analytical, the writer must be imaginative and synthetic. The historical novelist can re-create an age by selection and emphasis. "He is not bound to give a fair statement of all points of view." In re-creating an historical person, "where the historian must confine himself to saying 'This or this may have been his reason,' or 'It is impossible to say what led him to take this step,' the novelist may give his own explanation of the actions or the inaction of a historical figure, filling the gaps in the story according to his own interpretation of character and circumstance."
What, then, links the historical novelist to the historian? What controls must he have to be a good historical writer? First, his liberty with facts must not be license. Credibility, especially with the mature reader, suffers if facts are outrageously inaccurate. In recommending historical fiction to youthful readers, the watchful teacher inspects its factual accuracy. Only those adjustments to the historical facts essential to the total picture of a period or person according to the writer's purpose are acceptable. For instance, in a novel about Benvenuto Cellini's career, it would be permissible to omit his opinions of Michelangelo's works, but not to omit Michelangelo's temperament and outlook on the Renaissance world since the former adds nothing, and the latter much, to the portrait of such a sycophant as Cellini. A writer concerned with farm life in Upper Canada would be justified in recounting such transportation improvements as roads and canals used by the district he is describing and ignoring the building of railways if they were built outside the district and had no influence on it, even though their construction took place in the period of which he is writing. Such manipulation of facts strengthens the presentation of the fundamental theme.

More misleading than errors of fact are errors of atmosphere. "The writer may take real pains to get his facts and details right, but then proceed to inject modern psychology and modern assumptions into his characters...."5
Chesterton has observed of Henty's tales, "the same very English and modern young gentleman from Rugby or Harrow turns up again and again as a young Greek, a young Carthaginian, a young Gaul, a young Visigoth, a young Scandinavian, a young Ancient Briton, and almost everything short of a young Negro." 6

In the same way, for Crusoe to urge Friday to return with him to England by telling him of the "civil rights" of a British subject would be an incongruous anachronism in terminology and in political history.

Errors that give a lasting misinterpretation, say, of New France as a haven for free-thinkers, are serious errors because the story is immediately cut off from its supposed setting and becomes unbelievable as a work based on history. Less serious errors of fact, such as a lady's wearing a bustle in England in 1810, which do not divide the story from its setting, are minor and acceptable if infrequent. Indeed, they may have a positive contribution. Catching the author out in fact is "the first taste of blood in the savage game of criticism." 7

Sometimes the distinction between history and literature disappears because the writer may be both an artist in his style and interpretation of thoughts and feelings, and a historian in his presentation of the truth of the situation, the man, or the event as precisely as he can. Literature has adopted as its own Pepys' Diary, Pericles' funeral oration by Thucydides, and Strachey's Eminent Victorians. These authors were reflecting their times, but a historian would reject them as colleagues because their apparent interest is
in a personal expression of individual experiences and opinions. Strachey was searching for "unsuspected truths, not for a restatement of recorded facts; his aim was esthetic, not ethical....He was not a detached historian."\(^8\)

However, "personal expression of individual experiences and opinions" is not the only criterion by which to place a piece of writing in the literary rather than the historical category. "You're a pore benighted 'eathen but a first-class fightin' man," says Kipling in "Fuzzy-Wuzzy," drawing from his own experience but expressing the typical respect of soldiers in all ages for courageous adversaries. Milton's *Areopagitica* protested the tyranny under which he suffered, but it has supported free expression ever since. Similarly, Byron's love of democracy has influenced democrats since his time because his poetry expresses a widespread recognition of human dignity. While we do not say "Nigger," today, we accept it in *Huckleberry Finn* because it accurately records an attitude common in the place and time of the story. At first glance, Wilfred Owen is a World War I poet, but thoughtful consideration reveals that his poetry tells not only his own feelings about his own experiences in war but what could reasonably be the feelings men have had about war at many times in history; he expresses the universal experience. A second criterion, then, is the level of interpretation.

To the extent that writers of imaginative literature express the common social attitude of their times, or the recurring human condition, they belong also to history. The distinction, if it is to be made at all, must be accompanied by a definition of "literature" and "history."
CHAPTER VI
METHODS OF CORRELATION

History is enmeshed in the "entanglement of causes and the multiplicity of human wills.... To understand this he [the historian] may profitably turn to the novelist who lends his mind out to show his fellows 'things they might have passed a hundred times nor cared to see'.

Using the relationships between branches of knowledge is not a new practice. Today it is favored more by the elementary teacher than by the secondary teacher. Perhaps this preference occurred because an early Canadian champion of correlation, Donalda Dickie, was influential in elementary schools. She called her method the "enterprise theory" and defined it as "the co-operative achievement of a social purpose that a teacher presents to her class with a view to having them use it as an experience in intelligent social behaviour." While her aim was to change behaviour rather than to teach relationships, she correlated academic subjects in order to teach a central topic. This method attracted elementary teachers interested in progressive education.

Let us see how it works. For instance, how would an elementary teacher typically teach the importance of the forest industry to the people of British Columbia? For facts about location, productivity, and trade, he will probably send his pupils to atlases, almanacs, and the
Canada Year Book. The charts and graphs therein, the terms such as "percentage," "median," and "rate," demand skills of interpretation learned in arithmetic class. The "matter" of the industry being trees, the science class will study the types of trees used for lumber and pulp, the parts of trees used in manufacturing, the disposal of waste, the effects of disease, animals, and fire on the crop, and, indeed, the idea of a forest as a "crop." The "crop" concept is scientific insofar as it is concerned with prediction and application of theory, but also social in that it expresses resolutions of the conflicting interests of providence and present gain, government control and self-regulation, private ownership and the common good. It would be mentioned, therefore, in both science and social studies classes. The process from seeding, nurturing, felling, transporting, manufacturing, and selling, to final use is essential information too. Will it be taught in science or social studies? The elementary teacher, who usually teaches most subjects to his own class, doesn't have to worry about answering this question; he can teach it when he wishes. He can also teach it with the emphasis—scientific or social—that he prefers. To balance the effects so far taught of men on forests, and to show the
reverse influence, the short story, "Dour Davie's Drive," read in reading period illustrates pioneer logging methods and their demands on human character. The setting of the story in a logging community teaches the customs and values of the camp and its inhabitants. Comparison of the techniques of then and now results in discussion of the meaning of progress. Has man progressed in his human development as fast as in his technological talents? Are these two comparable? How can we measure them? Can we only evaluate each separately? What is "progress"? Here we have a relationship between facts and concepts to which the teacher adroitly leads the children by discussion at their own levels of understanding. Songs and paintings are other ways of describing a culture. Should these be considered when music and art periods roll around? Or should they naturally conclude the study of the story? By now it is almost impossible to see the barriers between subjects, and with this subject of forestry, even less do these barriers seem desirable. If the "progressive" teacher has set the problem, "How important to B. C. is the forest industry?", his students will not at the end of the study report only, "It's our main export." Whatever the method, by studying forestry from the points of view of many disciplines, the students learn the importance of forestry to people. Here is a concept with which the students have become emotionally as well as intellectually involved.
Such total involvement is less likely in the secondary school. There, the weighty load of subject matter, lugged along the tracks of courses of study under the dark cloud of ultimate government examinations, has forced teachers to specialize in certain subjects, and consequently to consider problem-solving and any connected technique both time wasting and impracticable. And so it is quite possible that a student in one day will be called upon to interest himself in the French Revolution, the romantic poets, the characteristics of monocotyledons, how to find square root, how to order from a French menu, and how to budget his money. Pulled in so many directions, the student is fortunate to become interested in more than one of these lessons. What opportunity has he to develop an interest that is sparked during his day? Would it be impossible in one day to teach him connected subject matters, for instance, the attitudes of Wordsworth and Burns to revolution, the influence of science on the Age of Reason, the structure of graphs and statistics of the casualties of the revolution, a paragraph from Voltaire, and the rights and duties of a citizen? That sort of day would have a focus and the demands of the disciplines would be satisfied. A look over the wall to see what the younger classes are doing under teachers "who teach everything" reveals the worthwhile and applicable practice of correlation that could with perseverance be adapted to the secondary school.
However this view is not being seen now. One reason is the feeling that other subjects are of no concern to the specialist. Indeed, subjects are so enclosed in intellectual kingdoms that it is considered impolitic if not impolite to cross the frontiers. That these boundaries may be profitably crossed I will show in examples of English and Social Studies communication.

Correlation has been defined as "a method of moving students through the circle of fact, interpretation, and expression in the joint fields of English and history." Three factors must be present for any technique of correlation to be effective: a well-stocked library and time to consult it; a broad academic knowledge of a general field, in this instance, the liberal arts; and a willingness to enlarge the knowledge and move the point of view when there is a reasonable hope that the change will be for the better. The second and third factors are personal demands on the teacher and may seem to be asking a lot. But the techniques of correlation differ so broadly in degree of difficulty and facility of usage I think most teachers even in their present states of knowledge and adaptability will find them useful. I shall describe these techniques from the point of view of an English teacher.

Incidental correlation is largely unplanned, occurring as circumstances arise. It may be extra-curricular, as in a
public speaking club where a poem such as Blake's "The Little Black Boy" can be read to support a plea for brotherhood. The bulletin board may show pictures of the Great Fire of London to a class reading Pepys' Diary. Current events provide topics for writing: "Pretend you are a black (or a white) Rhodesian. In a letter to a Canadian friend, describe Mr. Wilson's arrival in Salisbury as you saw it." Such a topic might supplement the study of To Kill a Mockingbird. Julius Caesar demands an understanding of the republican ideals of Rome; The Kon-Tiki Expedition calls for an acquaintance with the location, shape, constituent land, of the South Pacific Ocean. The English teacher makes sure his pupils have this background. He is not teaching history through literature; he is teaching general principles seen in a variety of settings and relationships by using his knowledge and his resources.

Closer correlation, "semi-integration," requires co-operation between teachers of English and teachers of Social Studies. The loosest arrangement is a parallel structure where the courses of study are compared and become familiar to teachers of both subjects. When the British role in the Second World War is taught in Social Studies 8, the English teacher may find it convenient to teach at the same time The Snow Goose. He will find his pupils acquainted with the historical background which he will need only to review, and prepared to link the event of Dunkirk with the
feelings of the British at that time as seen in Philip Rhayader. If the lessons were not simultaneous but staggered, an able class could still see the relationship by recalling their history. The tension of the real situation however, is more vividly realized when the teachings coincide. Where the teacher feels inadequate he may request teacher exchange. A Social Studies teacher teaching the Industrial Revolution might be grateful if the English teacher gave the Social Studies class a lesson on the class struggle described by novelists such as Eliot or Dickens. At the same time, the Social Studies teacher could interpret the political situation relevant to "An Italian in England" for the English teacher. A more complex but similar arrangement is team teaching. Here, a teacher who knows a period of history particularly well lectures to combined English classes, for example, on Communist principles to enlighten students' understanding of what is being satirized in Animal Farm. An English teacher lectures on Major Barbara to classes studying the reform movement in Victorian England. Team teaching can be used within a subject too. The philosophical foundation of Romantic literature is a case in point. The complexity of this technique demands careful study of its difficulties. Carlsen points out one when he says, "Team teaching, the development of audio-visual aids, and programmed learning have been inclined to be insignificant in English because the question of what
they are being used to teach is always open to grave doubts and many questions."⁴ Even should unanimity on aims be arrived at, there are further issues to be settled: administrative details of time-tableing and room allotment, the mutual respect of teachers and their willingness to share the lecture duties fairly (after deciding what "fairly" means), an agreeable balance between freedom and conformity in course sequence. "There is nothing like a theory for binding the wise," said Meredith in The Ordeal of Richard Feverel and the skeptical reader could apply this warning both to correlation and to team teaching!

The most complete integration is fusion, "complete integration," or "core curriculum." Here the whole grade is involved in planning a course on a wide topic such as Man and Society, in which each teacher gives the contribution of his own discipline to an understanding of the whole. To solve common problems, to show the same theme through several media, to use one subject to illustrate another—these are the purposes of the core curriculum. It usually consists of related subjects such as English, Social Studies, Languages. The proposed programme for first year Arts at the University of British Columbia is of this type. The disciplines operate in three groups: Man and Society, Man and Thought, Man and Expression, united by the common factor, Man.⁵ Because it is the ultimate form of fusion, transcending subject matter
divisions, the proposed adoption of a core curriculum may meet with skepticism from students who believe that they will "miss" the traditional subjects which inspire confidence by their conventional appearance and their more ready acceptance by other universities, and with hostility from teachers whose customary course construction is threatened.

But difficulties must be balanced by advantages in considering any new usage or new form of an old usage. The argument for correlation is simple. As one facet of a jewel by itself reflects dimly without light from the other facets to show its full glory, so our students see the full depths of the world-gem not through one face of it but through each face illuminated by its fellows. Indeed, the argument is easier to accept than the practice.
CHAPTER VII

THE PRESENT DEGREE OF CORRELATION BETWEEN ENGLISH AND SOCIAL STUDIES COURSES IN BRITISH COLUMBIA (1965-66)

The present Social Studies courses deal with all parts of the world geographically, and all periods of British, French, Canadian, American history as well as ancient history and contemporary world problems. The opportunities an English teacher has to correlate the textual matter of the English courses with the Social Studies courses of the same grade level are slight.

In English 7 and English 8, there is no obvious correlation. In English 9, there is slight correlation in the diaries of explorers and the geography studies. In English 10 there is considerable opportunity by means of novels and poems illustrating social problems. To Kill a Mockingbird, The Diary of Anne Frank, The Chrysalids, Animal Farm, Hiroshima, Gandhi, are directly concerned with social and political conditions. No correlation was obvious to me in English 11 titles listed in Appendix B but in English 40 some slight correlation is possible in the speeches on Canadian national spirit. No correlation could I see in English 41, but with the modern writers in English 91 there is considerable reflection of the matter studied in History 91.
Correlation with courses of a different grade level is possible. English 7 offers some selections that could be used in teaching Canadian history in Social Studies 8; *Men and Gods* and *Kon-Tiki* in English 8 illustrate some sections of Social Studies 7; selections from Aesop and about Socrates in English 9 demonstrate parts of the Social Studies 7 course.

I conclude, therefore, that correlation will be made possible less by the prescribed texts than by the freedom of the resource course. Partly because they are by modern writers, present English texts offer little aid in correlation.
CHAPTER VIII
CRITERIA FOR BOOK SELECTION IN CORRELATION

Let us have no pose or affectation about it. Reading Blake to a class is not going to turn boys into saints. In the other parts of our English course we can be certain of accomplishing something; in literature there is merely a chance that we shall do something for somebody, and in that hope we proceed.¹

The advantage of literature to other subjects is the emotional dimension it adds to the subject matter. Whether the emotional absorption of the reader is in the dramatic, as *Ben Hur*, or in the evocative, as *Sand, Wind, and Stars*, his enjoyment attracts him to the subject and fosters an interest in it. Compare the technical viewpoint, diction, and style of a biology text with those of *My Family and Other Animals* in which Gerald Durrell teaches about animals with the primary purpose, however, of showing his delighted affection for them. Should I wish to encourage study of biology I would recommend Durrell rather than the text because it would attract as well as inform, and would draw the attention of the uninitiated.

In the same way literature can serve history. "The first service that the historical novelist can render the historian is to give the young a taste for history."² Facts and dates are not lessons to be learned but integral
parts of the lives and adventures of the characters. Historical novels "appeal to the romantic streak in a young reader—to his taste for the unfamiliar, the exciting, the heroic," employing the color of the fabulous as other novels cannot.

To choose books for correlation I use several criteria. The first is the quality of writing. For the sake of other factors I may accept a writer who talks down to child readers, but if his style is insincere I tend to lose confidence in his material. Cardboard characters of unimpeachable virtue or slate black vice I would not recommend to children from the age of ten and upward. Then I look for the material in the book. Gross distortion of fact, such as presenting Robin Hood as a leader of the barons confronting King John in 1215, or of atmosphere, such as a middle class teenage miss in 1790 clamoring for the "right" to a "career" destroy the historical mental set. Such errors in diction detach the reader from the historical period in which the book is set. If a modern person is transplanted into a previous age, as in Below the Salt, the transfer should be clearly stated. Minor deviations from historical accuracy as long as they are committed in accordance with a justifiable point of view, are acceptable. Such an instance would be a novel set in the Russian Revolution of 1917 intending to show the conflict between individual self-esteem and abject servitude to an
ideal state, but omitting the outbreaks of 1905. The unity of time, the age of the characters, the likelihood that they knew little of that happening or they lived far from it—there may be many satisfactory reasons for the omission. Nevertheless students should be aware that a historical novel is not as reliable as a text for information on dates, relative influences of events, widespread conditions, and reasonable inferences.

After inspecting the quality of writing and the contents of the book, I would try to judge suitability for my students. Technical aspects of word choice, length of sentences; balance between the number of paragraphs of explanation or meditation and the number given to action and dialogue, are easily seen and related to students' reading abilities. For the slow reader context clues, simple sentences, and lively movement of plot are encouraging. More difficult to judge is the general tone where, in particular, exploitation of youthful emotions for sensation rather than for development of mature feelings, needs to be examined. On this point of delicate decision Burton advises with "doubtful" books two criteria: Is the novel an excellent example of fiction? Is the theme likely to be comprehensible to adolescents? These are acceptable general guidelines but there is always the possibility that one adolescent has greater perception than the typical adolescent. Where The Wall may strengthen feelings of compassion and
inspire admiration for courage in one adolescent, it may bewitch others into veneration of the force of violence, or drain their spirits of pity and tolerance. Acute estimation of the pupil's maturity and of the social milieu in which he lives as well as of the defensible attitudes desired by the teacher supports the courage he needs to make these decisions.\footnote{5}

The third consideration is the desirability of concurrence of the matter of the historical writing with the historical studies of the students. In the sample list in the next chapter I have chosen books pertaining to the present British Columbia Social Studies curriculum. The books for grade seven, for instance, shed light on some aspects of that course in ancient history.

The observant reader will probably notice the limitation imposed by this pattern in which some very good books are omitted because they are too difficult for children studying the historical material in their social studies courses. I note particularly the omission of British participation in general European movements in Social Studies 10, and regretfully exclude for this reason novels like Rose Macaulay's \textit{They Were Defeated} on 17th century England. Similarly mature novels on ancient Greece and Rome like those of Mitchison could not be included since that
historical matter is taught in grade seven. The purpose of the pattern is to show use of related books in the present situation for ready adaptation.

The books are divided into two groups, intensive reading worthy of class time and study, and extensive reading for perusal in private or in small groups. The intensive reading books are not books chosen primarily for their appeal or for their correlation with the Social Studies courses, but for their value in teaching literary principles. They are therefore suitable to the typical student in the grade whereas the extensive reading books vary from very easy to very difficult in style, in complexity of theme and in the amount of detailed knowledge the reader is expected to possess.
CHAPTER IX

SAMPLE LIST OF BOOKS FOR CORRELATION WITH PRESENT
BRITISH COLUMBIA SOCIAL STUDIES COURSES

Good stories respect the integrity of the reader and
are true to the subject they deal with. They are not
romances and means of escape. They give history the
impact of immediacy, and the excitement of it. They
are especially useful in awakening the young to a
sense of his past, capitalizing on the child's pleasure
in the use of the imagination, and on his curiosity.

Social Studies 7: The beginning of history, ancient history
in the Middle East, classical history,
the age of chivalry.

Intensive reading: Green, Roger L., King Arthur and
his Knights of the Round Table

Extensive reading: Baumann, H., The Caves of the
Great Hunters
Baumann, H., The World of the Pharaohs
Hosford, D., By His Own Might
Power, R., Redcap Runs Away

Green's tales are romantic stories of the actions and the
ethics of chivalry. He tells them fluently, with historical
flavor but without diction so archaic as to impede under-
standing. It is a "prose which has neither archaisms nor
modern colloquialisms" as the Faber and Faber 1957 edition
points out. This edition has attractive illustrations by
Lotte Reiniger. Rhoda Power's book is an easy to read Puffin
about a runaway boy in medieval England. It could be used in
grade 8 too. Baumann's book on the Lascaux caves is easier reading than his book on the pharaohs. *By His Own Might* is a good retelling of the Beowulf story.

Social Studies 8: The history of England and France emphasizing the time of the settlement of Canada, the history of Canada with reference to the history of the United States. The geography of these countries also.

Intensive reading: Averill, E. H., *Cartier Sails the St. Lawrence*
Scott, Sir Walter, *Ivanhoe*

Extensive reading: Treece, Henry, *The Last of the Vikings*
Pyle, H., *Men of Iron*
Baker, N. B., *Sir Walter Raleigh*
Galt, Thomas, *Fighter for Freedom*

The pictures in *Ivanhoe* of Norman-Saxon friction and the magnificent tournament scenes are significant to British history, while the ostracism of the Jews, a general European condition, is vividly brought to life in the treatment of Isaac and Rebecca and their responses to persecution. Britain of the eleventh century in her peculiar condition and her general relations with a minority is made more memorable than is the hero. The Averill text is largely from the ships' logs but is easy to read and in the Harper edition of 1957 has good illustrations. Treece's life of Harold Hardrada has
a poetic style that is easy to read. Pyle tells of Lord Falworth's ruin because of his loyalty to Richard II while a plot is under way against Henry IV. The dialect is close to the speech of the time but is a little artificial. The last two books are biographies, the latter of Peter Zenger and his concern for freedom of the press during the American Revolution.

Social Studies 9: World Geography

Intensive reading: Conrad, J., The Heart of Darkness
Durrell, G., The Overloaded Ark
Heyerdahl, T., Aku-Aku

Extensive reading: Baker, N. B., Pike of Pike's Peak
Mead, M., People and Places
Wibberley, L., The Epics of Everest

All three authors in the intensive reading section write from their own experiences, authentically and credibly. Students will be familiar with Heyerdahl after studying Kon-Tiki in grade 8, and the interest in artifacts generated in Social Studies 7 will also help them link Aku-Aku with what they have already learned. Durrell's book on animal collecting in Africa is written with modesty and humour. With the heavy course content in Social Studies 9 on weather and climate, physical and economic geography, it is likely that African animals
valuable for their own sakes are neglected in the African studies. Durrell's book, in addition to describing African animals, will make more vivid the landscapes where these animals live. While Conrad's threatening mood is hardly typical of newly-independent Africa, his demonstration of the influence of landscape on personality during a dark period in history contributes to imaginative understanding of the west coast African scene as well as to economic and political geography. His dramatic style contrasts with the objectivity of Heyerdahl and the whimsy of Durrell. Margaret Mead's book is written for high school students, appealing for peace and international co-operation in moving but not sentimental terms. Baker, a popular writer for young people, is attractive to younger adolescents. Wibberley's book gives accounts of Everest expeditions between 1921 and 1953, naming the members of the teams and their roles, and emphasizing their skills and team work. All these books show people influenced by their physical surroundings and their responses to these influences.

Social Studies 10: Medieval to Modern Times

Intensive reading: Bellamy, Edward, Looking Backward
Llewellyn, R., How Green Was My Valley
Reade, Charles, The Cloister and the Hearth
Extensive reading: Dickens, C., *A Tale of Two Cities*
Harnett, C., *Caxton's Challenge*
Orbaan, Albert, *With Banners Flying*
Prescott, H., *The Man on a Donkey*

Reade's panorama novel of the early Renaissance in western Europe shifts from Burgundy to Rome to Holland describing Renaissance innovations against the older patterns of life. Based largely on Erasmus's *Colloquies* on the lives of his parents, the plot is a well-developed romance. Easier to read because its background demands less detailed knowledge, but just as applicable to correlation is Llewellyn's novel on the effects of industrialization on Welsh miners. Bellamy's exciting vision of 2000 A.D. from the time point of 1887 is interesting not only for its uncanny accuracy in prophecy but for its intrinsic concept of a healthy moral environment. It is a useful forerunner to *1984* and *Brave New World*, more optimistic and less cynical than its successors. Prescott's novel of the sixteenth century is concerned mainly with the dissolution of the monasteries in England. For mature readers it tells the effects of the religious disputes on the lives of five persons from different social classes. Orbaan describes seven battles from Carthage to Waterloo in detail with maps. The later battles are most closely connected with the course but the early classical ones will recall impressions from the Social Studies 7 course. Harnett's novel about printing is very easy to read and could be
profitably used in grade 8 as well. The better readers will find Dickens' comparison of London and Paris a simplification of many issues that makes the political events understandable in human terms.

Social Studies 11: Canada, her geography, history, economics, government, culture, and foreign relations

Intensive reading: MacLennan, Hugh, *Two Solitudes*
Mowat, Farley, *The Desperate People*

Extensive reading: Hutchison, Bruce, *Incredible Canadian*
Innes, Hammond, *Campbell's Kingdom*
Kilbourn, William, *The Firebrand*
Leacock, Stephen, *Laugh with Leacock*
London, Jack, *Call of the Wild*
Mowat, Farley, *Ordeal by Ice*
MacLennan, Hugh, *Barometer Rising*

MacLennan's love story involves not only the English Canadian and French Canadian lovers, but their families' traditions, religions, customs, speech, and attitudes to Canada, so that the two main characters represent many of the issues of Canadian life that are still pressing today. It is a beautifully written book that I would teach to an above-average class. Mowat's book could be read by an average class. It follows the moving *People of the Deer* with an angrier tone in its demand for recognition of Canada's northern people. *Barometer Rising* is a dramatic description of a family in Halifax at the time of the munitions explosion in 1917. Set in a more homogeneous community than
that of the Quebec people in Two Solitudes, the characters' interaction is easier to grasp than the isolation of the two groups in the other novel. Ordeal by Ice was compiled by Mowat from logs of Arctic explorers who tell in their own words of their voyages. It is so authentic and excitingly vivid that the archaic language of the earlier accounts is less a hindrance than one might expect. London and Leacock I count among writers not to be missed by students of mine. London is easy to read and his sympathy with animals and his acceptance of the harsh realities of wild surroundings makes him popular with adolescent boys. Leacock's gentle irony will probably appeal more to adolescent girls. The biographies of Mackenzie King by Hutchison and of William Lyon Mackenzie by Kilbourn are useful examples of that art for able students who will also learn much of the crucial times in which these men were influential. Innes's novel is an exciting tale of oil discoveries in the Rockies and the intrigues for power that followed.

General Business 11: Economic Geography of B. C. (A Commercial course, often taught by Social Studies teachers)

Intensive reading: Robins, J. D., A Pocketful of Canada
MacLennan, Hugh, Seven Rivers of Canada

Extensive reading: Berton, P., Stampede for Gold
Hutchison, B., Canada--Tomorrow's Giant
Jackson, A. Y., A Painter's Country
Lee, Norman, *Klondike Cattle Drive*
Morley, Alan, *Vancouver, From Milltown to Metropolis*
Mowat, Farley, *People of the Deer*
Olson, S. F., *The Lonely Land*
Rivett-Carnac, C., *Pursuit in the Wilderness*

Both the intensive reading books can be used from time to time; they do not require continuous study. There will be in these Social Studies classes a wide range of ability in concentrating as well as in reading so that texts which may be read in part provide useful flexibility. The Robins book is an anthology of poems, short stories and essays, and is illustrated. The MacLennan book tells the history, geology, and geography of seven areas fed by rivers, with illustrative anecdotes and classical allusions which commend it to abler students. Berton's *Klondike* for younger readers and Lee's well illustrated book are the least difficult although Morley's story is also easy and should have an appeal for B. C. students who know Vancouver. Mowat's appeal for sympathetic help for the northern Canadians calls for responsible and knowledgeable citizenship. *The Lonely Land*, an account of modern voyageurs, is a travel book of the Churchill River. Rivet-Carnac's autobiography recounts his adventures in the R.C.M.P.
History 12: Modern World History

Intensive reading: Forster, E. M., *A Passage to India*
Steinbeck, J., *The Grapes of Wrath*

Extensive reading: Graham, G., and S. C. Holland, *Dear Enemies*
Miller, A., *The Crucible*
MacLean, Alistair, *H.M.S. Ulysses*
Paton, Alan, *Cry, the Beloved Country*
Remarque, E. M., *All Quiet on the Western Front*
Shapiro, L., *The Sixth of June*
Ullman, J., *The White Tower*
Shute, N., *The Pied Piper*

Forster and Steinbeck contrast not only in their literary styles but in their attitudes to modern problems: the need for acceptance in Forster contrasts with the demand for action in Steinbeck. Students' previous acquaintance with Steinbeck as well as the realism of *Grapes of Wrath* will incline them to accept with belief and sympathy his description of exploitation. The lower key Forster would be more difficult to teach, especially as in certain ways it is inconclusive, drawing on the reader's ability to adapt its themes to situations he knows rather than his judgment on the Indian situation of the book. The extensive books may seem a bit heavy, with the exception of Shute, but I think their stimulation of class discussion will encourage students to read them. Comparisons may be usefully made; for example,
Paton and Graham regarding minorities, Shapiro and Shute on love in wartime, Ullman and MacLean on ambition and integrity, Remarque and Miller on the individual and his society. Other couplings are possible with books so rich in references to actual situations, events, and issues.

Geography 12: World Geography

**Intensive reading:**
- Hardy, T., *The Return of the Native*
- Verne, J., *Twenty-Thousand Leagues Under the Sea*

**Extensive reading:**
- Darwin, Charles, *The Voyage of the Beagle*
- Irving, Washington, *The Legend of Sleepy Hollow*
- Laurence, Margaret, *The Prophet's Camel Bell*

Hardy's novel intermingles the customs, beliefs, habits, of country people with the landscape that shaped them. Scenery creates the mood, and the earth shapes human destiny. Verne's undersea travel book is a classical forerunner of modern science fiction. Darwin's account, abridged and edited by Millicent Selsam, contrasts with that of the imaginative Verne. Students could be asked to see if Darwin's voyage had any influence on Verne. Irving's legend arises partly from the landscape and depends on it for vividness. Laurence's sensitive stories of human relations in modern Somaliland concern a culture dependent on the land. Environment in these books forms a necessary illustration of their themes.
CHAPTER X

DESIRABLE OUTCOMES OF CORRELATION OF ENGLISH AND HISTORY

The people I respect most behave as if they were immortal and as if society was eternal. Both assumptions are false; both of them must be accepted as true if we are to go on eating and working and loving, and are to keep open a few breathing holes for the human spirit.¹

Many concepts taught in Social Studies are illustrated in literature, the insight of great authors illuminating these concepts and fixing them in the reader's mind by making them part of his own experience. He is drawn by his emotional attachment to the literature to experiencing the spirit of an age.

...If 'purely objective' knowledge does not engage the feelings of the knower, it can never be decisive for him. Man is not an intellect alone but a creature of feeling as well, and in order to truly know something, he must be able to relate it to himself personally.²

Some concepts follow, with literary sources and the questions they raise.

Majority rule    Julius Caesar

Is the mob's action what we mean by majority rule? What conditions do we need to make majority rule an instrument of freedom?
<table>
<thead>
<tr>
<th>Social stratification</th>
<th>Great Expectations</th>
<th>What effect does the class structure have on Pip's character? Is Pip's rise in society a desirable type of upward social mobility? Does Pip's education, both formal and informal, show him any other way to be a man?</th>
</tr>
</thead>
<tbody>
<tr>
<td>National prosperity</td>
<td>Oliver Twist</td>
<td>How would the society in which Oliver lived be described by an economist? What classes is Dickens describing?</td>
</tr>
<tr>
<td>Minority social groups</td>
<td>Ivanhoe</td>
<td>How was one expected to treat Jews? Why? If Ivanhoe lived in Canada today, would his behaviour be the same as it was in the book? Compare his attitude to Jews with Huckleberry Finn's attitude to negroes.</td>
</tr>
</tbody>
</table>

By becoming involved with Brutus' decision to join the conspirators at the expense of his friend, the student is forced to distinguish between self-interest and the rationalization of it. He shares Pip's desire to improve himself and
learns that climbing the social class ladder has costs he may have not considered. A student who believes modern society is eminently hypocritical will see in *Oliver Twist* how boys survived a society more rigid than his own in its hypocrisy though perhaps less sinister. It is not difficult to move from Isaac and Rebecca to members of ill-treated contemporary groups and to compare the responses of the persecuted, such as false humility and cultural loyalty, which provide for outcasts some comfort and security in their hostile worlds. By empathy the student gains insight into the complex terms "conspirators," "society," "persecuted," commonly used in history. He also becomes entangled with the problems of men; he has been taught in history the varied solutions men have proposed but now he is committed to judging them personally and to solving human problems in his own society. He is closer to becoming the person of integrity described by Forster.

The second outcome is a sense of security. By that I do not mean the blindness of the ostrich but an intelligent realization that men have coped with radical changes in their lives, have survived them and even benefited by them. Mass communications alarm us daily but panic thinking is neither desirable nor necessary. A child learns that Kenya is not populated only by Mau-Mau terrorists and raving nationalists when he reads *Kamiti: A Forester’s Dream*, a children’s book in which race relations are conducted with respect and affection. *The Caves of the Great Hunters* shows how the
unknown artists of the Lascaux caves dealt with the threat of starvation and unknowingly left a relic of great beauty through which they survive. Castle on the Border shows how a girl survived World War II. An allegory such as Pilgrim's Progress tells us that many of our values, clothed today in different dress, have been questioned before and answered. The Red Badge of Courage lets us admit our fears; the hero is afraid of his fear in the American Civil War and yet, because we share his insecurity we can understand him. The horrors faced by Florence Nightingale are found by the reader of The Lonely Crusader to have been greatly diminished in our day. Literature can encourage a pupil to think of himself as an inheritor in the family of man, protected by his ancestors' accomplishments, and challenged by their failures.

A third desirable outcome is that the student may be expected to enjoy his history lessons more when he can see them in the fictional context. History can seem merely factual, coldly rational and disconnected from "real life" as the pupils see it. Literature, while fictional and not as "real" in one sense as history, engages the emotions so that whatever history it encompasses can become part of the pupils' reality. Learning becomes real as it combines with other learning to form a larger synthesis. Greater correlation leads to greater involvement, and hence greater pleasure as the student becomes more skilful in making inferences, seeing relationships and becoming intelligently committed.
Perhaps correlation would console Ernest Green who wrote in *Education for a New Society*:

We do not seem, as yet, to have solved the problem of making education attractive to the ordinary man. He may be convinced of its importance but, on the whole, he shows the same reluctance toward active participation in educational effort that he shows toward his engagements with the dentist, and counts both unpleasant experiences to be avoided as long as possible.3

Less theoretical is the desirable outcome of increased knowledge of "plots, names, ethical connotations."4 Pity the pupil (and the teacher) studying

Some village-Hampden, that with dauntless breast
The little Tyrant of his fields withstood;
Some mute, inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood5

with no understanding of the significance of the three men. How meaningful is

Election, Election and Reprobation--it's all very well.
But I go to-night to my boy, and I shall not find him in Hell6

without knowledge of Calvinistic belief in fore-ordination? The essence of "A Jacobite's Farewell" by Swinburne is lost if one cannot determine what a Jacobite is.

This enlarged knowledge of referents applies to concepts as well as facts. A student knowledgeable in history knows what it is that is threatening Geasler in "Quality" by Galsworthy; he knows the pressures toward
conformity that provide the setting for "The Crucible" by Miller. If he is aware of the rigid class pattern of Edwardian England, he enjoys more fully the satire of Shaw in "Pygmalion." The recurring fear and suspicion of science recounted in history adds credibility to "The Birthmark" by Hawthorne. Blake's "London" loses its melodramatic intensity and becomes deeply felt rage when the reader is familiar with the social conditions of the time. The sensuous beauty of "St. Agnes Eve" by Keats is appreciated when one recognizes medieval aspirations and art.

If the history and the special studies in...(literature) are selected to throw as much light as possible on the other, not only will a quickening of interest and a cross-fertilization of ideas result but also an enhanced understanding of the influences which make societies great or mediocre. The student will be better qualified to judge the past; and he will also, if the period or periods for study have been judiciously studied, be in a better position to evaluate his own civilization.

Of the four desirable outcomes, illustration of concepts, sense of security, enjoyment, knowledge of referents, I think the most enduring is the greater pleasure in the two subjects because they have become more meaningful, enlarging the reader's power to experience them. As Broudy says,

The only valid criterion of education is whether or not the individual manifests those tendencies developed under instruction after instruction ceases. ...Only when the pupil freely chooses to practice his knowledge and skill and derives genuine satisfaction
from doing so can we be sure that a reliable habit has been formed. Every well developed habit contains an emotional bias favoring its own exercise. How to bring about this emotional attachment is probably education's most difficult problem.
CHAPTER XI
UNDESIRABLE OUTCOMES OF CORRELATION
OF ENGLISH AND SOCIAL STUDIES

It is tempting and easy to approach correlation on
the basis of the false assumption that fiction is a complete
and accurate embodiment of history. It does not claim to be
reliable source material when it portrays men and events,
but a reader who believes in the fiction, and quite rightly,
can easily be persuaded to believe in the history within
the fiction, and so be misled into thinking he has learned
the typical situation or influence reliably descriptive
of a period.

Primary sources, writings of men personally involved,
can give a misleading picture even when they are accurate,
vivid, and intense accounts. As Simon says,\(^1\) very few men
of any generation are articulate and fewer still are so
articulate as to attract readers years later. The writers
so excellent as to be considered persons of genius are
frequently the only writers widely read from a particular
period; they are seldom representative of their age. If
Frye, MacLuhan, and Cohen, from our present generation,
should be read widely in 2000 A.D., could we honestly say
they are representative of their fellow Canadians of 1966?
Truly they give the taste of our times, but not our times
\textit{in toto}. Literary artists can choose the events, thoughts,
trends, and reactions that they wish to write on, and their bias contributes to their work. In history, however, a writer is obliged to offer all relevant facts to support and justify it. One instance in literature may give focus to a whole novel, but it proves nothing historically. An undesirable outcome, then, is the assumption that one instance, one remark, one crusade, is typical and general. It is part of the general danger of treating literature as if it were history, a danger which was dealt with in chapters 5 and 8.

A second undesirable outcome is the assumption that because a book deals with an aspect of history or geography that a student has studied, that book will interest the student. Correlation is no guarantee of enjoyment or insight if the book itself is not interesting. A poor book may benefit from happening to be concerned with a topic known to the reader whose curiosity for that reason may strengthen his persistence, but that its topic is already familiar is a shabby excuse for presenting bad writing.

A third danger is imbalance. A student who feels he is stuck with historical fiction during his whole year of book reports will rightly feel cheated in his reading time and unwilling to reap the riches of correlation. Correlation is useful but it is not the first function of a literature programme.
CHAPTER XII
PERSONAL APPLICATION

With two classes in 1966-67 I used book report assignments to put into practice correlation of literature and social studies.

In October I assigned to a superior English 8 class the reading of historical fiction, preferably about Britain, France and Canada as far as books on these nations were available. Defining historical fiction proceeded as they investigated the resources of the library. I accepted Anne of Green Gables and Huckleberry Finn since they are books about people in other places in the past, but most chose Cue for Treason and Eagle of the Ninth. The question to answer in a paragraph was "What would you have to learn to live in that place at that time?" The question was designed to avoid retelling of plots and to encourage comparison of their own ways of living and those of people in former times. It achieved these purposes. Answers stressed the learning of skills such as riding, sewing, fighting, walking, and singing, and the learning to live without modern conveniences. Obedience to the demands of one's class was also observed. From this assignment the pupils learned that in addition to eating strange foods and wearing strange clothes, people have had different conditions and motivations within which to make the decisions that form history.
In January I asked the same class to write an essay on "What it means to me to be a Canadian." The responses were generally flowery patriotism, gratitude for natural resources, and advertisement of Canada. After marking, I did not return these essays. I then assigned a book report on a book about Canada or by a Canadian, the question to answer being, "What did this book teach you about Canada?" These responses were more concrete: heroes, trade, railways, social customs were described. Then in June I returned the original essays, and put the following questions:

1. What was the book report assignment?
2. What book did you read for it? Who wrote it?
3. What did you learn about Canada from this book? (e.g., geography).
4. Did you enjoy the reading?
5. Did you enjoy writing the report?
6. What criticism have you of your essay?
   a. tone
   b. mechanics
   c. planning
   Explain.
7. What would you change in the essay if you wrote on the same topic now?
8. How has your concept of being a Canadian changed since you wrote the essay?
9. To what extent was this concept affected by the book?
   a. much?
   b. some?
   c. little?
   d. none?
   Why?
The questions pertinent to this thesis are numbers 2, 3, 7, 8, 9, so I shall refer only to them. A summary of the answers to these questions follows.

Question two: What book did you read for it? Who wrote it?

(When more than one student read the same book, I have given the number of pupils who read it.)

Anderson, William A., Angel of Hudson Bay
Becker, May Lamberton, Golden Tales of Canada
Bennett, E. M. G., Land for their Inheritance
Bonner, Mary G., Made in Canada
Burpee, Lawrence J., The Discovery of Canada
Carr, Emily, Book of Small
Cather, Willa, Shadows on the Rock
Clark, Catherine, The Sun Horse (2)
Collier, Eric, Three Against the Wilderness (2)
Gowland, J. S., Return to Canada
Haig-Brown, R., Mounted Police Patrol (2)
Haig-Brown, R., Starbuck Valley Winter
Hayes, John F., Buckskin Colonist
Krill, Mary E., All Across Canada
Leitch, Adelaide, Canada, Young Giant of the North
Mitchell, W. O., Jake and the Kid
Mowat, Farley, The Black Joke
Mowat, Farley, Lost in the Barrens (2)
Rice, Olive, Trails Out West
Ritchie, C. T., The First Canadian (2)
Ross, Frances Aileen, The Land and People of Canada
Roy, Gabrielle, The Tin Flute
Schull, Joseph, Battle for the Rock
Sharp, Edith L., Nkwala
Stowe, Leland, Crusoe of Lonesome Lake

Question three: What did you learn about Canada from this book?

(The number of students whose answers fall under each heading appears at the right.)

a. "Personality of my Country" (3)

Canadians' lives and dreams; French-Canadians' religion and resilience against winter; "I don't think I learned anything about Canada I did not already know, but I know I did learn a respect for the people who fought to make Canada the way it is."
b. History (10)

Champlain; life in "large cities during the war years, how much French-Canadians are like English-Canadians, and the great poverty that existed in Canada"; Newfoundland's history, people and classes of the Maritimes; "Wolfe was a poor general," the importance of the outcome of the Battle of the Plains of Abraham; how people used to live in Canada; old Victoria; prairie life and waterfowl; R.C.M.P. (2); French-English rivalry.

c. Negative answers (3)

"...it was humour and not too informative"; very little: "It was written by an English writer in England" (Trails Out West); "The book was fiction and did not have anything to do with Canada" (The Sun Horse).

d. Native peoples (4)

Indians of B. C., place names; Eskimos and Indians; what Indians made and how they fit into Canadian history; Indian tribes.

e. Geography (13)

Trappers' hardships; the geography, wild life, and people of the interior of B. C.; scenery; "the weather of the interior of B. C., and the habits of the trumpeter swan"; the north: animals, people, weather, dangers (3); wild life, scenery, hospitality, vastness, growth of Canada; B. C. geography, especially resting places for birds (The Sun Horse); wilderness: survival, trapping, beaver dams, animal tracks, plants (2); geography of Canada (2).
Question seven: What would you change in the essay if you wrote on the same topic now?

a. Critical thinking (5)

"not all beautiful scenery and good things"; "show the good and the bad"; "Next time I think I would hint at an undertone of improvement, after all Canada isn't all that perfect!"

b. No change (2)

c. Additions (6)

benefits of geography, feelings about nationality; "more historic, more appreciation of democracy."

d. Replacements (2)

"British Subject" to "Canadian Citizen"; "how proud I am of Canada instead of what foreign people look forward to when coming to Canada."

The paucity of answers here is due to the ambiguity of the question: most students took it to mean changes in style.

Question eight: How has your concept of being a Canadian changed since you wrote the essay?

(The numbers at the right show the number of students whose answers came under each heading.)

a. Greater approval (5)

Prouder because of Canada's "peaceful stand in the world situation"; "more patriotic...I am glad not to be a Communist"; "more greatly influenced by the French now" and "have learned to appreciate the new Canadian flag"; "I admire the French-Canadians more than ever"; happier to be a Canadian because of the Centennial celebrations.
b. Less approval (5)

"...it isn't so great to be a Canadian" because of the government, the prime minister, the French question (this student read a book on the wilderness); "Canada is cowardly" because of the withdrawal of UNEF forces; "My concept was changed to worse" because of the government and Vietnam; Canada stands by and watches North Vietnam being bombed; "I don't think a person from another country should have to wait five years for his citizenship papers...I do think...his police record should be checked."

c. Little or no change: (17)

d. Increased knowledge: (3)

Question nine: To what extent was this concept affected by the book?

a. Much: (5)

b. Some: (7)

c. Little (also interpreted as "a little"): (5)

d. None: (12)

Reasons for "None" included: already knew these things; fiction doesn't teach you much; no proof my concept was wrong; it agreed with my concept; the book was on geography not morals or politics.

As a test of the effectiveness of efforts toward correlation, this second set of work from January to June required the students themselves to discover the influences of correlation: all the answers are subjective. The reason for this is that a set of objective questions given before and after the reading would have suggested the giving of "right" answers. These
children would have discussed the questions among themselves after the first test to find the "right" answers and would have remembered the answers reached by consensus, making such a test unreliable even when repeated in different words.

Neither could I have tested the effects of the reading on their retention of the content of the Social Studies 8 course. A student who had read about Wolfe after the events of 1759 were studied in Social Studies would have been able to put the Battle of the Plains of Abraham into context better than would the student who had read about Newfoundland. In the same way the Newfoundland reader would be able to answer a geography question more ably than the history reader would. But the geography of Canada is the first part of the study on Canada. By the time of the re-test, he might have forgotten more of the Social Studies background to his reading than the pupil who had read about Wolfe would have forgotten.

The nature of the class also affected the choice of test. The children were intelligent and interested readers and articulate writers. They knew they were not to be marked on their answers which were done because I "wanted" them done. They were told of the weaknesses which I saw in their essays and were aware that I expected exact, sincere, and pertinent answers to the questions. These children were able to examine their essays with critical eyes, to remember their books, and to look at their reactions objectively.

For these reasons I believe this subjective testing was reliable.
Now let us see if there was correlation and, if so, to what extent. All the students but three learned something about Canada. Thirteen would have made improvements to the essay. The majority felt there had been little or no change in their concept of being a Canadian since they had written the essay, but the changes noted seem to have been caused more by current events than the reading of the book. Most students said their concepts of being a Canadian were affected by reading the books. I conclude there was learning and thinking about Canada as a result of these English assignments. Thus there was significant correlation.

The same pattern was used with a low English 9 class. In January I assigned an essay on "The Uses of Geography." The responses were precise and comprehensive. They stated that geography was used for understanding of current affairs, weather, transportation, travel, war strategies, human survival, agriculture, trade, the founding and the growth of nations, animals, space exploration, international relations, and sports. The necessity of interrelating geographic facts, the human struggle to overcome geographic barriers, the need for new maps as man changes the earth's surface, and the wise and foolish human uses of the land, concerned some students. I felt the students were well-informed and interested in geography.
In February I assigned a book report on a book where landscape was a paramount feature. Browsing revealed the choice of books was wide: travel, adventure, escape, technical. The questions, "What did I learn about geography from this book? How does the book depend on geography to arouse the reader's interest?" were satisfactorily answered. (With hindsight I wish I had phrased the first question thus: What geography did I learn from this book? That form would have been more concise and more exact.)

In June I returned the geography essays and put these questions:

1. What was the assignment?
2. Did you enjoy the reading?
3. Did you enjoy the writing?
4. What would you change in your essay?
   a. style
      i. tone
      ii. mechanics
      iii. order
   b. content
      i. additions
      ii. deletions
5. Have your ideas of the uses of geography changed since you wrote the essay? Explain.
6. What did you learn about geography from this book?
7. Have your ideas of the uses of geography changed since you read the book? How?
8. What was the title of your book?
9. Who was the author?

The pertinent questions, numbers 5, 6, 7, 8, 9, produced these answers.
Question five: Have your ideas of the uses of geography changed since you wrote the essay? Explain.

a. No answer: (2)

b. None: (12)

c. Yes: (4)

d. Much: (2) (the importance of geography; more learning took place in Social Studies lessons)

Question six: What did you learn about geography from this book?

a. No answer: (4)

b. Nothing: (3)

c. A little: (2)

d. Not much: (1) ("It was chiefly a story for enjoyment.")

e. New knowledge: (10)

Examples included: geography can be destructive; it is interesting; "A person could get lost in a region, even if he had a map"; dependence on geography by people in central Canada; "why some countries and people are like they are"; marine divers and the crops of the sea; how other people live; benevolence and power of geography.

Question seven: Have your ideas of uses of geography changed since you read the book? How?

a. No answer: (4)

b. Little: (2) ("It didn't say anything different.")
c. A little: (2)

d. None: (7)

e. Some: (4)

f. Much: (1)

Questions eight and nine:  What was the title of your book?  
Who was the author?

Day, Veronique, Landslide
Ditmars, Raymond L., A Forest of Adventure
Hinton, Sam, Under the Sea
Life Magazine, Canada
Marquis, Thomas G., "The War Chief of the Ottawas" from Chronicles of Canada
Meader, Stephen W., Trap Lines North
Morrow, H., On to Oregon
Mowat, Farley, Lost in the Barrens
Olsen, Jack, The Climb up to Hell
Olson, S., The Lonely Land
Rieseberg, Harry, City Under the Sea
Scott, Col. R. J., God is my Co-pilot
Treece, Henry, Viking's Sunset
Ullman, J. R., Banner in the Sky
Warwick, John, Yukon
Wood, Kerry, The Map Maker
Not given: (2)
Incomplete: (2)

Was there useful correlation?  While only eight out of twenty reported their ideas had changed since the essay writing, thirteen had learned geography from reading the book. Thirteen, a majority again, reported their conceptions of the uses of geography were changed after reading the book. Of course it is difficult to distinguish whether one's concepts have changed because of one factor rather than another, and the questions seem repetitious. However, the
explanations of answers referred to one factor at a time, giving to me more confidence in the answers and to the students' realization that a factor like a reading assignment could influence their understanding of the subject matter of another course. Thus there was correlation, a correlation that the students recognized.

A comparison of the two programmes reflects the abilities and habits of the two very different classes. The less able wrote substandard English, failed to remember their books in spite of the required card file on readings, refrained from answering some questions, and tended to give vague answers. Thus their responses inspire less confidence in the existence and the extent of correlation than do those of the better scholars.

Further evidence of correlation appeared in the responses to a questionnaire I put to all classes on the extensive reading programme. Question two was: "Did any of your assignments help you with other studies? If 'yes,' please state which subject(s):.... Please explain how the reading was of assistance." Forty-six pupils answered "No" and sixty-five answered "Yes." The positive answers referred to four subjects in the proportions shown below:

- Social Studies: 51
- Typing: 1
- English: 8
- Science: 5
The reading assisted students in learning the following:

Factual knowledge: 44
Insight to real life: 5
English history: 5
Geography
Middle East
Communism
Understanding plays and settings
Napoleon: 2
Business Letters
Biology
History
No answer: 2

Again the responses are subjective, and they may have resulted from the fact that the question was put in the first place, or from a willingness to please, or from the nature of some reading assignments. Nevertheless most of the students claimed there had been some correlation.

After this personal experience, it seems to me that another benefit arises from this type of correlation. Many times when I have assigned research projects in the library, I have been disappointed in the quality of the research because of students' reliance on the encyclopedia. They seem to believe that only an encyclopedia can give them the objective truth, the "right answer." Once they have mastered the encyclopedia index, they can find factual information very quickly. Then they often copy whole passages and present them as their own work as if the anonymity of an encyclopedia, like that of a dictionary, makes its contents theirs and does not require the source to be acknowledged. The encyclopedia is reliable and available
but these very qualities encourage the student to believe the knowledge contained in an encyclopedia is the whole truth. Hence if he puts into his writing the results of others' research, he believes that that is sufficient research on his part and the desired end of his assignment. I doubt very much if such information is assimilated into the student's background.

Reliance on the encyclopedia is objectionable for another reason. The encyclopedia makes no claim to involve the student's emotions. Hence he tends to believe that his feelings about a subject are not important. An English teacher concerned with personal response wants to involve the student in his studies. He must be interested in them, and to become interested in them he must react to them with his heart as well as his head.

One reason for the frequent use of the encyclopedia may be that an encyclopedia is probably the first costly purchase for a school library. Because it is a fundamental tool of research, a teacher setting up a library tends to buy it first. After that, book selection becomes more complex. If the teacher-librarian is hampered by lack of funds (and I have never met one who isn't), he is going to be wary of choosing fiction only in order to amplify the matters in the encyclopedia. The librarian is justified in using additional criteria in book selection.
Two solutions to this problem of encyclopedia dominance occur to me: much more money for libraries and much greater use of correlation. A more extensive use of correlation would give the desirable balance between subjective and objective interpretations of subject matter. My pupils were encouraged in their extensive reading to return a book that did not interest them and to browse until they found one they enjoyed. I believe this was done by most of them. Therefore they learned the new information at the same time that their emotions were engaged. Whether the students would consult fiction in order to fill a research assignment I doubt very much because they are not aware of fictional sources, but I do believe they realize that imaginative literature contributes to their personal mastery of a subject. In this way correlation seems to me to counter the reliance on the encyclopedia.
CHAPTER XIII
TIME EXTENSION OF SELECTIONS

If even time, the enemy of all living things, and to poets, at least, the most hated and feared of all tyrants, can be broken down by the imagination, anything can be.¹

A teacher searching for books for correlation with history soon realizes that his own historical knowledge is insufficient for him to make consistently fair judgments on the historical accuracy of fiction, and he may then think he could rely more happily on writers who lived closer to their material. This thought may lead him, as it led me, to considering older writers than those that appear on our curricula. Prescribed texts in British Columbia at the time of writing contain selections written mainly in the last two hundred years. This general pattern is not surprising but the extent of reliance on modern writers and the consequent neglect of older writers I have found to be greater than I had expected.

The present situation appears in the table below and the chart in the Appendix. In the chart the number of selections written by authors born more than two hundred years ago appearing in each anthology is expressed as a percentage of the total number of selections. Up to grade 10 this percentage increases but in grades 11 and 12, except for English 91, it decreases. Texts which are not anthologies
and texts written solely by one author are listed here
with reference to their time of writing.

<table>
<thead>
<tr>
<th>COURSE</th>
<th>TITLES</th>
<th>AUTHORS' PERIOD</th>
</tr>
</thead>
</table>
| English 7 | Treasure Island  
Christmas Carol  
Jean Val Jean | all modern |
| English 8 | Moonfleet  
The Kon-Tiki Expedition  
Men and Gods  
The Red Pony and The Pearl | three out of four modern |
| English 9 | Shakespeare for Young Players  
Shaw: Three Plays  
The Snow Goose  
The Human Comedy  
Typhoon  
The Old Man and the Sea | five out of six modern |
| English 10 | To Kill a Mockingbird  
Diary of Anne Frank  
The Chrysalids  
Animal Farm  
Hiroshima  
Gandhi  
Where Nests the Water Hen |
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<th>COURSE</th>
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<td>Huckleberry Finn</td>
<td>twelve out of thirteen modern</td>
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<td>Who Has Seen the Wind</td>
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<td>King Solomon's Mines</td>
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The new courses (7 to 10) are commendable for their exciting and vigorous innovations. They are admirably designed to carry out their objectives and offer readings stimulating and readable with variety to suit many levels of maturity and reading ability within each grade. They are resource courses which encourage teachers to use other books for enriching the prescribed texts. The weakness, and in the midst of wonder at the novelty of the new programme one might consider it a minor weakness, is the reliance almost wholly on contemporary material.
It seems to me that in stressing the immediate interest in modern writing and the facility of reading it, the English programme is neglecting one of its functions as I see them, the responsibility for transmission of our cultural heritage. I define that heritage as the knowledge of oneself as an inheritor of his past with access to its thought and achievements and as a participant in the continuing evolution of the culture from which he springs.

Youth characteristically thinks of itself as completely unique, sometimes parentless. This convenient illusion is psychologically strongest in adolescence when physical dependence is weakest and youth sets out to make its own world. Experience wears off much of this self-consciousness as forces outside himself affect his self-image. Confrontation with the wide world is painful and sometimes tragic if the young man can see no place for himself in the existing conditions. It seems to me that knowledge of how the world came to be as it is and how it has failed to be what it could be not only helps the young person avoid alienation but also sheds light on his own nature and his role in the human drama.

In the wider impersonal world, many factors can seem unique: the speed and efficiency of machines; the current problems of peace making, the growth and distribution of food, and overpopulation; the modern wonders of space travel and mass media. In fact they are questions that have
concerned mankind in many periods of time before ours. More's *Utopia* took steps to control population growth many centuries before demography became a science. He was a reformer rather than a prophet, recognizing the dangers that insupportable populations brought to nations of his time.

To whom might Swift be referring in this passage? "I said there was a Society of Men among us, bred up from their Youth in the Art of proving by Words multiplied for the Purpose, that White is Black, and Black is White, according as they are paid. To this Society all the rest of the People are Slaves." In his day the persuaders to false belief were lawyers. Curiosity about space is timeless: the Greeks accounted for their first gods by the union of Mother Earth and Father Sky, recognizing the interactions of these separate regions; Daedalus trusted Jupiter's rule over the heavens when he flew home from Crete to escape the tyrant Minos; and Chaucer rose into the air in an eagle's claws to view the capricious dispensation of fame in "The House of Fame." In their tales of the heavens men have reached for control of uninhabited space and for understanding of its relation to their earthly life. "So far as most of the important things in our life are concerned, we are governed by attitudes, preferences, internal reconstructions of reality, the roots of which are lost in inconceivable abysses of time." Our knowledge of these ancient roots is found in the literature about them, not just in the literature of the recent buds.
What would be desirable outcomes of extending the time dimension of literature selections? The first is a sense of continuity, a sense that whatever conditions we face have in some way been met by our ancestors. By means of a legacy of literature they speak to us of their experiences and satisfy in part the recurring human desire to know from where we have come. We see this desire in children who ask, "What did you do when you were my age, Grandma?" The lucky ones with imaginative Grandmas can expect to be whisked into marvellous adventures which seem to be their own. Grandma is their grandma and her life is part of their lives because they are all in the same family. In the larger world what the family of mankind has done or seen or thought belongs to us all. Knowing this heritage helps to ease the panic thinking rising from an individual view of the immediate world. As the farmer lamenting drought is comforted by a pilot who has been able to spy a distant rain cloud and measure its speed and direction toward the farmer's land, so the man of today who is either confused and terrified by dangers or complacent about them, can be informed, warned, or inspired by writers speaking from another point in time. Older writers offer a perspective modern writers cannot offer.

These writers have another advantage; they have slipped through the sieve of time, they have survived the
ages. "The erosion of time is in itself a criterion of the older book, giving it the power to wash away the irrelevan-cies and provide a steady view of existence." Contem-plating the endurance of Pilgrim's Progress and the disappearance of other writings on religion and politics, A. C. Ward says:

The innumerable works on these subjects that have perished, perished for want of art; the handful that have survived commend themselves to one generation after another, of the converted and the unconverted alike, through their verbal dexterity and grace—by the quality called literary style which arises from each individual writer's taste and skill as a chooser and arranger of words. There is no other reason for the impressive fact that the writings of one relatively uneducated godly tinsmith have outlasted those of a multitude of godly scholars and learned theologians who were not less passionately devout than John Bunyan.

The teacher has other criteria to consider such as comprehension of theme, diction and structure. As far as quality of writing and importance of theme, he can be more confident that these are satisfied by the well known older writers merely because they have endured where others have faded.

Older writers have also unique values. In teaching language structure and the development of modern English, examples from the Bible, Malory, and Addison are obviously useful and are comprehensible and interesting. In teaching the forms of literature, for instance, the functions and styles of the essay, Bacon, Johnson, and Montaigne are essential. Evolution of blank verse from Anglo-Saxon poetry
appears in Langland and Malory. George Sampson recommends Plato's *Crito* for fourth form boys, not only because it is readable but also because there is nothing like it in most curricula. He continues:

That process of steady mental interrogation, that gradual reduction of abstractions, either to their air or to something actual is...precisely the kind of education our pupils need and ought to get.

The unique value of older literature that facilitates teaching of contemporary literature is the familiarity it offers with allusions. Students familiar with the Bible, the myths, and the legends do not have to choose between consulting a reference and ignoring the allusion in the hope of finding context clues. Coming across "Sweeter far than by harp or by psaltery" in "The Pied Piper of Hamelin" by Browning, the student with knowledge of the Bible knows that a psaltery was like a zither and he also recognizes that Browning's inversion of the original phrase implies connotations of adoration and praise as well as denotation of sweet music. Allusions such as this one are often given more attention than they deserve by a conscientious teacher who insists his pupils know all implications of each phrase and forces the explanations or investigations to dominate other aspects of the work being studied. It is preferable if such allusions are so familiar that all the teacher need do is to draw attention to their fitness.
In *Who Has Seen the Wind*, an English 10 text, there are concepts as well as allusions: God as a shepherd and as a god of vengeance, the stewardship of Christians, God as a creator, angels, grace, philistinism, the uniqueness of man. In order to understand St. Sammy's discourses, the student must also know the stories of the Prodigal Son and Creation as well as the style of Genesis. The time to locate or explain these references could easily become disproportionate.

Time may be misspent too. In *Huckleberry Finn*, after describing King Solomon's decision to give half the baby to each claimant, Jim concludes:

> You take a man dat's got on'y one er two chillen; is dat man gwyne to be waseful o' chillen? No, he ain't; he can't 'ford it. He know how to value 'em. But you take a man dat's got 'bout five million chillen runnin' roun' de house, en it's diffunt. He as soon chop a chile in two as a cat. Dey's plenty mo'. A chile er two, mo' er less, warn't no consekens to Sollermun, dad fetch him!

A student unfamiliar with the original story will likely spend his reading time in understanding Jim's misconception, instead of seeing what that misconception reveals about Jim's personal standard of values.

A minimum list of Biblical selections that children can know before senior high school and that would be most useful includes:
The Story of Creation: Chapter 1, Genesis

The Ten Commandments: Chapter 20, verses 1 to 17, Exodus

Psalms 23, 27

The Lord's Servant: Chapter 53, Isaiah

Daniel and the Lions' Den: Chapter 6, Daniel

The Fiery Furnace: Chapter 3, Daniel

The Good Samaritan: Chapter 10, verses 29 to 37, Luke

The Prodigal Son: Chapter 15, verses 11 to 32, Luke

The Nature of Love: Chapter 13, I Corinthians

Familiarity with these passages ensures acquaintance with vocabulary, images, and narratives frequently appearing in literature. Vocabulary includes: the tree of knowledge, graven image, sounding brass, green pastures; images include: the apple as the fruit of knowledge, men as sheep and God as shepherd, seeing through a glass darkly. In addition, the stories are models for later writings.

It is well to add that familiarity does not necessarily mean full understanding. One of the reasons for the enduring worth of these passages is that re-reading them as time enlarges the experience brings greater insight. Although the wisdom they offer may not always be transmitted to the young reader, around the stories he can begin to gather associated ideas and feelings.
In the same way, knowledge of classical myths and folk legends allows the student to summon connotations and symbols when he meets words like Venus, Olympus, Neptune, Delphic, and adapt them to the work being studied. His early experience is incorporated into his new experience without the hindrance of stopping to research or, much worse, ignoring the reference and missing altogether its contribution.

Certain images have been used throughout the ages, "Mother earth" by the Greeks and the Japanese, "from swords into ploughshares" for "peace" since Biblical times, "the sleep" of death\(^{10}\)---these and many more bywords are glimpses of "the typical, recurring, or what Aristotle calls universal event"\(^{11}\) which Frye says is the function of the poet to tell. In seeing the timelessness of themes in literature the student sees himself not as an isolated being in an isolated age but as an inheritor of a welcome legacy.
FOOTNOTES


Chapter I


3 Halsey, Floud, and Anderson, op. cit., p. 36.

4 Halsey, Floud, and Anderson, op. cit., p. 38.


Chapter II


Chapter III


2Pinion, Educational Values, p. 135.

3Ibid.


7Pinion, op. cit., p. 147.

8Ibid.

9Pinion, op cit., p. 73. (For fuller explanation of his aims and description of current correlation, see Appendix E.)

10Ibid.

Chapter IV


3Ibid.

4Ibid.

5Ibid., p. 349

6Ibid.
Chapter V


3Helen Cam, Historical Novels (London: Historical Association, 1961), p. 9.

4Ibid., p. 10.

5Ibid., p. 8.

6Ibid.

7Ibid., p. 6.


Chapter VI

1Helen Cam, Historical Novels (London: Historical Association, 1961), p. 5.


3N.C.T.E., A Correlated Curriculum, p. 58.


Chapter VII

1Social Studies 7: ancient and classical history, 
age of chivalry
Social Studies 8: history of Britain, France, and 
Canada
Social Studies 9: world geography 
Social Studies 10: the western world from the middle 
ages to modern times 
Social Studies 11: Canadian history 
History 12: European civilization since 1815
Geography 12: world geography

Chapter VIII

1George Sampson, English for the English (Cambridge: 
2Cam, Historical Novels, p. 5.
3Ibid., p. 7.
4Dwight L. Burton, Literature Study in the High Schools 
5Also supportive is Sampson's statement, "Boys could 
not find, if they sought for it, literature so deliberately 
pernicious as the matter in most of our newspapers—matter 
deliberately pernicious in suggestion and in suppression. 
If any reader thinks I am exaggerating let him buy a 
day's newspapers in London and, having considered them, 
ask himself if one of their main purposes is not to per­petuate animosity, produce misunderstanding, alienate 
sympathy and create the atmosphere in which disputes can 
ever be adjusted, troubles avoided or wrongs righted. 
Nothing that the boy reads does this daily evil."
English for the English, p. 103.

Chapter IX

Chapter X


3Pinion, Educational Values, p. 47.


5Thomas Gray, "Elegy Written in a Country Church-Yard."

6Alfred Lord Tennyson, "Rizpah."

7Pinion, Educational Values, p. 94.


Chapter XI


Chapter XIII

1Frye, The Educated Imagination, p. 33.

2"But to thintent the prescript number of the citezens shoulde neither decrease, nor above measure increase, it is ordeined that no familie which in every citie be vi. thousand in the whole, besydes them of the contrey, shall at ones have fewer children of the age of xiiii. yeares or there about then x. or mo then xvi. for of children under this age no numbre can be prescribed or appointed. This measure or numbre is easely observed and kept, by putting them that in fuller families be above the number into families of smaller increase." Utopia, p. 60.


^Burton, Literature Study, p. 60.

^Ward, Illustrated History of English Literature, p. xi.

^Sampson, English for the English, p. 104.


"For alle that bereth baselardes . bryght swerde, other launce
Axe, other accett . other eny kynne wepne,
Shal be demed to the death . bote yf he do hit smythie
In-to sykel other into sithe . to shar other to culter"


BIBLIOGRAPHY


APPENDIX
APPENDIX A

EXTENDED LIST OF BOOKS FOR CORRELATION WITH SOCIAL STUDIES

SS7    Charles Kingsley, The Heroes (myths)
       Alan Honour, Cave of Riches (Dead Sea Scrolls)
       Roderick Haig-Brown, The Whale People (West Coast Indians)
       Paul Hamlyn, Greek Mythology (beautifully illustrated)
       Michael Grant, Myths of the Greeks and Romans (sources and influences; for the teacher)
       Norma L. Goodrich, The Medieval Myths (for teacher use)
       Joseph Gaer, The Adventures of Rama: The Story of the great Hindu epic, Ramayana
       Genevieve Foster, Augustus Caesar's World
       A. Duggan, Three's Company (the Rome of Lepidus)
       A. Duggan, Knight with Armour (First Crusade, 11th, 12th Centuries)
       L. Cottrell, The Land of the Pharaohs (easier than Baumann's, p. 36)
       Padraic Colum, Myths of the World
       Padraic Colum, The Adventures of Odysseus (the beginning of religion)
       Padraic Colum, Children of Odin
       T. C. Chubb, The Byzantines
       Bulfinch's Mythology, abridged by Edmund Fuller (Greeks, fables, Charlemagne, Age of Chivalry)
       Bryher, Roman Wall (The Alemanni Barbarian Invasions)
       Bryher, The Gate to the Sea (Paestum, 7th C. B.C.)
       Marjorie Braymer, The Walls of Windy Troy: A Biography of Heinrich Schliemann (Difficult reading)

SS8    Elizabeth Baity, Americans Before Columbus (semifictionalized Indians, illustrated, easy reading)
       N. B. Baker, Amerigo Vespucci (well-documented biography, easy to read)
       Franz Bengtsson, The Long Ships (Vikings, lively)
       Bryher, Ruan (Druid boy escapes his uncle priest)
       Marchette Chute, The Innocent Wayfaring (girl from medieval convent runs away, meets a wandering poet and marries him in Chaucer's England; appealing to young adolescent girls)
       Elizabeth Coatsworth, Door to the North (boy restores father's honour on expedition to search for lost Greenland colony)
       T. B. Costain, Below the Salt (20th C. man becomes his Saxon ancestor)
Foxe's Book of Martyrs (for teacher; e.g., eye witness to Ridley's death gives not only description of event but mood of resignation)
Val Gendron, Powder and Hides (last buffalo hunt, 1873)
Grey Owl, Book of Grey Owl
Leo Gurko, Tom Paine: Freedom's Apostle
Roderick Haig-Brown, Captain of the Discovery
Roderick Haig-Brown, Mounted Police Patrol ("transition" novel)
John F. Hayes, Treason at York
Pauline Johnson, Legends of Vancouver
Charles Kingsley, Hereward the Wake (Harold vs. Hereward as representative figures)
Rudyard Kipling, Puck of Pook's Hill (Sussex in 11th, 12th C., medieval order protecting civilization)
Rudyard Kipling, Rewards and Fairies (16th and 17th C. England)
Ladybird Achievement Books
Richard Bowood, The Story of our Churches and Cathedrals (more difficult than other Ladybirds; includes new Coventry)
Biographies of William I, Cromwell, Dickens, etc. (every other page is a picture; very easy; compact and informative)
T. M. Longstreth, The Scarlet Force (RCMP)
A. D. Miller, The White Cliffs (with Snow Goose will appeal to girls)
Rhoda Power, Redcap Runs Away (Puffin book; medieval England; minstrels; easy to read)
Viola Pratt, Canadian Portraits (famous doctors)
George H. Pumphrey, Grenfell of Labrador
H. Pyle, The Merry Adventures of Robin Hood (Scribner's 1955 edition well illustrated)
Robert Service, Songs of a Sourdough
Jan Struther, Mrs. Miniver (with Snow Goose will appeal to girls of good reading ability)
Geoffrey Trease, The Baron's Hostage (Simon deMontfort)
Geoffrey Trease, Cue for Treason (Spanish spies in Queen Elizabeth's reign; very easy)
Geoffrey Trease, Mist over Athelney (Alfred the Great--9th, 10th C.)
Geoffrey Trease, Sir Walter Raleigh
Henry Treece, Viking's Dawn (Trilogy on Road to Miklagard
Viking's Sunset
Leonard Wibberley, The King's Beard (16 year old boy and Drake's raid on Cadiz)
Cecil Woodham-Smith, Lonely Crusader (abridged version of The Life of Florence Nightingale)
Charlotte Yonge, *The Little Duke* (Normandy before 1066)

N. B. Baker, *Pike of Pike's Peak* (very easy)
Ella E. Clark, *Indian Legends of the Pacific Northwest* Ladybird Books
David Scott, *Flight Four*: India (very easy; alternate pages are illustrations)
J. G. Fyfe, ed., *Short Stories of the Sea*
Richard Halliburton, *The Romantic World of Richard Halliburton* (from seven of his books)
Heinrich Harrer, *Seven Years in Tibet*
Josephine Kamm, *Gertrude Bell: Daughter of the Desert* (biography of the feminine Lawrence)
H. V. Morton, *The Heart of London*
Slavomir Rawicz, *The Long Walk* (from a Russian prison in the Arctic to India by foot)
Evelyn M. Richardson, *Living Island* (observations of daily life, especially birds, on Bon Portage Island)
Joshua Slocum, *Sailing Alone around the World*
John Steinbeck, *Travels with Charley* (Caravanning in the U. S. with a personable dog)
Laurens Van der Post, *The Lost World of the Kalahari*
Jules Verne, *Around the World in Eighty Days*
O. Wister, *The Virginian* (Wyoming in 1880's)

Irving Adler, *The Sun and its Family* (history applied to astronomy: Galileo, Brahe, Kepler, Newton)
N. B. Baker, *Sir Walter Raleigh* (emphasizing colonization, science, poetry rather than naval exploits)
William Barrett, *Lilies of the Field* (Negro Baptist and German-American nuns)
James M. Barrie, *The Admirable Crichton* (comedy on social classes)
Hans Baumann, *The Barque of the Brothers: A Tale of the Days of Henry the Navigator*
Margot Benary-Isbert, *Castle on the Border* (post-World War II Germany)
Margot Benary-Isbert, *Dangerous Spring* (Anti-Nazi pastor and 16 year old girl in Germany in World War II)
SS 10 (continued)

Geoffrey Chaucer, Prologue to The Canterbury Tales, trans. Neville Coghill
Joan Chissell, Chopin (biography with some scores)
A. J. Cronin, The Green Years (national and religious prejudices in life of Irish orphan doctor)
J. H. Daugherty, William Blake (with Blake's drawings)
C. S. Forester, The Good Shepherd (W. W. II naval story)
D. J. Goodspeed, Bayonets at St. Cloud (18th Brumaire; difficult)
Elizabeth Goudge, Towers in the Mist (Penguin, abridged, has 367 pages; a motherless family in Sidney's time at Oxford)
Giovanni Guareschi, The Little World of Don Camillo (right and left in politics personified by Italian priest and mayor in small town who fight for principles and embrace for love; humorous and sincere approach to tolerance)
M. Kennedy, A Night in Cold Harbour (child labour in Industrial Revolution)
Jay Williams, Leonardo daVinci (daVinci illustrations, Horizon Caravel Book)

SS 11 Roger Buliard, Inuk, Missionary to the Eskimos
Marjorie W. Campbell, The Saskatchewan
Emily Carr, Growing Pains (autobiography)
Willa Cather, Shadows on the Rock (Frontenac's Quebec)
Ella E. Clark, Indian Legends of Canada
Thomas B. Costain, The White and the Gold
Donald G. Creighton, John A. MacDonald, The Young Politician (difficult)
De la Roche, Mazo, Jalna (English upper class Ontario family)
Andrew Lang Fleming, Archibald the Arctic (autobiography of first Bishop of the Arctic)
Mollie Gillen, The Masseys
Elizabeth Grey, Friend within the Gates: The Story of Nurse Edith Cavell (easy)
T. Guthrie, R. Davies, G. Macdonald, Twice Have the Trumpets Sounded (first two years of Stratford Festival)
R. C. Haliburton, Sam Slick, the Clockmaker
Lorne J. Henry, Canadians, a Book of Biographies
Paul Hiebert, Sarah Binks (satire on poets, prairies, teachers; for mature readers)
Eric Koch, Vince Tovell, John Saywell, Success of a Mission (play on Durham)
Anne Langton, A Gentlewoman in Upper Canada (1834-1846 personal observations)
SS11 (Continued)

W. O. Mitchell, Jake and the Kid (rural Saskatchewan boy growing up)

Susanna Moodie, Roughing it in the Bush (pioneering with humor and enthusiasm)

Farley Mowat, West Viking

Desmond Pacey, ed., Book of Canadian Stories

Kenneth Roberts, Northwest Passage (War of 1812, adventure)

Leo Rosten, The Education of Hyman Kaplan (humor with sympathy for immigrants' problems)

Joseph Schull, Battle for the Rock

J. Sager, Eric the Red

Robert Weaver, ed., Canadian Short Stories

History 12

Paul Brickhill, Reach for the Sky (Bader)

Pierre Boulle, Bridge on the River Kwai (British commander in Japanese prison camp is more concerned with honesty than military victory)

Walter Van Tilberg Clark, The Ox-Bow Incident (psychology of mob action, cf. Julius Caesar)

Lawrence Durrell, Bitter Lemons (Cyprus before the fighting, a personal view, not easy reading)

T. S. Eliot, Murder in the Cathedral (Henry II and Thomas a Becket, cf. Becket, Anouilh and movie)

D. J. Goodspeed, The Conspirators (six coups d'état, carefully analyzed, vividly told)

G. deLampedusa, The Leopard (aristocrat of pre-Garibaldi era in Southern Italy; for mature readers)

James Michener, The Bridges at Toko-Ri (air war in Korea)

Alistair MacLean, The Guns of Navarone (nearly impossible World War II mission)

Sir Harold G. Nicolson, King George V

Sean O'Casey, Juno and the Paycock (Ireland's Civil War)

Cornelius Ryan, The Longest Day (D-Day from many viewpoints)

Kate Seredy, Chesty Oak (effects of war on children, easy reading)

Wheeler-Bennett, King George VI
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APPENDIX C

SUGGESTIONS FOR TIME EXTENSION OR SELECTIONS

Extension with Correlation

There are two source books of Canadian history that English teachers could use for teaching point of view, objectivity, and description. Because they are source books they have a variety of forms: documents, personal diaries, reports, diaries. The styles of writing vary too, according to the education, birthplace, and birth year of the authors. The book suitable for junior high school is G. W. Brown's *Readings in Canadian History*, published in Toronto by Dent in 1940. Its items are short and do not require much historical background. No one event is covered in detail, and it culls its material from writers on happenings up to 1793. The immediacy of the selections as well as the ease of reading enables students to absorb fascinating scenes such as the founding of Halifax, the homes in New France described by an Intendent, and Canada interpreted by a Swedish scientist. The more detailed volume is *A Source-book of Canadian History*, edited by J. H. Reid, J. H. Stewart, Kenneth McNaught, and Harry S. Crowe, and published by Longmans Green in Toronto in 1959. An example of the unusual contents is the report of the physician who examined Louis Riel to see if he were insane. The material in 472 pages covers the years up to 1956.

While these books are undoubtedly of prime interest to the
Social Studies teachers, English teachers can use them profitably for teaching inferences, connotations, language history and other reading skills while reinforcing the knowledge of the other subject.

An anthology of descriptive and narrative selections useful in correlation with geography is Margaret S. Anderson's *Splendour of Earth, An Anthology of Travel* (London: George Philip, 1954). The selections are organized according to the regions they describe. Personal impressions of people and their customs and their standards of living illustrate human geography. The English teacher can use them to teach reading skills of discerning attitudes, enlarging vocabulary, and comprehending various styles of sentence structure, as these appear in several periods of time.

**Anthologies for Teacher Use**

The difficulties older writings give modern readers in spelling, structure, and diction, make many whole works too time consuming for class instruction. Anthologies, on the other hand, offer short passages as letters, poems, and essays, which can be selected for their interest and applicability to other work being studied. *The Portable Renaissance Reader*, ed. James B. Ross and Mary M. McLaughlin (New York: Viking, 1959) contains descriptive, narrative and expository prose, and lyric and descriptive poetry. Erasmus, Cervantes, Rabelais, Boccaccio, Petrarch,
Lorenzo de' Medici, Michelangelo, Ronsard, Sir Philip Sidney, da Vinci, Vesalius, Galileo, Knox, Luther, Latimer, are names known to students of SS 10 who may be curious to read the writings of these famous men after reading about them. If students have been shown *Utopia*, a reading of "St. Thomas More" by Harpsfield will reveal to them the contemporary reaction to that book including steps to send a mission to those admirable but unchristened Utopians, so real did they appear at the time to readers unfamiliar with visions of society outside church sponsorship.

James Todd and Janet Maclean Todd have edited a two volume anthology of classical writers called *Voices From the Past*. Volume I from Homer to Euclid is followed by Volume II from Plautus to St. Augustine. A short biography and a literary evaluation precede each writer's works. Translators are from several periods, mainly the 19th and 20th centuries, but Dryden, Swift, and Johnson appear, together with Shakespeare's extended paraphrase of Ovid in *The Tempest*. The matters of "How to Find the Area of a Triangle" by Hero, a letter from the school boy Theon scolding his father for not taking him on a trip to Alexandria, "The Eruption of Vesuvius" in which Pliny the Younger writes to Tacitus about how Pliny the Elder died from the vapours, have recognizably human authors with purposes and attitudes that make them lively people to meet. For examples of literary forms, Cicero's "First Oration against Catiline": "The Spook" from Plautus' comedy *Mostellaria*, Virgil's description of Rumour, illustrate
oratory, dialogue, allegory in brief, and sprightly passages. These two books and the Renaissance anthology are in pocket book editions.

Another useful paperback is *The Portable Elizabethan Reader* (New York: Viking, 1946), ed. Hiram Haydn, which would be useful for background to Shakespeare studies, especially in providing opportunities for reading works contemporary to him for familiarity with Elizabethan English and for comparison with the master. These selections are generally longer but they have the advantage of authenticity since they have not been modernized.

**Pre-Twentieth Century Works in Teaching Composition**

For reasons of length and style of rhetoric, the English teacher may be wary of using older writers' whole works. It is a fact that most writing before the twentieth century was addressed to a small educated class, with background and maturity we cannot expect our students to have. In order to supply the continuity of literature without stifling students' interest it is useful to use selections from longer works to stimulate writing.

A "He drew her hand more securely on his arm, to make her sensible that she leaned on a pillar of strength."

*(The Egoist)*
After discussion on the relationship of superior-inferior that this passage implies, the gesture as it might appear to an observer and as it appears to the reader, the trite "pillar of strength" as a reflection of the man's thinking, and the use of "sensible," an assignment on the character of the man as implied by the writer and imagined by the student could be given.

B "'He pores over a little inexactitude in phrases, and pecks at it like a domestic fowl.'"

"The gulf of a caress hove in view like an enormous billow hollowing under the curled ridge."

(The Egoist)

The Egoist offers these picturesque similes, worthy examples for study of that form of figurative language.

C "The maltster, after having lain down in his clothes for a few hours, was now sitting beside a three-legged table, breakfasting off bread and bacon. This was eaten on the plateless system, which is performed by placing a slice of bread upon the table, the meat flat upon the bread, a mustard plaster upon the meat, and a pinch of salt upon the whole, then cutting them vertically downwards with a large pocket-knife till wood is reached, when the severed lump is impaled on the knife, elevated, and sent the proper way of food."

(Far from the Madding Crowd)

As an example of description this passage shows the employment of formal terms to an informal procedure, order, parallelism and repetition for emphasis, and precise detail. Students could be asked to describe a similar procedure of
common life applying some or all of these techniques;

C "My Dear Ernest,

My object in writing is not to upbraid you with the disgrace and shame you have inflicted upon your mother and myself, to say nothing of your brother Joey, and your sister. Suffer of course we must, but we know to Whom to look in our affliction, and are filled with anxiety rather on your behalf than our own...."

"My darling, darling boy, pray with me daily and hourly that we may yet again become a happy, united, God-fearing family as we were before this horrible pain fell upon us...."

(The Way of all Flesh)

Presented with these two letters, students should see the differences in attitude, opinion, outlook, of the writers, and could imagine Ernest's response to each of them. His reply, written by the students, could encompass the nature of his disgrace as well as his feelings about it. This exercise requires becoming a person known only through the opinions of others. Other exercises are, of course, possible in presenting older literature in short sections not requiring a whole reading of a work.

D Longer passages relying less on discerning implications and more on textual study of a sustained relationship show causes of actions and opinions. The following passages, like the shorter ones, can be lifted from the whole texts without harm, to show how good writers support their characterizations with pertinent details.
Passage from Chapter III of *Shirley* by C. Bronte

Helstone and Moore, being both in excellent spirits, and united for the present in one cause, you would expect that, as they rode side by side, they would converse amicably. Oh, no! These two men, of hard bilious natures both, rarely came into contact but they chafed each other's moods. Their frequent bone of contention was the war. Helstone was a high Tory (there were Tories in those days), and Moore was a bitter Whig—a Whig, at least, as far as opposition to the war-party was concerned; that being the question which affected his own interest; and only on that question did he profess any British politics at all. He liked to infuriate Helstone by declaring his belief in the invincibility of Bonaparte; by taunting England and Europe with the impotence of their efforts to withstand him; and by coolly advancing the opinion that it was as well to yield to him soon as late, since he must in the end crush every antagonist, and reign supreme.

Helstone could not bear these sentiments: it was only on the consideration of Moore being a sort of outcast and alien, and having but half measure of British blood to temper the foreign gall which corroded his veins, that he brought himself to listen to them without indulging the wish he felt to cane the speaker. Another thing, too, somewhat allayed his disgust; namely, a fellow-feeling for the dogged tone with which these opinions were asserted, and a respect for the consistency of Moore's crabbed contumacy.

As the party turned in the Stilbro' road, they met what little wind there was; the rain dashed in their faces. Moore had been fretting his companion previously, and now, braced up by the raw breeze, and perhaps irritated by the sharp drizzle, he began to goad him.

"Does your Peninsular news please you still?" he asked. "What do you mean?" was the surly demand of the Rector. "I mean have you still faith in that Baal of a Lord Wellington?"

"And what do you mean now?"

"Do you still believe that this wooden-faced and pebble-hearted idol of England has power to send fire down from heaven to consume the French holocaust you want to offer up?"
"I believe Wellington will flog Bonaparte's marshals into the sea, the day it pleases him to lift his arm."

"But, my dear sir, you can't be serious in what you say. Bonaparte's marshals are great men, who act under the guidance of an omnipotent master-spirit; your Wellington is the most hum-drum of commonplace martinets, whose slow mechanical movements are further cramped by an ignorant home government."

"Wellington is the soul of England. Wellington is the right champion of a good cause; the fit representative of a powerful, a resolute, a sensible, and an honest nation."

"Your good cause, as far as I understand it, is simply the restoration of that filthy, feeble Ferdinand to a throne which he disgraced; your fit representative of an honest people is a dull-witted drover, acting for a duller-witted farmer; and against these are arrayed victorious supremacy and invincible genius."

"Against legitimacy is arrayed usurpation; against modest, single-minded, righteous, and brave resistance to encroachment, is arrayed boastful, double-tongued, selfish, and treacherous ambition to possess. God defend the right!"

"God often defends the powerful."
It was a cloudy, glimmering dawn. A cold withering east wind blew through the silent streets of Mowbray. The sounds of the night had died away, the voices of the day had not commenced. There reigned a stillness complete and absorbing.

Suddenly there is a voice, there is movement. The first footstep of the new week of toil is heard. A man muffled up in a thick coat, and bearing in his hand what would seem at the first glance to be a shepherd's crook, only its handle is much longer, appears upon the pavement. He touches a number of windows with great quickness as he moves rapidly along. A rattling noise sounds upon each pane. The use of the long handle of his instrument becomes apparent as he proceeds, enabling him as it does to reach the upper windows of the dwellings whose inmates he has to rouse. Those inmates are the factory girls, who subscribe in districts to engage these heralds of the dawn; and by a strict observance of whose citation they can alone escape the dreaded fine that awaits those who have not arrived at the door of the factory before the bell ceases to sound.

The sentry in question, quitting the streets, and stooping through one of the small archways that we have before noticed, entered a court. Here lodged a multitude of his employers; and the long crook as it were by some sleight of hand, seemed sounding on both sides, and at many windows at the same moment. Arrived at the end of the court, he was about to touch the window of the upper storey of the last tenement, when the window opened, and a man, pale and careworn, and in a melancholy voice, spoke to him.

"Simmons," said the man, "you need not rouse this storey any more; my daughter has left us."

"Has she left Webster's?"

"No; but she has left us. She has long murmured at her hard lot; working like a slave, and not for herself. And she has gone, as they all go, to keep house for herself."
"That's a bad business," said the watchman, in a tone not devoid of sympathy.

"Almost as bad as for the parents to live on their children's wages," replied the man, mournfully.

"And how is your good woman?"

"As poorly as needs be. Harriet has never been home since Friday night. She owes you nothing?

"Not a halfpenny. She was as regular as a little bee, and always paid every Monday morning. I am sorry she has left you, neighbour."

"The Lord's will be done. It's hard times for such as us," said the man; and, leaving the window open, he retired into his room.

It was a single chamber of which he was the tenant. In the centre, placed so as to gain the best light which the gloomy situation could afford, was a loom. In two corners of the room were mattresses placed on the floor, a check curtain, hung upon a string if necessary, concealing them. In one was his sick wife; in the other, three young children: two girls, the eldest about eight years of age; between them their baby brother. An iron kettle was by the hearth, and on the mantelpiece, some candles, a few lucifer matches, two tin mugs, a paper of salt, and an iron spoon. In a farther part, close to the wall, was a heavy table or dresser; this was a fixture, as well as the form which was fastened by it.

The man seated himself at his loom; he commenced his daily task.

"Twelve hours of daily labour, at the rate of one penny each hour; and even this labour is mortgaged! How is this to end? Is it rather not ended?" And he looked around him at his chamber without resources: no food, no fuel, no furniture, and four human beings dependent on him, and lying in their wretched beds, because they had no clothes. "I cannot sell my loom," he continued, "at the price of old firewood, and it cost me gold. It is not vice that has brought me to this, not indolence, not imprudence. I was born to labour, and I was ready to labour. I loved my loom, and my loom loved me. It gave me a cottage in my native village, surrounded by a garden, of whose claims on my solicitude it was not jealous. There was time for both. It gave me for a wife the maiden that I had ever loved; and it gathered my children round my hearth with plenteousness and peace. I was content: I sought no other lot. It is not adversity that makes me look back upon the past with tenderness.

"Then why am I here? Why am I, and six hundred thousand subjects of the Queen, honest, loyal, and industrious, why are we, after manfully struggling for years, and each year sinking lower in the scale, why are we driven from our innocent happy homes, our country cottages that we loved,
first to bide in close towns without comforts, and gradually
to crouch into cellars, or find a squalid lair like this,
without even the common necessaries of existence; first the
ordinary conveniences of life, then raiment, and at length,
food, vanishing from us.

"It is that the capitalist has found a slave that has
supplanted the labour and ingenuity of man. Once he was
an artisan: at the best, he now only watches machines; and
even that occupation slips from his grasp, to the woman and
the child. The capitalist flourishes, he amasses immense
wealth; we sink, lower and lower; lower than the beasts of
burthen; for they are fed better than we are, cared for
more. And it is just, for according to the present system
they are more precious. And yet they tell us that the
interests of Capital and of Labour are identical.

"If a society that has been created by labour suddenly
becomes independent of it, that society is bound to main­
tain the race whose only property is labour, out of the
proceeds of that other property, which has not ceased to
be productive.

"When the class of the Nobility were supplanted in
France, they did not amount in number to one-third of us
Hand-Loom weavers; yet all Europe went to war to avenge
their wrongs, every State subscribed to maintain them in
their adversity, and when they were restored to their own
country, their own land supplied them with an immense
indemnity. Who cares for us? Yet we have lost our estates.
Who raises a voice for us? Yet we are at least as innocent
as the nobility of France. We sink among no sighs except
our own. And if they give us sympathy—what then? Sympathy
is the solace of the Poor; but for the Rich, there is
Compensation."

"Is that Harriet?" said his wife, moving in her bed.
The Hand-Loom weaver was recalled from his reverie to
the urgent misery that surrounded him.

"No!" he replied in a quick hoarse voice, "it is not
Harriet."

"Why does not Harriet come?"

"She will come no more!" replied the weaver; "I told
you so last night: she can bear this place no longer; and
I am not surprised."

"How are we to get food then?" rejoined his wife; "You
ought not to have let her leave us. You do nothing, Warner.
You get no wages yourself; and you have let the girl escape."

"I will escape myself if you say that again," said the
weaver: "I have been up these three hours finishing this
piece which ought to have been taken home on Saturday night."

"But you have been paid for it beforehand. You get
nothing for your work. A penny an hour! What sort of work
is it, that brings a penny an hour?"
"Work that you have often admired, Mary; and has before this gained a prize. But if you don't like the work," said the man quitting his loom, "let it alone. There was enough yet owing on this piece to have allowed us to break our fast. However, no matter; we must starve sooner or later. Let us begin at once."

"No, no Philip! work. Let us break our fast, come what may."

"Twit me no more then," said the weaver, resuming his seat, "or I throw the shuttle for the last time."

"I will not taunt you," said his wife in a kinder tone. "I was wrong; I am sorry; but I am very ill. It is not for myself I speak; I want not to eat; I have no appetite; my lips are so very parched. But the children, the children went supperless to bed, and they will wake soon."

"Mother, we ain't asleep," said the elder girl.

"No, we ain't asleep, mother," said her sister; "We heard all that you said to father."

"And baby?"

"He sleeps still."

"I shiver very much!" said the mother. "It's a cold day. Pray shut the window, Warner. I see the drops upon the pane; it is raining. I wonder if the persons below would lend us one block of coal."

"We have borrowed too often," said Warner.

"I wish there were no such thing as coal in the land," said his wife, "and then the engines would not be able to work; and we should have our rights again."

"Amen!" said Warner.

"Don't you think, Warner," said his wife, "that you could sell that piece to some other person, and owe Barber for the money he advanced?"

"No!" said her husband, fiercely. "I'll go straight."

"And let your children starve," said his wife, "when you could get five or six shillings at once. But so it always was with you. Why did not you go to the machines years ago like other men, and so get used to them?"

"I should have been supplanted by this time," said Warner, "by a girl or a woman! It would have been just as bad!"

"Why there was your friend, Walter Gerard; he was the same as you, and yet now he gets two pound a week; at least I have often heard you say so."

"Walter Gerard is a man of great parts," said Warner, "and might have been a master himself by this time had he cared."

"And why did he not?"

"He had no wife and children," said Warner; "he was not so blessed."

The baby woke and began to cry.
"Ah! my child!" exclaimed the mother. "That wicked Harriet! Here, Amelia, I have a morsel of crust here. I saved it yesterday for baby; moisten it in water, and tie it up in this piece of calico: he will suck it; it will keep him quiet; I can bear anything but his cry."

"I shall have finished my job by noon," said Warner; "and then please God, we shall break our fast."

"It is yet two hours to noon," said his wife. "And Barber always keeps you so long! I cannot bear that Barber: I dare say he will not advance you money again, as you did not bring the job home on Saturday night. If I were you Philip, I would go and sell the piece unfinished at once to one of the cheap shops."

"I have gone straight all my life," said Warner.

"And much good it has done you," said his wife.

"My poor Amelia! How she shivers! I think the sun never touches this house. It is, indeed, a most wretched place."

"It will not annoy you long, Mary," said her husband: "I can pay no more rent; and I only wonder they have not been here already to take the wee."

"And where are we to go?" said the wife.

"To a place which certainly the sun never touches," said her husband, with a kind of malice in his misery—"to a cellar."

"Oh! why was I ever born!" exclaimed his wife. "And yet I was so happy once! And it is not our fault. I cannot make it out, Warner, why you should not get two pounds a week like Walter Gerard?"

"Bah!" said the husband.

"You said he had no family," continued his wife. "I thought he had a daughter."

"But she is no burthen to him. The sister of Mr. Trafford is the Superior of the convent here, and she took Sybil when her mother died, and brought her up."

"Oh! then she is a nun?"

"Not yet; but I dare say it will end in it."

"Well, I think I would even sooner starve," said his wife, "than my children should be nuns."

At this moment there was a knocking at the door. Warner descended from his loom, and opened it.

"Lives Philip Warner here?" inquired a clear voice of peculiar sweetness.

"My name is Warner."

"I come from Walter Gerard," continued the voice. "Your letter reached him only last night. The girl at whose house your daughter left it, has quitted this week past Mr. Trafford's factory."

"Pray enter."

And there entered SYBIL.
"My dear Charles," said Lady Marney to Egremont, the morning after the Derby, as breakfasting with her in her boudoir he detailed some of the circumstances of the race, "we must forget your naughty horse. I sent you a little note this morning, because I wished to see you most particularly before you went out. Affairs," continued Lady Marney, first looking around the chamber to see whether there were any fairy listening to her state secrets, "affairs are critical."

"No doubt of that," thought Egremont, the horrid phantom of settling-day [his racing debts] seeming to obtrude itself between his mother and himself; but, not knowing precisely at what she was driving, he merely sipped his tea, and innocently replied, "Why?"

"There will be a dissolution," said Lady Marney.

"What! are we coming in?"

Lady Marney shook her head.

"The present men will not better their majority," said Egremont.

"I hope not," said Lady Marney.

"Why, you always said that, with another general election, we must come in, whoever dissolved."

"But that was with the Court in our favour," rejoined Lady Marney, mournfully.

"What! has the king changed?" said Egremont. "I thought it was all right."

"All was right," said Lady Marney. "these men would have been turned out again, had he only lived three months longer."

"Lived!" exclaimed Egremont.

"Yes," said Lady Marney; "the king is dying."

Slowly delivering himself of an ejaculation, Egremont leant back in his chair.

"He may live a month," said Lady Marney; "he cannot live two. It is the greatest of secrets; known at this moment only to four individuals, and I communicate it to you, my dear Charles, in that absolute confidence which I hope will always subsist between us, because it is an event that may greatly affect your career."

"How so, my dear mother?"

"Marbury! I have settled with Mr. Tadpole that you shall stand for the old borough. With the government in our hands, as I had anticipated, at the general election success I think
was certain: under the circumstances which we must encounter, the struggle will be more severe, but I think we shall do it; and it will be a happy day for me to have our own again, and to see you in Parliament, my dear child."

"Well, my dear mother, I should like very much to be in Parliament, and particularly to sit for the old borough; but I fear the contest will be very expensive," said Egremont, inquiringly.

"Oh! I have no doubt," said Lady Marney, "that we shall have some monster of the middle class, some tinker or tailor, or candlestick-maker, with his long purse, preaching reform and practising corruption; exactly as the Liberals did under Walpole: bribery was unknown in the time of the Stuarts; but we have a capital registration, Mr. Tadpole tells me. And a young candidate with the old name will tell," said Lady Marney, with a smile, "and I shall go down and canvass, and we must do what we can."

"I have great faith in your canvassing," said Egremont; "but still at the same time, the powder and shot--"

"Are essential," said Lady Marney," I know it, in these corrupt days; but Marney will of course supply those. It is the least he can do: regaining the family influence, and letting us hold up our heads again. I shall write to him the moment I am justified," said Lady Marney, "perhaps you will do so yourself, Charles."

"Why, considering I have not seen my brother for two years, and we did not part on the best possible terms--"

"But that is all forgotten."

"By your good offices, dear mother, who are always doing good: and yet," continued Egremont, after a moment's pause, "I am not disposed to write to Marney, especially to ask a favour."

"Well, I will write," said Lady Marney; "though I cannot admit it as any favour. Perhaps it would be better that you should see him first. I cannot understand why he keeps so at the Abbey. I am sure I found it a melancholy place enough in my time. I wish you had gone down there, Charles, if it had been only for a few days."

"Well, I did not, my dear mother, and I cannot go now. I shall trust to you. But are you quite sure that the king is going to die?"

"I repeat to you, it is certain," replied Lady Marney, in a lowered voice, but decided tone; "certain, certain, certain. My authority cannot be mistaken: but no consideration in the world must throw you off your guard at this moment; breathe not the shadow of what you know."
At this moment a servant entered, and delivered a note to Lady Marney, who read it with an ironical smile. It was from Lady St. Julians, and ran thus:

Most Confidential

My dearest Lady Marney,—It is a false report; he is ill, but not dangerously; the hay fever; he always has it; nothing more; I will tell my authority when we meet; I dare not write it. It will satisfy you. I am going on with my quadrille.

Most affectionately yours,

"Poor woman! she is always wrong," said Lady Marney, throwing the note to Egremont. "Her quadrille will never take place, which is a pity, as it is to consist only of beauties and eldest sons. I suppose I must send her a line;" and she wrote:

My dearest Lady St. Julians,—How good of your to write to me, and send me such cheering news! I have no doubt you are right; you always are. I know he had the hay fever last year. How fortunate for your quadrille, and how charming it will be! Let me know if you hear anything further from your unmentionable quarter.

Ever your affectionate C.M.
Questions: Shirley

1. Is either man blinded by prejudice? Where?
2. What experiences of either man would lead him to adopt his opinion of Napoleon?
3. Of what man could these two characters argue today is a devil or a genius?
4. Write a contemporary dialogue between these two men, giving as Bronte does, previous descriptions of their lives.

Questions: Sybil

1. Is Harriet justified in running away? Explain.
2. How has she caused her family worry?
3. Comment on the suitability of the dialogue to the speakers.
4. Imagine today a man in a similar situation of despair. Write his thoughts on his position.
5. What is the purpose of the aristocratic characters proposing Charles run for Parliament?
6. What does Charles Egremont mean by "powder and shot"?
7. Would you say that Warner or Egremont is more aware of the state of the country? Which would make a better M.P.?
8. Imagine Lady Marney in Warner's room, looking around it by herself. Write her thoughts on the inhabitants.
APPENDIX D

TEXTS FROM THE PAST

The following books are comprehensible to mature adolescents and excellently written, worth teaching in toto.

Emily Bronte, Wuthering Heights

John Bunyan, The Pilgrim's Progress

Samuel Butler, Erewhon

Miguel Cervantes, Don Quixote

Daniel Defoe, Robinson Crusoe

George Eliot, The Mill on the Floss

Thomas Hardy, The Return of the Native

Charles Lamb, Essays of Elia

Christopher Marlowe, The Tragical History of Doctor Faustus

Edmond Rostand, Cyrano deBergerac

William Makepeace Thackeray, Vanity Fair

The Iliad and The Odyssey, proposed for the new English courses, could profitably be complemented by selections from the Aeneid found in Voices from the Past, ed. Todd.
APPENDIX E
CORRELATION IN BRITISH UNIVERSITIES

Educational Values in an Age of Technology

F. B. Pinion

Specialization for degrees tends to create a corpus of intellectuals ready to assume, until they grow up, that most matters outside their speciality are not their business. It is hard to see how academic culture can have a widespread influence on the nation if we are content to live in confined departments. This helps to explain the passivity, or impassivity, of so many English graduates, and an immaturity or inelasticity of mind which limits their powers of citizenship and leadership in their communities. As a result, power tends to pass into the hands of big business and of political partisans who espouse popular causes. University learning does not result as it should in the application of ideas to common problems, and there exists a widespread divorce between knowledge and relevant action which looks at times like semi-paralysis. If subjects were related to their social, economic and intellectual backgrounds, they would not only throw more light on the problems of modern society; they would enable specialists to throw light on each other's problems. The classicist and historian could contribute to political thought; the historian to politics and literature; the mathematician, to science; and the scientist, to modern philosophy. In the past this was much more possible, because the whole field of knowledge was much smaller. Today, knowledge has outgrown the intellectual power of individuals, and the result is fragmentation, and loss of intellectual leadership and sense of general responsibility. It is the main reason for a lack of greatness. At all points in our higher education, it is of urgent importance that steps should be taken to counteract this tendency to diminishing returns. At Oxford, the right direction was taken with the institution of Modern Greats, a course in philosophy, politics, and economics. At Cambridge, Natural Science in the first two years is a broad course in chemistry, physics, and biology; and it is difficult to see how there can be a great advance in any one of these allied subjects unless their inter-relationship is known; the advanced study
of chemical elements is a subject for the physicist, and biochemistry has recently become one of our most important sciences. On the humanistic side, English Literature at the University of Cambridge has been rightly and successfully associated with the social history and the scientific, religious, and philosophical thought of its age. The new University of Sussex proposes to adopt such a policy in all its courses, and study subjects with reference to their contexts. In English, for example, one of the special subjects will be "Poetry, Science, and Religion in the Seventeenth Century." In general, three related subjects will be taken, and intensification will be sharpened by holding seminars on special topics, which will not only help to focus the subject with reference to its background but also raise questions which have their parallel in the modern world. A new university can organize, fashioning its syllabuses to modern needs, without being hampered by faculty regulations which have a habit of outlasting their usefulness.—p. 91.