

A METHODOLOGY FOR TEACHING LITERARY APPRECIATION

STARS

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INTRODUCTION

Each man, like the human race in general, must undergo a development on many levels: the biological, the intellectual, and the practical.¹ He must develop on the aesthetic level, too, and this implies an aesthetic schooling and self-discipline. The most modern philosophers, while looking with suspicion upon the further bureaucratization of man,² nevertheless, by their analyses of man's own situation in the world, reveal man's need for a gradually developing tradition and methodology in every sphere of his existence.

The aesthetic sphere, again, is no exception. To take one immediate problem facing the curriculum-researchers of today's high-school system: the theoretical area of aesthetic training is largely in the hands of teachers involved in literary appreciation. The fancy title belies the basic needs which such a course is intended to fulfill: the course must satisfy the

¹See Bernard J. F. Lonergan's Insight (New York: Philosophical Library, 1957) on "The Patterns of Experience", pp. 181-189. What we say here on the general nature of aesthetic activity is drawn largely from the above work.

²See James Collins, The Existentialists (Chicago: Henry Regnery Co., 1952).

students' need for participation in the greatest artistic effort of past and present generations. To develop a method best suited to this end will be, I submit, a matter to be treated with some concern.

The primary aim of this thesis is to demonstrate how the "Index Method" of Kenneth Burke can be of value to any teacher seeking for a methodology of literary appreciation. This raises a tricky question on the meaning of appreciation, - and the first chapter will be an attempt to establish an acceptable stand on this problem. The second of the five chapters will explain and demonstrate the Burkean method. Its peculiar relevance to literary criticism, and to the criticism of the literature of today, will be made more clear in a partial analysis of Samuel Beckett's Waiting for Godot. Further conclusions will be reached in a comparison with Oedipus Rex. Finally, in the third chapter, the Burkean method will be applied to classroom practice. Teachers are the most practical of people, and to see a method successfully applied is the only satisfactory proof of its value.

In the fourth and fifth chapters, I attempt to evaluate the rank which literary studies hold in two of our Provinces' curricula. In other words: what place is there at present in our curriculum for a Method such as that created by Kenneth Burke?

CHAPTER I

THE NEED FOR A METHOD IN APPRECIATION

Man is not a simple creature, and experience for him is always patterned in various dynamic ways. It is patterned biologically and aesthetically, intellectually and practically. The biological pattern is

"a set of intelligible relations that link together sequences of sensations, memories, images, conations, and bodily movements; and to name the pattern biological is simply to affirm that the sequences converge upon terminal activities of intussusception or reproduction, or, when negative in scope, self-preservation".¹

To compare plants and animals is to realize that conscious life is not the whole of animal's life. There are patterned processes within the animal that are not conscious at all.

"The formation and nutrition of organic structures and of their skeletal supports, the distribution and neural control of muscles, the physics of the vascular system, the chemistry of digestion, the metabolism of the cell, all the sequences of events that fit into intelligible patterns of biological significance."²

Unconsciously patterned as the biological process may be, man is not merely a healthy animal, much less a

¹Lonergan, Bernard J. F. Insight. New York: Philosophical Library, 1957. "The Patterns of Experience", p. 183.

²Ibid.

noble savage. He is a creature that needs and seeks for an education, and even physical health for an individual or for a nation is a goal which demands the conscious efforts of generations of doctors. (And, it might be added, of generations of teachers.) Physical education is a necessity. Our schools must teach each child to be aware of his physical well-being, and this "awareness" is a result of the theoretical "health instruction" he receives, as well as of the practical exercises in the gymnasium.

For the educator, the aesthetic development of the student must be attained by methods similar to those employed in "physical education", for "aesthetic training" is no less difficult than is a course which develops physical well-being. If a student is to be made aware of what is aesthetically adequate or inadequate, it is foolish to hope that any type of mere exposure to literary works will be all that is required for a liberal education. Mere contact with a person in good health will not automatically ensure one's own good health.

It seems that a definite method of teaching literary analysis is necessary. However, one's choice of a method is determined by what one holds "appreciation" to be. Therefore, some conclusions on the "aesthetic" must be attempted. It is necessary to quote at length some further relevant sections from Father Bernard Lonergan's

Insight:

Moreover, just as the mathematician grasps intelligible forms in schematic images, just as the scientist seeks intelligible systems that cover the data of his field, so too the artist exercises his intelligence in discovering ever novel forms that unify and relate the contents and acts of aesthetic experience. Still, sense does not escape one master merely to fall into the clutches of another. Art is a twofold freedom. As it liberates experience from the drag of biological purposefulness, so it liberates intelligence from the wearying constraints of mathematical proofs, scientific verifications and common-sense factualness. For the validation of the artistic idea is the artistic deed. The artist establishes his insights, not by proof or verification, but by skilfully embodying them in colors and shapes, in sounds and movements, in the unfolding situations and actions of fiction. To the spontaneous joy of conscious living, there is added the spontaneous joy of free intellectual creation.

The aesthetic and artistic are symbolic. Free experience and free creation are prone to justify themselves by an ulterior purpose or significance. Art, then, becomes symbolic, but what is symbolized is obscure. It is an expression of the human subject outside the limits of adequate intellectual formulation or appraisal. It seeks to mean, to convey, to impart something that is to be reached, not through science or philosophy, but through a participation and, in some fashion, a re-enactment of the artist's inspiration and intention. Pre-scientific and pre-philosophic, it may strain for truth and value without defining them. Post biological, it may reflect the psychological depths, yet, by that very fact, it will go beyond them.¹

The passage quoted above incorporates many of the important conclusions of contemporary literary critics: the artist exercises his intelligence in discovering ever novel forms that unify and relate the contents and acts of aesthetic experience; art is symbolic, and necessitates emotional participation; the unfolding situations and actions of fiction are an embodiment of aesthetic, and not solely intellectual, insights. Will this have an

¹Bernard J. F. Lonergan, Insight (New York: Philosophical Library, 1957), pp. 184-185.

affect on the methodology chosen for courses in literary appreciation?

This question is not easily answered. To the extent to which one follows the modern critics in the theory of art-appreciation as the appreciation of "form," "symbol," and "action," one will search for a methodology that trains the student to appraise a work of art as "art," rather than as something didactic, sensational, titillating, or rhetorical. It is hard to deny that the explorations of modern literary criticism have validly shown the nature of art "as art." Furthermore, to quote Insight:

For the totality of modes of expression the upper blade is the assertion that there is a genetic process in which modes of expression move toward their specialization, and differentiation on sharply distinguishable levels.¹

To recognize the existence of levels of expression is to eliminate the crude assumptions of the interpreters and still more of their critics that take it for granted that all expression lies on a single level, namely, the psychological, the literary, scientific or philosophical level with which they happen to be most familiar.²

Yet we should aim at a more liberal training, which must prepare our students to be aware of communication problems on all levels.

Because man develops in self-knowledge, he distinguishes between his sensitive and intellectual activities with increasing sharpness and exactitude

¹Bernard J. F. Lonergan, Insight (New York: Philosophical Library, 1957), p. 578.

²Ibid., 571.

³Ibid., p. 533.

and grasps with ever greater precision their inter-relations and inter-dependence; and so his advance in self-knowledge implies an increasing consciousness and deliberateness and effectiveness in his choice, and use of dynamic images, of mottoes and slogans.¹

A training in literary "forms," "symbols" and "actions" will be a general training in expression, in traditional eloquence. On this, most educators would agree. However, this is to widen our field of inquiry before a consideration of the basic terms themselves: "form," "symbol," "action."

Let us take the term, "symbol," first. Here is a very adequate modern interpretation of the traditional theologically-orientated view:

...it will be well to distinguish between the image as image, the image as symbol, and the image as sign. The image as image is the sensible content as operative on the sensitive level; it is the image inasmuch as it functions within the psychic syndrome of associations, affects, exclamations, and articulated speech and actions. The image as symbol or as sign is the image as standing in correspondence with activities or elements in the intellectual level. But as symbol, the image is linked simply with the "known unknown." As sign, the image is linked with some interpretation that offers to indicate the import of the image.²

In this study, I shall take the word "symbol" to stand for what above is called "the image as image": this at least will be its primary meaning, as this seems to be the primary meaning of "symbol" in literary criticism.

The purpose of literary creation is made more explicit in this statement:

¹Bernard J. F. Lonergan, Insight (New York: Philosophical Library, 1957), p. 548.

²Ibid., p. 533.

...literary writing would convey insights and stimulate reflection, but its mode of operation is indirect. Words are sensible entities; they possess associations with images, memories and feelings, and the skillful writer is engaged in exploiting the resources of language to attract, hold, and absorb attention. But if there is no frontal attack on the reader's intelligence, there is the insinuation of insights through the images from which they subtly emerge. If there is no methodical summing up of the pros and cons of a judgement, there is an unhurried, almost incidental display of the evidence without, perhaps, even a suggested question.¹

To sum up: "appreciation" involves a response, not only on the level of insight and consideration, but also on the aesthetic level of ordered experiential elements. As an instrumental multiplicity, any expression corresponds to the material multiplicity of experience and of imagination.² For the manifold of the presentations of sense and of the representations of imagination is succeeded in expression by the manifold of conventional signs.³ Since the teacher is an interpreter of such a manifold imagery, he must offer to the student new images and associations from which the student can reach the insights and form the judgements that the teacher believes to correspond to the content of the original expression.⁴ This more clearly refines the requirements our hypothetical

¹Bernard J. F. Lonergan, Insight (New York: Philosophical Library, 1957), p. 570.

²Ibid., p. 553.

³Ibid., p. 553.

⁴Ibid., p. 586. This is simply a re-wording of the passage on interpretation in Insight.

aesthetic methodology must satisfy.¹ It must open the way to a full understanding of the image as image, and incidentally as symbol and as sign. From this standpoint, we must examine "symbolic" theories and methodologies offered to educators by literary critics.

A literary work, however, is something more than a "manifold" of images. It has a peculiar unity grasped not so much by the intellect alone² as by the "whole man". What is grasped is not an intellectual idea merely but, - more than this - an "action," a "form" which calls for

¹"Artistic training is, therefore, the education of feeling, as our usual schooling in factual subjects, and logical skills such as mathematical "'Figuring' or simple argumentation (principles are hardly ever explained), is the education of thought. Few people realize that the real education of emotion is not the 'conditioning' effected by social approval and disapproval, but the tacit, personal, illuminating contact with symbols of feeling." (Susanne K. Langer, Feeling and Form, New York: Charles Scribner's Sons, 1953.) p. 401.

"...what exercise should be to the physical side of our lives, religion to our moral, and learning to our intellectual side, this can art be, and nothing else but art, to our emotional side." (Percy C. Buck, The Scope of Music, 2nd ed., London: O.U.P., 1927.) p. 52. Quoted in Feeling and Form, p. 402.

²"the fantasy of the child (which can conceive and build castles from sand) is true artistic fantasy, ...it is of a kind that can create something artistic even without craftsmanship, and...it is also able to understand art. If we do not become children to some degree, that is, if we do not approach artistic works with the humble, sincere interest and receptive desire of the child, we shall never be able either to understand or appreciate them. It is most difficult to make one-sided scientists perceive artistic values, because their intellect very often contradicts what they ought to see. They remain faithful to their intellectuality, and thus they do not receive the joy and enthusiasm that only the whole soul can receive." (Ambrosius Czako, The Magic of Art, New York: Pageant Books, 1959) p. 32.

re-enactment and participation on the student's part. There is no need to go into a lengthy discussion of these terms in the present thesis. Susanne Langer in Feeling and Form,¹ has given what seems the most sensible treatment to date. Let us say simply that "action" is here taken to mean the plot of a work,² and "form" the work itself. A literary form represents a symbolic action, - at least in the literal sense that it is an action embodied in symbols or, to be more precise, images.

Although I do not entirely agree with Francis Fergusson in his interpretation of Aristotelian "action,"³ what he has to say on the histrionic sensibility and on the mimetic perception of action is very relevant to a search for an educational methodology of appreciation. If, as I hope to show, the "Index" method, by its stress on the instrumental multiplicity of diction, provides a basic training for the sensibility and is histrionic by its dramatistic stress, - if this is so, we may agree that Burke's method is a simple answer to the complex

¹Susanne K. Langer, Feeling and Form, New York: Charles Scribner's Sons, 1953.

²Common-sense simplicity is insufficient in matters of art. "Plot," however, is taken here in its everyday meaning, as "what happens" in a literary work. This, despite the fact that "action" has been defined in so many ways: by Francis Fergusson, for example, as the purpose underlying the plot of the work, - an opinion implied, he thinks, in the Poetics of Aristotle. (Thus, the "action" of Oedipus Rex is "to find Laius' slayer," and the "action" of Macbeth, "to outrun the pauser, reason". - See the two Doubleday-Anchor Books by Fergusson, The Idea of a Theatre and The Human Image in Dramatic Literature.)

³See preceding footnote.

needs of a course in appreciation.

I now quote somewhat at length from The Idea of a Theatre:

The "histrionic sensibility" is another phrase which I have used so frequently that it has acquired an almost technical meaning: the dramatic art is based upon this form of perception as music is based upon the ear. The trained ear perceives and discriminates sounds; the histrionic sensibility (which may also be trained) perceives and discriminates actions. Neither form of perception can be defined apart from experience but only indicated in various instances of its use.¹

Kittens, in their play, seem to be using something like our histrionic sensibility. They directly perceive each other's actions: stalking an imagined quarry; the bluff and formal defiance which precedes a fight; flight in terror; the sudden indifference which ends the play. Their perception of each other's actions is itself mimetic, a sympathetic response of the whole psyche, and may be expressed more or less completely and immediately in bodily changes, postures and movements...²

...But we also use the histrionic sensibility for education in many forms, as well as for the purposes of dramatic art. When learning athletic skills we get as much from our direct sense of the instructor's action - the focus of his being on the ball to be caught or the bar to be cleared - as we do from diagrams and verbal explanations...³

According to this critic, the "lore of action" provides a kind of bridge between theory and practice; points to the pre-conceptual basis of the dramatic art; and offers a means of access to masterpieces of the

¹Francis Fergusson, The Idea of a Theatre, (New York: Doubleday, 1949. An Anchor Book) p. 251.

²Ibid.

³Ibid.

tradition which our contemporary mental habits obscure.¹

I now turn to that method which, I believe, will give high-school students such a means of access to literary masterpieces: the Index or Concordance Method of Kenneth Burke.

¹Francis Fergusson, The Idea of a Theatre (New York: Doubleday, 1949. An Anchor Book) p. 253. Someone will object that all literary art is not dramatic, and hence this theory of training the histrionic sensibility has narrow applications. A short way out of the immediate difficulty is to side with Kenneth Burke, who, as George Knox writes, "prefers to call his whole system 'dramatistic' ...". In this thesis, I have hardly begun to exploit the richer fields of Burke's criticism: the Pentad Format in its relation to tragicomic agent and scene, - to take one example - or the most relevant interrelationships between the biological, aesthetic, practical and intellectual which Kenneth Burke explores. The quotation of George Knox's is from his book on Burke's theory, Critical Moments (Seattle University of Washington Press, 1957), p. xx. Even poems, as Burke sees them, are artificial symbolic actions. The lyric he sees as a form which has its primary feature in a dramatic moment of stasis or arrest. (Kenneth Burke, A Grammar of Motives, (New York: Prentice-Hall, Inc., 1950) pp. 246 ff.

CHAPTER II

A METHODOLOGY FOR TEACHING LITERARY APPRECIATION

Kenneth Burke has explained his plan for the symbolic analysis of literature in an article published in 1953.¹ Other writers have helped to clarify this method.² Burke nowhere claims that his method reveals the whole of a work's literary value. It does reveal what I have called the "manifold associations" of words in a literary context.

The "facts" of a literary work are, at least in an obvious sense, the individual words. Yet, what do the words "mean"? They mean, it seems, more than their obvious "meaning". They convey more than a logical statement. "Honorable" is a simple enough word in ordinary language, but when used by a literary master, - as in Shakespeare's Julius Caesar, - it means not only more

¹"Facts, Inference and Proof in the Analysis of Literary Symbolism," in Symbols and Values: an Initial Study. (Thirteenth Symposium of the Conference on Science, Philosophy and Religion, ed. Lyman Bryson et al.) New York: Conference on Science, Philosophy and Religion in Their Relation to the Democratic Way of Life, Inc.; distributed by Harper and Brothers, 1954.

²See, for instance, the adept summary in Roots for a New Rhetoric by Daniel Fogarty, S.J., (New York: Columbia University Press, 1959); also George Knox's Critical Moments (Seattle: University of Washington Press, 1957.)

than it does in ordinary speech, but more at the end of Mark Antony's speech than it did at the beginning. It has, like a lodestone, gathered new meanings about it.

Kenneth Burke suggests that we treat each word of a literary masterpiece as we might the word "honorable" in Julius Caesar; trace each word's change of meaning throughout the work, until the "key words" stand out clearly. Two such key terms are "violin" and "prizefight" in Golden Boy:

The total dramatic agon is broken down, by analytic dissociation, into "violin" as the symbol of the protagonist and "prizefight" as the symbol of the antagonist, with the two symbols competing in an over-all co-operative act, as teams competitively work together to make a game. Here the equations are especially easy to observe, as you find, by statistically charting the course of the plot, that prizefight equals competition, cult of money, leaving home, getting the girl, while violin equals co-operative social unity, disdain of money, staying home, not needing the girl. Obviously, "prizefight" and "violin" don't mean that for all of us. But that is the way the clusters line up, within the conditions of the drama.

We are asked to observe "the way the clusters line up," to observe, as we trace a word through the work, what other words constantly occur in the same context as itself, and what is the central emotional connotation of the word.

There are other important things to watch for. Here is Father Fogarty's summary of Burke's ten hints to the indexer:

¹Kenneth Burke, The Philosophy of Literary Form: Baton Rouge, La; Louisiana State University Press, 1941, p. 33.

1. Note all striking terms for acts, ideas, attitudes, images, relationships.
2. Note oppositions.
3. Pay particular attention to beginnings and endings of sections or subsections.
4. Watch names, as indicative of essence.
5. Watch also for incidental properties of one character that are present in another.
6. Note internal forms.
7. Watch for the point of farthest internality.
8. Note details of scene that may stand "astrologically" for motivations affecting character, or for some eventual act in which that character will complete himself.
9. Note expressions marking secrecy, privacy, mystery, marvel, power, silence, guilt.
10. Look for moments at which, in your opinion, the work comes to fruition.¹

More can be said on the "Proof" of the Method when it has been applied to a literary work. We now approach Samuel Beckett's Waiting for Godot as a test case.²

We begin with the words of the title. As we thumb through the play we find these snatches of conversation in which the word "Waiting" occurs:

- p. 8. What do you expect, you always wait till the last moment.
- p. 10. Let's go.
We can't.
Why not?
We're waiting for Godot.
Ah! You're sure it was here?
What?
That we were to wait?
- p. 10. You're sure it was this evening?
What?
That we were to wait?

¹Daniel Fogarty, S.J., Roots for a New Rhetoric (New York: Columbia University Press, 1959)pp. 84-85.

²Samuel Beckett, Waiting for Godot, a Tragicomedy in Two Acts. (New York: Grove Press, 1954).

- p. 12. What do we do now?
 Wait.
 Yes, but while waiting.
 What about hanging ourselves?

 Let's wait and see what he says.
 Who?
 Godot.
 Good Idea.
 Let's wait till we know exactly how we stand.
- p. 16. You took me for him.
 That's to say...you understand...the dusk...
 the strain waiting...I confess...I imagined...
 for a second...
 Waiting? So you were waiting for him?
- p. 24. Why, it's very natural, very natural. I myself
 in your situation, if I had an appointment
 with a Godin...Godet...Godot...anyway you see
 who I mean, I'd wait till it was black night
 before I gave up.
- p. 25. One knows what to expect.
 No further need to worry.
 Simply wait.
 We're used to it.
- p. 27. With pleasure. (He fumbles in his pockets.)
 Wait. (He fumbles.) What have I done with
 my spray?

 No matter...What was I saying? (He ponders.)
 Wait. (Ponders.) Well now isn't that...(He
 raises his head.) Help me!
 Wait!
 Wait!
 Wait!
- p. 28. (Lucky does not move. Silence.)
 What's he waiting for?
- p. 30. Wait! (He doubles up in an attempt to apply
 his ear to his stomach, listens. Silence.)
 I hear nothing.
- p. 31. Let's go.
 We can't.
 Why not?
 We're waiting for Godot.
 (despairingly.) Ah!
 (Pause.)

- p. 34. He said that Godot was sure to come tomorrow.
 (Pause.) What do you say to that?
 Then all we have to do is wait on here.
- p. 35. There's no good harking back on that. Come on.
 (He draws him after him. As before.)
 Wait!
 I'm cold.
 Wait!
- p. 39. We are happy. (Silence.) What do we do, now
 that we are happy?
 Wait for Godot. (Estragon groans. Silence.)
- p. 41. (in anguish) Say anything at all!
 What do we do now?
 Wait for Godot.
 Ah!
 (Silence.)
- p. 42. Wait...we embraced...we were happy...happy...
 What do we do now that we're happy...go on
 waiting...waiting...let me think...it's coming...
 go on waiting...now that we're happy...let me
 see...
- p. 44. Let's go.
 We can't.
 Why not?
 We're waiting for Godot.
 Ah! (Pause. Despairing.)
- p. 45. Yesterday you slept.
 I'll try.
 (He resumes his foetal posture, his head
 between his knees.)
 Wait.
- Let's go.
 We can't.
 Why not?
 We're waiting for Godot.
 Ah!
- p. 47. There! Not a soul in sight! Off you go!
 Quick! (He pushes Estragon towards auditorium.
 Estragon recoils in horror.) You won't? (He
 contemplates auditorium.) Well I can understand
 that. Wait till I see. (He reflects.) Your
 only hope left is to disappear.

- p. 49. What do we do now?
While waiting.
While waiting.
(Silence.)
- p. 50. We are no longer alone, waiting for the night,
waiting for Godot, waiting for...waiting. All
evening we have struggled, unassisted. Now it
is over. It's already tomorrow.
- Let's go.
We can't.
Why not?
We're waiting for Godot.
Ah!
- p. 51. Yes, in this immense confusion one thing alone
is clear. We are waiting for Godot to come -
Ah!
Help!
Or for night to fall. (Pause.) We have kept
our appointment and that's an end of that. We
are not saints, but we have kept our appointment.
- p. 52. We wait. We are bored.
- p. 54. Let's go.
We can't.
Why not?
We're waiting for Godot.
Ah! (Despairing.) What'll we do, what'll we do!
Help!
- p. 56. What is he waiting for?
What are you waiting for?
I'm waiting for Godot.
Silence.
- p. 58. Tomorrow, when I wake, or think I do, what
shall I say of today? That with Estragon,
my friend, at this place, until the fall of
night, I waited for Godot?
- p. 59. Oh yes, let's go far away from here.
We can't.
Why not?
We have to come back tomorrow.
What for?
To wait for Godot.
Ah! (Silence.) He didn't come?
No.

Some words immediately are seen to form a contextual background for the word "Waiting". When we try to recall the passages above, we at once associate with "waiting" the words "what," "Godot," "silence". Perhaps we recall most clearly this repeated passage:

Let's go.
 We can't.
 Why not?
 We're waiting for Godot.

It recurs in almost the same form, on pages ten, thirty-one, forty-four, forty-five, fifty, fifty-four, and its rhythm is echoed throughout the play. We notice the punwise association of "go" with "Godot" (who, we are told, does nothing), and of "wait," "what" and "why-not". (We also cannot help remembering that one of the characters in Beckett's Watt is Knott.)

The above scene, by a slight lengthening, becomes a key to the more explicit associations of the whole play:

Let's go.
 We can't.
 Why not?
 We're waiting for Godot.
 Ah!
Silence.

May we, by looking upon these six lines as a "Prism", see in them a special reflection of the verbal associations, and, more than this, of the form of the play itself?

Considering these lines as a separate scene, what sense can we make of their development? We shall entitle

each of them:

Let's go.	PROPOSITION
We can't.	OBJECTION
Why not?	DEMAND FOR EXPLANATION
We're waiting for Godot.	EXPLANATION
Ah!	REALIZATION
<u>Silence.</u>	RESIGNATION

Already, although we have hardly begun to explore the deeper word-associations, we have a hypothetical "form" with which to compare the totality, and the individual scenes, of Waiting for Godot. While we are attending to the above "scene", we might as well extend our hypothesis:

1. The scene begins with a proposition that some action be taken. The action is an escape from "here".
2. There follows an objection that itself represents a realization on the part of the speaker: action is quite impossible. (That is, there is no "go-ing".)
3. There is then a hurried demand to know the reason for this impossibility.
- 4-5. Both speakers now fully realize that they cannot perform the above action, cannot escape from "here".
6. A pause indicates resignation.

The pause, however, also indicates a transition into the next scene of the play, which (we begin to suspect,) may be a new proposition. We follow up this clue immediately by examining the play's dialogue-between-pauses: is each scene a proposed escape which fails? (if this is so, it

offers an explanation for the "form" of a play most people think formless: the tragicomedy would proceed by a process of elimination, by gradually eliminating the number of possible escapes until they are reduced to nothing.)

To see whether there is any "proof" for our "inference", we summarize the scenes of the play (assuming a "scene" to refer to the action between pauses or silences):

- p. 7. Estragon finds to remove boots is impossible.
Vladimir sees foolishness of resuming struggle.
Vladimir sees nothingness of man-turned-dust.
- p. 8. Vladimir sees hope is deferred.
Vladimir fails to discover foreign body in hat.
Estragon fails to discover foreign body in shoe.
Vladimir sees alarming futility of the search.
Vladimir must admit number of thieves saved was reasonable.
Vladimir decides nothing is to be done.
- p. 9. Estragon remarks on futility of being a poet.
Vladimir, on futility of passing time with a story.
Estragon does not move.
Vladimir admits that all Evangelists do not say thief was saved.
- p.10. Vladimir turns away from boot.
Estragon turns from auditorium.
Estragon realizes waiting for Godot keeps us here.
Vladimir unable to decide what date it is.
- p.11. Estragon sees greater and greater uncertainty of date.
Estragon adds that his being here yesterday is uncertain.
Estragon admits there is no better universe provided for escape.
Estragon realizes the road away is not worth taking.
- p.12. Vladimir finds nothing to say to make conversation.
Estragon: the embrace stinks of garlic.
Vladimir: one cannot do away with garlic: the kidneys need it.

- p.13. (We now omit the names of the characters, as irrelevant...)
 Godot cannot be hurried.
 We've no rights.
 Godot is the type of person who can be angered
 (at a horse).
- p.14. Carrots aren't always what they seem.
 We cannot untie ourselves from Godot.
 One cannot even finish the carrot.
- p.15. One cannot recognize a name.
 Can we speak as representatives of the human
 race?
- p.17. One is unable to share another's food.
 One is unable to attribute a running sore to
 chafing alone.
 One is unable to explain locks by a goiter.
- p.19. One is unable to blame Pozzo for stealing,
 yet steal oneself.
 One is unable to attempt chit-chat with
 Estragon and Vladimir.
 One is unable to affirm that it is still day.
 One is unable to say that Godot has one's
 future in his hands.
- p.21. One is unable to say that Lucky is indispensable.
 One is unable to comfort Lucky.
- p.22. One is unable to count on Vladimir's charity.
 One is unable to speak of our generation.
 One is unable to acknowledge Pozzo's speech,
 his youthfulness.
- p.23. One is unable to show real pity for Pozzo.
 One is unable to deny necessity of Vladimir's
 exit. ("He would have burst.")
- p.25. One is unable to see scenery romantically.
- p.26. One is unable to command a dance at any moment.
 One is unable to never refuse to dance.
 One is unable to dance as well spontaneously.
- p.27. One is unable to proffer Lucky his hat.
- p.28. One is unable to know that Lucky will not kick.
 One is unable to entertain by monologue.

- p.31. One is unable to say farewell graciously.
to depart.
One is unable to acknowledge worth of meeting
Pozzo and Lucky.
One is unable to acknowledge time might have
passed less rapidly.
One is unable to pretend we can leave before
Godot's arrival.
- p.32. One is unable to remember whether we've met
people before.
- p.33. One is unable to speak through fear.
One is unable to recognize a messenger twice.
One is unable to be absolutely assured that
Godot will come.
- p.34. One is unable to say that Godot is fond of
his messenger.
One is unable to say that Godot feeds the
boy well.
One is unable to say that Godot makes the
boy happy.
One is unable to say that the boy is bad.
One is unable to say that the boy's bedding
is decent.
One is unable to say that we are seen by the
boy.
One is unable to say boots will stay where
they're put.
One is unable to say that the climate makes
men kind.
One is unable to say that Godot will come
tomorrow.
- p.35. One is unable to say that anything is certain.
One is unable to say it is not worthwhile to
part.
One is unable to go.

So much for the first act. I have given my notes
in their rough form, as they might appear on a slip of
paper as one "skims" the play. It is not difficult to
see how a pattern slowly begins to emerge, a pattern of
actions which cluster about the word "go" in contrast to
the word "wait". And we see that each time our "six lines"

are repeated or echoed in the play, they have about them a greater manifold of imagery and association. "To go" means the many individual actions we have here listed; to be not-able is to be surrounded by as many notably frustrating circumstances; the "what" is reflected in the moments of opacity; the word "waiting" refers not only to a deprivation of all the things that "going" promised, but also to the momentary gleam of hope that seems to weight the trivial day.

If the play is such a succession of similar scenes, what is brought about by the second act that is not achieved in the first? The key, of course, lies in the appearance and re-appearance of Pozzo in the two acts. In the first act, he is a man of practical vision, boastful and vain; in the second, he is blind, but not humbled by his blindness. Lucky, too, gives an oration in the first act, is dumb in the second. If we prefer to see Pozzo as a type of Oedipus, blinded by the powers above, then this is not a tragic Oedipus, but a tragicomic one, humiliated but not humbled. Malone, another character created by Beckett, but still more Molloy - who, after killing a man, crawls about on all fours with cries of "maman" - these are partly tragic characters. Watt and Moran also suffer from stiff legs.

There is a paragraph in The Idea of a Theatre which seems worth quoting at this point:

The meaning, or spiritual content of the play, is not to be sought by trying to resolve such ambiguities

as these. (In one sense, Oedipus suffers forces he can neither control nor understand, the puppet of fate; yet at the same time he wills and intelligently intends every move.) The spiritual content of the play is the tragic action which Sophocles directly presents; and this action is in its essence zweideutig: triumph and destruction, darkness and enlightenment, mourning and rejoicing, at any moment we care to consider it. But this action has also a shape: a beginning, middle and end, in time. It starts with the reasoned purpose of finding Laius' slayer. But this aim meets unforeseen difficulties, evidences which do not fit, and therefore shake the purpose as it was first understood; and so the characters suffer the piteous and terrible sense of the mystery of the human situation. From this suffering or passion, with its shifting visions, a new perception of the situation emerges; and on that basis the purpose of the action is redefined, and a new movement starts. This movement, or tragic rhythm of action, constitutes the shape of the play as a whole; it is also the shape of each episode, each discussion between principals with the chorus following. Mr. Kenneth Burke has studied the tragic rhythm in his Philosophy of Literary Form, and also in A Grammar of Motives, where he gives the three moments traditional designations which are very suggestive: Poiesis, Pathema, Mathema. They may also be called, for convenience, Purpose, Passion, (or Suffering) and Perception. It is this tragic rhythm of action which is the substance or spiritual content of the play, and the clue to its extraordinarily comprehensive form...¹

In Oedipus Rex, the hero is humbled despite his greatness. In our modern comedy (The Man in the White Flannel Suit, for example), the small man wins out despite his commonness. Godot is a tragicomedy: the small man is humbled and made to recognize, if not to realize, his smallness. It would be interesting, had we the space, to expand this study into an analysis of the "tragicomic rhythm".

¹Francis Fergusson, The Idea of a Theatre (New York: Doubleday, 1949. An Anchor Book). pp. 30-31.

What I have tried to show, instead, is something less spectacular: how attention to the manifold associations of dramatic diction both keeps one's feet on the ground of drama's more emotional elements, but also very quickly open the way to the central action or form of the play.

CHAPTER III

METHOD IN THE CLASSROOM

The teacher who, for the first time, faces a group of Grade Nine or Ten high-school students will find (I think) that they are usually interested in "literature". It is easy enough to kill this interest, and the adolescent mentality of the students has, very definitely, to be taken into consideration.

In teaching "appreciation", the teacher will meet with two special difficulties. First, the students seem extraordinarily literal-minded, partly because they hope to be thought cynically factual, partly because they are, in fact, becoming more objective in their outlook on life. Secondly, these students seem at times wildly imaginative, as they depart into fantastic interpretations of literary works. What can the teacher do to release them from a too factual, cut-and-dried approach to literature, and at the same time guide their imaginative interpretations along somewhat objective paths?

What is needed is some method, simple but sure, which will bring the students' attention to focus on the emotional "facts" of the story, play or lyric which they happen to be studying. I have suggested that the "Index

or Concordance Method^m may serve the purpose.

The class, let us suppose, is beginning Macbeth. Following the suggestions in the Teaching Guide, the teacher has sketched the Elizabethan stage and its furnishings, has read aloud the first few scenes or used the Old Vic recording of the play. The time has come for the pupils' own reading and interpretation. The pupils have received practical training, earlier in the year, in basic phrasing of sentences and paragraphs; we assume that they can now read the lines with some meaning. But this is still a painfully far cry from the performances given by Alec Guinness and the cast of the Old Vic. The students' interpretation is flat, uninteresting, and unvaried: this is true even of the bright students. What is so obviously lacking?

First, gesture. This does not come naturally, and the adolescent is awkward in using his hands. Secondly, word-color. The students have no particular feeling for concrete words. They are too engrossed in the difficulty of reading to give their attention to each word as part of the "scene".

The teacher decides to use one remedy for two ills. The pupils will use gesture to illustrate concrete words (to use a phrase understood by the pupils). The class tries a few lines of the play:

When shall we three meet again
In thunder, lightning, or in rain?

When the hurlyburly's done,
When the battle's lost and won.

That will be ere the set of sun.

"We three" is felt to be concrete, and the long vowels leave room for a sweeping gesture. "Thunder", "lightning" and "rain" each call for a slight change in gesture, and "hurlyburly", with its roundabout rhythm, may call for a ritualistic swirl of the hands. "Heath" is mysterious and wide in sound, and the students (who feel they are being devilishly "factual") will give it the gesture it deserves.

Not only will this concurrent use of gesture and analysis impress the play upon the students' minds, but a recurring image will recall a gesture made before, and the students will soon delight in subtle similarities between this gesture and that.

Gradually, with this method, gestures will be worked-out to express such seemingly abstract words as "fair" and "foul", because a word which recalls a "cluster" of associations will demand an "abstract" gesture recalling the varied but similar gestures used previously to express concrete examples of "fairness" and "foulness".

The application of Kenneth Burke's method is, then, something that is worked out in practice. As a scene of the play is repeated a third or a fourth time, the emotional "clusters" emerge quite naturally. Moreover, the words take on a new color even in the speaking, until

a scene is created that is a valid interpretation for a teen-age actor.

Practice calls for theory to explain it, and the pupils will demand to know more about words and their associations. How much can actually be done in theoretical appreciation, I am not certain. Probably a great deal, if the students have not had their ideas of literature distorted in earlier grades.

Let us study briefly the play, Emperor Jones, which has been printed in a "comparative edition" with Macbeth, for the purposes of school study. We choose the second scene of Emperor Jones as being the first one short enough for our present use, - for we shall consider it as an object of class study.

The scene opens with the word, Nightfall. This word is written on the blackboard, and the students are asked to search the preceding scene for words suggestive of "night". That suggests the forest, dark and mysterious, into which Jones must plunge; it suggests his own past, equally dark, from which he is escaping; it suggests the primitive and the native, which he so jauntily dismisses as beneath him. It suggests his own real feelings, which may play him false. The word "fall" also has its connotations, though these are unlikely to be noticed at this level.

The stage-directions of the scene are full of significant words: "the bushes cowering close against the earth", the "wall of darkness" which divides the world;

the "enormous pillars" of the trees; the "somber monotone of wind lost in the leaves", the "forest's relentless immobility", and its "brooding, implacable silence". The students are most likely to suggest the "Great Forest" as a central image. It is a good choice. They note the further associations it carries in the second scene: it has no familiar landmarks; it is filled with the rhythmic beating of the tom-tom; it is deceptive, and cannot be clearly marked out by civilized trails; it is formless, like the fears it hides from Jones. It cannot be conquered by Jones' revolver, and belies his final line: "Ain't nothin' dere but de trees! Git in!"

Were we comparing the play with Waiting for Godot, we should see many similarities. There is, for instance, the effort to escape and the elimination of possible escapes. This is symbolized by Jones' reversion to the costume of the natives, and the discarding of his emperor's costume. But in the last part of Macbeth especially, there is the context of flight, not towards civilization but away from it. This can be brought out very clearly in a simple examination of the play's imagery. Oppositions, of course, must be noted: what, (one might ask the class) does "civilization" mean, in The Emperor Jones?

CHAPTER IV

NOVA SCOTIA ENGLISH COURSE

As, in the Introduction, I proceeded from the general place of aesthetic appreciation in our daily lives to a restricted examination of a particular methodology, so here I shall briefly discuss the general state of "literary studies" in Canadian high schools, and then present the results of a curriculum-analysis of English Courses in the Nova Scotia and Ontario schools. For this purpose, I have divided the Courses (for better or worse) into four divisions of my own: Grammatical Theory, Practice in Communication, Literature, and Creative Writing. Few people will agree that "creative writing" should be so pompously set apart from the (merely grammatical) practice in communication. However, everyone has his pet peeves, and the person interested in literature likes his subject set apart on an aesthetic pedestal, which the more practical and business-like grammarians go about their job on a less lofty level. Many will stoutly take the commonsense opinion of "let 'em learn to spell", - and let it go at that.

For all these opinions I have nothing but respect. But, in line with what I have said on the importance of

aesthetic training and of the histrionic sensibility, I must stick to my mild notion that the tradition of eloquentia perfecta may have a scope beyond Learning to Spell. More people are looking closely at our attainments,¹ and to judge what is lacking in our system is not an easy thing.

Nor is it easy to give a short critique of the courses in literary appreciation² offered as part of the curriculum. In general, I find myself sympathetic toward the ideas and ideals of the Nova Scotia Department of Education Teaching Guide. It is a vast improvement over the 1935 Handbook, as can be seen by a comparison of their aims in the teaching of English. The Guide treats Literature as a practical subject without watering-down its value. When teaching the various genres, - Short Story, Drama and Lyric, - the Guide suggests that they be taught "creatively" (pupils must participate, if possible) while the more intellectual aspects of study are not overlooked. It calls for a basic grasp of literary form, but suggests no method whereby this may be attained.

¹Hilda Neatby, So Little for the Mind, Toronto: Clarke, Irwin and Company, 1953. See especially the 4th chapter: "The Art of Communication: English".

²See Chapters 4 and 5, "Nova Scotia English Course", pp. 32-54; "Ontario English Course", pp. 55-71.

GENERAL AIMS (T.G. p.6)

1. Grammar and Communication

1. To teach students the value of good English expression, and to encourage the desire to excel in it.
2. To show the relationship between grammar and expression.
3. To teach the structure of our language, and the correct forms as used both in speech and writing.
4. To help students gain confidence in their own ability to express themselves, and to encourage them to contribute their share to the life of both the school and the community.
5. To help and encourage students to develop their capacity, to the level expected for their age and maturity, in both speech and writing.

2. Literature and Creative Writing

1. To develop increased skill in oral and silent reading.
2. To develop in students the ability to choose well in the types of reading suited to their development, and the desire to read widely of their choice.
3. To help students increase their knowledge of man, of themselves, and of the world around them.
4. To foster in students, through the heritage of good literature, their spiritual, intellectual, emotional and imaginative growth.
5. To develop in students a love for good literature.
6. To develop the ability to present material imaginatively.
7. To arouse the desire to excel in all forms of writing.

THE CONTENTS OF THE ENGLISH COURSE

An Outline of the English Course, Grades 7 - 9, is given in A Teaching Guide issued in 1957 by the Curriculum Branch of the Nova Scotia Department of Education. This edition (1957) is a tentative one, and makes the following divisions in the English Course:

Reading
Literature
Oral English
Written Composition
Grammar
Spelling

By "Reading" is meant a general course in basic reading-comprehension.

The English Course for Grades 10 - 12 is that found in the Handbook to the Course of Study, issued in 1935.

SPECIFIC CONTENTS: 1. ENGLISH GRAMMAR

The following seem to be the chief objectives underlying the study of Grammar in Grade Nine: (T.G., pp. 53-54, 72-73)

1. To help understand the general structure of the language.
2. To establish all principles of grammar which help pupils to express themselves better.
3. To help pupils acquire correct language habits, in speech or writing.
4. To provide a standard for determining the correctness of expression.
5. To develop mechanical skills of reading to the level of each student's capacity, and (on the student's part):
6. To learn to use dictionaries and reference works of the grade level efficiently as aids to reading.
7. To learn the proper approach to differing types of reading and to achieve standards in reading rate and comprehension suitable to each type.
8. To learn the proper approach to understanding newspaper articles, and even radio and television reports.

Three main objectives for Grades Ten to Twelve are stressed in the 1935 Handbook:

1. The perfecting of the ability to express ideas.
2. The introduction of ideas - the provision of experiences.
3. The development of a critical faculty: training in the evaluation of social, governmental, and natural forces as well as in the recognition and appreciation of what is good in literature.

ENGLISH GRAMMAR: GRADE NINE

1. The Sentence
(T.G. p.72)

The compound-complex sentence
Detailed and clausal analysis
of all types of sentences
studied so far

Exercises to distinguish
between clauses and the
different types of phrases
Relate all such work (types
of clauses, phrases and
sentences) to sentence
recognition, and the
achievement of variety and
emphasis in sentence
structure

2. The Paragraph
(T.G. pp.65-66)

Review of concept, recognition
and basic paragraph elements
Paragraph Types: narrative;
descriptive; expository
With each type, consider:
its general purpose
choice and limitation of
topic
method of introducing
topic
selection and arrangement
of detail
unity and topic development

Outline for review of principles:
Topic sentence
The body of the paragraph
Concluding sentence
A suitable title
Relevance and total desired
effect

3. **Thought and Structure**
(T.G., pp. 63-64)

The Noun. Review; parsing exercises
concrete and abstract nouns
case: indirect object when case omitted

The Pronoun. Review; parsing. Appreciation of reasons for usage in distinguishing between cases. Correct usage of all the possessive forms.

The Verb. Review; progressive forms for the present, past, future. Drill on the nine tenses studied thus far. Agreement of the verb in person and number with subject; subjects that sound plural; subject and verb separated; agreement when paired coordinate conjunctions are used. Study of the Shall-Will rule. Verbals: infinitives, gerunds, participles. Participial and infinitive phrases and their use.

The Modifiers. Adjectives and Adverbs, Classification and use Verbs of negation, affirmation and emphasis. Complete parsing of the Modifiers.

The Preposition. Review Prepositions used at the end of a sentence. Words used as prepositions or conjunctions.

The Conjunction. Review. The concept of the adverbial connective, and the punctuation of sentences where they are used.

The Interjection. Review.

4. Spelling
(T.G., pp. 74-78)

Motivation. The teacher must make every effort to motivate the pupils. Only those who wish to perfect their own spelling will be successful.

Personal List. Each pupil must keep a personal list of his errors, and the teacher should keep a list of the words most frequently mis-spelled by the group.

The Dictionary. The student must be taught to have a dictionary always at hand, and to make use of it rather than resort to guessing a word.

Self-Revision. The pupil can be taught to detect his own spelling errors, and to correct them in revising his work.

Syllabication. Training in syllabication is necessary if spelling is to be properly taught. This also promotes clear articulation.

Pronunciation. Many words are misspelled because they are mispronounced. Drills on such words are most useful.

Three Steps. A three-step process - hear, see, and write, will be the easiest of methods in learning new words.

Basic Rules. A few rules, but those the basic ones, should be taught the group.

5. Handwriting
(T.G. p.61)

Handwriting should present no problem in Grade Nine. Should be corrected at once if it does so.

6. Basic
Communication
Skills:
COMPREHENSION
(T.G., pp.8-13)

1. Reading Skills
Word recognition
comprehension of meaning
reaction to meaning
derived
integration with reader's
experience

diagnosis and removal of
blocks
poor physical health
fatigue
emotional problems
unsatisfactory environment
poor lighting

poor mechanical habits
eye regression
line pointing
lip movement
short attention span

necessary background of
experience
necessary motivation in
class

group testing at beginning
of year
vocabulary
comprehension
reading rate

2. Types of Reading

books: good books of
reference should be on
hand for the students to
use Books that tell
stories, give information
and inspire will not be
read unless readily
available

magazines; good magazines
should be attractively
presented and advertised
unsparingly by the most
ingenious of methods

films and filmstrips:
may provide the back-
ground to a better under-
standing of great works
of the imagination.

3. Library Skills

two library periods a
month should be held, -
in the library itself,
if there is room.

4. Study Habits

A course in reading
development may be
necessary for the slower
pupils. During this
period of directed study
there is no reason why
the better section of the
class should not have a
library period (reading
extra books and articles
on their course).

5. Word Study

using the dictionary
learning special words
used in each subject
studying distinction
between words that are
similar in appearance
studying shades of meaning
of related words
learning to appreciate
imaginative connotation
of words
plans for attacking
unfamiliar words
phonetics
syllabication
root words
prefixes
suffixes
use of context
developing a keen interest
in words
encouragement of extra-
curricular work

6. Listening with a Purpose

sifting material of
debate or speech
making notes on speech
or lecture
techniques of concentration

ENGLISH GRAMMAR: GRADES TEN TO TWELVE

General Remarks (Handbook to Course of Study, pp. 595-596)

Grammar should not be taught apart from its function, but should be taught as occasion arises so that the pupils may consciously use the principles for the purpose of improving the quality of their oral and written themes.

Exercise in analysis (of ideas, not of sentences), outlining and making abstracts of written material should be a definite part of the work.

The division of the principles of composition into parts to be studied in certain grades is not recommended.

Specific Remarks (Handbook to Course of Study, p. 596)

Reasonable control of spelling, punctuation and grammatical forms should be secured by the end of Grade Nine, so that practice in writing is the chief need for the senior high school.

In Grade Ten it is suggested that particular stress be given to the selection and rejection of ideas, outlining of themes, and the general mechanics of writing, but no principle of composition or grammar should be deliberately avoided if the occasion for its use should arise.

In Grades Eleven and Twelve it is desirable that special attention be paid to emphasis, to the choice of the exact word to convey the meaning intended, and to adapting the content and style of the composition to the purpose for which it was written and to the type of reader to which it is addressed. Again, it should be noted that the work of previous years must be carried forward and that constant practice in writing and in criticism of what has been written should be given. The principal value of the course should lie in the actual writing of themes.

SPECIFIC CONTENTS: 2. GRAMMATICAL PRACTICE (T.G.,p.43)

Throughout the teaching of grammar there must be a constant relating of theory to practice. Grammar should be made real to the students, and can be made pleasant; but the pupils have to realize that the rules of grammar, pleasant or not, must be learned; and these rules of language they must abide by, even as they learn to follow the rules of a game.

Each student must do as well as he can the exercises prescribed for his grade. Because of the variation in ability within the class, it is important to have a very wide choice of subject matter, and from this the superior student can do supplementary reading and writing instead of repeating units. The talents of those who can write good description, acceptable poetry, clever dialogue or superior narrative must be given a chance for development.

GRAMMATICAL PRACTICE: GRADE NINE

- | | |
|-----------------------|---|
| 1. Oral Communication | 1. Having something to say
(T.G., p. 39) |
| | 2. Giving simple directions
and explanations (T.G.,pp36-37) |
| | 3. Informal conversation
(T.G., pp.36-37)
encourage ease, confidence,
poise
should be used in subjects
other than English
seating of class should be
informal
class should suggest subjects
of conversation
should train both in
speaking and in listening
may be used early in year
as a warm-up
students should be asked
to bring to class items of
interest, such as magazine
clippings, books, etc.
students should be trained
to take the lead in
discussion |

4. Discussion (T.G., p.37)

whole class is assigned a subject, then gives opinion of it on day of discussion

or: half-class takes one point of view, half-class another

or: class evaluates radio or TV program, or a certain magazine

pupils will be taught to listen with control
hear a person out
disagree politely
interrupt only when necessary

examine a subject reasonably
panel discussion technique
may be adapted for high school

may be based on adult group panels (as heard on radio)

will bring students into well-motivated oral situation

5. Reading for Others
(T.G., pp.24-25)

gives personal poise and self confidence

important of student's outside preparation should be stressed

definite time should be devoted to oral reading (sometimes a period)

occasionally, a sentence or two may be used, as in an audition

some memorization should take place - the pupil should choose his own selection

the method of memorization is important

6. Assemblies (T.G.,p.33)

The Nova Scotia Course of Study contains very little material on the aims and methods to be used in conducting Assembly Meetings.

7. Extra-Curricular Activities

Debating:(T.G.,p.41)

is introduced in Grade Eight begun by class exercises in finding ideas on a subject, choosing most important ones, organizing them rhetorically. as many speakers as possible are heard on each side... then debating teams are assigned their work

Class or Club Meetings

(T.G.,p.42)

the elements of parliamentary procedure should be taught as a preparation an important objective is to reveal leaders

"Role Playing"

(T.G.,p.42)

while not exactly considered as extra-curricular, a course in acting-out life-experiences can be most valuable insofar as the child's aesthetic training is concerned. pupils should also be taught to discuss and evaluate their own success in "child drama"

8. Speaking to an Audience (T.G., p.38)

Preliminary discussion of
the aims and results of
good public speaking:
attitude towards audience
posture
relaxation
enunciation, pronunciation

Making announcements
striving to arouse interest
remembering facts
following a plan
a concluding summary
oral reports

2. Written Communication

1. Extending general skills (T.G., pp.69-70)

exercises in relating and
in subordinating ideas
the mechanics of writing
punctuation
review of previous work
the comma: separating
non-restrictive from
main clause - change of
emphasis within a
sentence - exercises in
the correction of run-
on sentences

the semi-colon:
as used in place of
connectives
as used with adverbial
connectives

quotation marks and dialogue
extensive practice in the
writing of dialogue; the
selections should illus-
trate difficult points:
broken quotes
quotes within quotes
paragraphing of dialogue
and speech

the apostrophe: exercises in
avoiding apostrophe pitfalls:
"whose", "who's"; "its",
"it's"; etc.

capitalization: as in the
early grammatical studies
in grade eight

2. Organizing (T.G., pp. 66-67)

Exercises in paragraph
construction

topic sentence

body of paragraph

concluding, or summary
sentence

the title

the aim: a unity of
impression

3. Writing (T.G., pp. 65-66)

Narrative Paragraph

using basic skills of
description in narration

Descriptive Paragraph

regular practice

good subjects

lively criticism

conscientious revision

training in imaginative
expression

seeking new words

lively

colorful

concrete

seeking to create point
of view

experiments with comparisons

imitating examples from
literature

describing works of art

Expository Paragraph

work of previous grades

continued; further

improvement of techniques

a general approach to

follow in writing an
explanation

giving unprepared oral

explanations in class,

from which written work
may be done

reading of explanations in
class, criticism of good
and bad points

4. Letter Writing
(T.G., p.68)

All students in Grade Nine should be able to deal competently with the forms listed in this unit. They should have mastered the forms for Friendly, Social, and Business Letters. Telegrams and the special types of business letters such as orders and inquiries should be taught in Grade Nine where the need exists.

5. Recording the Minutes of
a Meeting

Exercise in the Recording of Minutes is mentioned in the Course, but not enlarged upon.

GRAMMATICAL PRACTICE: GRADES TEN TO TWELVE

The directions given in the 1935 Handbook to the Course of Study are very general ones, and are summarized in the "General and Specific Remarks" on English Grammar in Grades Ten to Twelve.

ENGLISH LITERATURE: GRADE NINE

1. Extensive Reading

Types of Reading (see. p.38)
(See section on books, magazines and filmstrips, under "Basic Communication Skills").

Library Period (see. p. 39)
("The greatest value of the library period is to encourage students to increase their reading of good books of all types.")

Authors (T.G.,p.17)

Information on Authors is part of the introduction to literature, not literature itself. Biographies of authors should receive only a minor emphasis in examinations.

Prose (T.G.,pp.17-18)

Rather than omit some of the prose assigned in the usual high school anthologies, one should assign a good portion of material to be studied at home.

The teacher should preview each new prose unit of work. Then, certain selections are marked for a special study, at home and in class.

Superior students may be given a particularly difficult home-assignment from time to time.

2. Intensive Study**Narrative Prose (T.G.,p.18)**

Aim: enjoyment and appreciation

Means: plot-study of limited group of stories;
examples of fine character-description

close study of passages that exemplify good style

Warning: in this instance, care must be taken that methodology does not become an end in itself.

The Short Story (T.G.,pp.19-20)**Introduction necessary**

indication of popularity of the Short Story today

background: recent development of this genre

Preliminary study of form

how we delight in plot

plots, professional and amateur

what characterization contributes the meaning of "style"

Procedure:

Procedure:

before the reading: a brief note
on the author
after the reading: discussion on
what the title suggests
introduction: setting, situation
characters briefly sketched
continuation: the climax and its
effect on action and character
vocabulary aids: to be made use
of before or after the reading

The Drama (T.G., pp.21-23)**Introduction to drama**

from the familiar to the new
comparison of the narrative
and the dramatic

plot, character, and setting

Teacher's oral reading of play
a basic step

Approach to play must be creative
(if possible, pupils must
act the various parts.)

Procedure:

before the reading:

discussion of play's dramatic
action

blackboard sketch of stage and
its furnishings

positions of actors at beginning
of the play

after the reading:

discussion of type of play

the plot, characters, dialogue
what drama teaches

The Lyric (T.G., p.24)**Introduction to poetry**

prose and verse

verse not an oddity

but a new level of expression

the advantages of verse

hymns, songs and popular lyrics

Procedure:

before the reading

brief note on the author

the situation inspiring the poem

the action behind the situation

difficult words or ideas in poem

after the reading, discussion on

LITERATURE: GRADES poem's perfection of form
 choice of expression
 enduring worth of what poet says
 the range of emotion in the poem

3. Free Reading (T.G., p.27)

It is recommended that each pupil read at least four books per year from the Reading List for Grades 7, 8, and 9, as found in The Teaching Guide.

4. Memorizing Apt Expressions (T.G., pp.24-25)

This is treated as a part of creative speech. A definite amount of memorization should be stipulated, but the choice, within limits, should be left to the student. An approved but extensive list will solve the problem that is created now and then by a few pupils.

The proper method of memorizing should be taught the students.

5. Choral Reading (T.G., p.25)

This is also an extension of oral practice. Some of the benefits:
 breaks down barriers of shyness and restraint
 prevents individuals reading in sing-song manner
 enables poor readers to improve very rapidly

6. Poetry Anthologies (T.G., p.25)

ENGLISH LITERATURE: GRADES TEN TO TWELVE

Particular aims of Literature study (Handbook to the Course of Study, p. 597)

1. To provide a large amount of vicarious experience: of men and women in their reaction to each other and to their environment, as expressed in classic and modern fiction, drama, poetry, essays.
of the material world and man's work in it as set forth in books of science, history, art, travel, biography and the like.
2. To create motives for the continuance of the reading of literature. Literature chosen for any grade must have a natural appeal to the pupils concerned, and that which has no such appeal should be excluded, no matter how respectable from age or reputation.
3. To develop in the students an increasing power in the critical judgement of literature.

Certain questions to be considered by the teacher: (Handbook, pp. 597-598)

1. What is the particular value of each literary work for the pupils to whom it is assigned?
2. What experience of life is a necessary background for understanding the particular work?
3. What emotion did the author wish to arouse?
4. How much of the work can be appreciated by the student?
5. What, if anything, has this work come to mean in the traditions of our race, and what value has this meaning for the student?

The treatment of certain literary types: (Handbook, pp. 598-599)

1. Narrative prose and poetry: Narrative poetry should be read as its authors intended, chiefly for its story value, and there is no point in giving a narrative poem much longer treatment than a short story of the same length. Novels also should be treated briefly.

2. **Plays:** Interest in the plot should not be destroyed by demanding that six weeks be spent on a play which was written to be acted in a few hours. Pupils should be trained to visualize a play as it would be on the stage.
3. **The Lyric Poem:** Poetry, especially lyric verse, should be less exhaustively studied than other types. Close analytical treatment and a painstaking mastery of notes are ruinous to its own spirit and sensuous appeal.
4. **The Essay.** The treatment of the essay should vary with the type. The study of personal essays should be informal - largely the picking out of good bits, the learning of quotable sayings, and the finding of side-lights of life and character. The study of heavier essays and the public speech should not be undertaken until the TWELFTH GRADE, and should be analytical, closely reasoned and productive of carefully weighed opinions on the part of the pupils.

Devices for the study of literature:
(Handbook, pp. 599-600)

1. Interpretative reading.
2. Discussion on the content of the essay.
3. The sharing of information on the author's life, interests, etc.
4. Oral reports on supplementary reading.
5. Practice in various types of "reading a book": for information, aesthetic delight, inspiration, etc.
6. Memorization. (Pupil must be motivated.) Should be definite, regular.
7. Home reading. Two literary and two informational books should be read each year.

History of Literature: (Handbook, p.601)

At the end of the TWELFTH GRADE all students should have a knowledge of a few of the greatest authors, both English and foreign, their chief works, and the reasons for their importance in their age and in ours. This does not mean, however, that any great amount of the time given to English should be devoted to

this part of the work. In GRADE ELEVEN the material from the Romantic Revival to the present day is taken up, and in GRADE TWELVE the earliest authors. Not more than one period per week should be given to the history of literature, and it might be possible to do what is necessary in even less time. The closest possible correlation should be made between the literature read by the pupils and the lives of the authors. If no work of an author to be studied is contained in the prescribed literature, the teacher should attempt to secure one and bring it to the pupils' attention. Even in GRADE TEN, the teacher can have brief lessons on the authors represented in the literature for that grade and will not study the history of literature from the regular text in GRADES ELEVEN and TWELVE.

CREATIVE WRITING AND SPEECH: GRADE NINE

1. Oral Reading (T.G., pp. 24-25)

All poetry studied should be read

well

first by the teacher

then by the student who has

prepared

Recordings by skilled actors are

a help

Stress need for outside preparation

Consider benefits of such training

Definite time should be assigned

oral reading

Some techniques:

pupils may present a chosen piece,

after home preparation

teacher may designate same passage

to be learned by all

part of a dialogue may be assigned

for class study, followed by

oral interpretation by

individuals

2. Narration

2. Narration (T.G., pp.39-40)

In addition to having a mechanical checking test of speech faults, each student should be required early in the year to tell a simple story, or give a short talk on some familiar subject. The result should be recorded on an individual record card. The talks can be recorded and played back later in the year for criticism and study.

The Narrative Paragraph. Grade Nine should continue the writing of single paragraph incidents, and personal experiences of any type. Some exercises in this type.

1. Relating true, personal adventure
2. Imagined and fantastic events
3. Retelling stories by other authors
4. Stories from picture-study
5. Looking into the future

3. Individual Reading

This is not treated as a separate unit in the Nova Scotia Curriculum.

4. Dramatization (T.G., pp.20-23)

Dramatization, a natural mode of expression used by all ages, can be a valuable method of teaching literature throughout school. Even if only one suitable narrative is dramatized, a valuable lesson in literary appreciation can be learned. Pupils will see more clearly the distinction between prose narrative and drama, be more capable of interpreting character by speech alone, and in imagining setting.

Class productions of plays are of a greater value to the many than are the school play productions. Even when parts are read or partially memorized in class, the training is valuable; the simple

setting may be the most effective means of stimulating the imagination of both participants and onlookers.

5. Writing Narration

This is treated under "narration," in this section.

CREATIVE WRITING AND SPEECH: GRADE TEN TO TWELVE

No section of the Handbook to the Course of Study explicitly treats of creative work. The following quotation implies that creativity in some sense, is an important goal:

After a successful assignment the pupils should be imbued with an overwhelming desire to write or speak on a subject which he has made his own. A whole period spent on such an assignment is not time wasted when the result is a series of enthusiastic and original compositions, as contrasted with the hackneyed and halting efforts which follow a hasty or poorly organized assignment.

(Handbook, p. 596)

CHAPTER V

ONTARIO ENGLISH COURSE

The Ontario Department has more practical demands to make of the English course. It goes into some detail on the subject of "recognizing merit of form," but seems to take it for granted that this is a pretty fancy ideal and that "the more obvious qualities of form" only are to be attained. It, too, gives no hint that they are attainable by a methodology that might reward both the ordinary and the bright student. Here, I hope, is an opening for an "Index" method.

A glance at the over-all curriculum-pattern in English will show that Literature can hardly be said to be neglected. If the results are poor, the explanation may lie in our lack of method.

GENERAL AIMS

1. To enable the student to meet the practical demands of everyday life: "to use English well is a valuable accomplishment; to use it inadequately is to be judged as fundamentally uneducated".
2. To enable the pupils to "comprehend meaning readily and fully, to think clearly, and
3. to communicate ideas effectively".

4. Through the study of literature, to "add to the pupil's stock of general knowledge, thus enabling them to form personal opinions upon a variety of subjects".
5. Through literature, to enable the pupils to gain "through precise habits of thought, sensitivity of imagination, and emotional responsiveness, an increasing power to understand and enjoy the masters". The pupil, moreover, "develops a richer and fuller personality by association with great minds and through wholesome vicarious experiences".
(Curriculum I, 1, Intermediate Division, Outline of Course for Experimental Use, 1951, re-issued in 1958. p. 23.)

THE CONTENTS OF THE ENGLISH COURSE

An "Outline" of the Course is added in an Appendix. In brief, the "Outline" as published in 1951 (for experimental use) has the following divisions:

Comprehension
 Appreciation
 Oral Communication
 Written Communication
 Thought, Structure and Grammar
 Spelling
 Handwriting

(Curriculum I, 1 see above,
 pp. 27-52)

This "Outline" is for the Intermediate Grades (7,8,9 and 10) only. A separate booklet contains the Courses of Study for Grades 11 and 12. This treats of the work for these two grades under two simple divisions:

Literature
 Composition

(Courses of Study:
 Grades 11 & 12, English,
 Curriculum 84, printed
 in 1952, 1953, 1956)

SPECIFIC CONTENTS: 1. ENGLISH GRAMMAR

The purpose of English Grammar is to enable the pupils to comprehend meaning readily and fully, to think clearly, and to communicate ideas effectively.

English Grammar should be functional, based upon the pupils' needs, and of practical value. Its scope and emphasis are determined by the requirements of individual pupils as revealed in their speech and writing. It should be taught **INDUCTIVELY**.

The stress should be upon practice in the oral and written communication of ideas; insofar as the study of Grammar helps to attain this useful end, it has a purpose throughout the English Course.

It is up to the local schools to determine at what stage the various elements of grammar should be introduced. The importance of a challenging Course of Study is emphasized, and pupils are to be brought to a full development of their talents.
(Curriculum I: 1, p.23; Curriculum I and S.4B, pp.5-6)

The following represents the Grammatical content to the end of Grade Ten:

ENGLISH GRAMMAR: GRADE TEN

1. The Sentence: as a unit of thought
(Curriculum I: classification as an aid to written
1, p.46) expression
according to meaning - assertive,
interrogative, imperative,
exclamatory
according to structure - simple,
compound, complex
parts of a sentence as an aid to
clarity and variety
subject
predicate
modifying parts: adjective - word,
phrase, clause
adverb - word,
phrase, clause
completing parts: object, completion
types of sentences
loose, periodic, balanced
special effect of each type

special effects of style gained through
 unity
 coherence
 emphasis
 variety
 force - diction, word order
 oral and written practice
 to enable pupils to use sentences
 with clarity, correctness, and
 special effect.

2. The Paragraph:
 (Curriculum I:
 1, pp. 46-47)

recognition of the paragraph as a
 unit of thought
 unity - one division a phase of
 a subject
 order - logical sequence of ideas
 coherence - interrelationship of
 ideas
 the structure of a paragraph
 topic sentence
 development of idea - details,
 contrasts, comparison,
 examples
 effective conclusion
 The writing of paragraphs
 models as a basis for study
 oral preparation for written work
 information derived from other
 subjects
 summaries of information from
 reference books
 simple exercises in precis writing
 planning and writing compositions
 of more than one paragraph -
 means of transition and reference.

3. Thought and Structure
 (Curriculum I: 1, pp. 47-49)

recognition and use of noun, pronoun,
 verb, adjective, adverb, preposition,
 conjunction, interjection
 classification as an aid to clarity,
 accuracy and vividness:
 nouns - common, proper, abstract,
 concrete
 pronouns - personal, demonstrative,
 indefinite
 conjunction - co-ordinate, subordinate
 verbs - transitive, intransitive,
 copula

agreement of the verb with its subject
 phrases: adjective
 adverb
 verb

other types as need may arise
 clauses: principal
 subordinate
 adjective
 adverb
 noun

the structure of sentences
 simple and clausal analysis as an
 aid to the understanding and
 improvement of sentence structure.

verbs: agreement with subject
 recognition & use of tense forms
 present
 past
 future

sequence of tenses
 moods: indicative
 imperative
 subjunctive

voice: active
 passive

infinitives and participles
 use to secure force and conciseness
 special exercises in usage
 correct use of commonly misused
 past tenses and perfect
 participles

distinction as the need arises
 between its, it's; their, there;
 to, too; etc.

irregular plurals of nouns in
 common use

formation and use of possessive
 forms in nouns

comparatives and superlatives in
 adjectives and adverbs

precision in the use of prepositions,
 e.g., in, into; on, upon; etc.

4. Spelling:
 (Curriculum I:
 1, pp. 49-50)

attention to spelling in all written
 work

habitual use of dictionary
 regular practice adjusted to individual
 needs

additional time devoted to word-study
 by good spellers

ample practice for weak spellers
 according to their needs

variety of techniques, such as
 careful pronunciation
 noting differences in words of
 similar form
 inducing a pride in good spelling
 keeping a personal list
 encouragement of vocabulary growth
 continued attention to the use of
 capitals
 regular use of the blackboard to
 familiarize the pupils with
 new words which might be
 misspelled
 special attention in context to
 commonly misspelled words
 study of variant spellings found
 in any standard dictionary

5. Handwriting:
 (Curriculum I:
 1, pp.50-51)

pride in good craftsmanship
 care and attention in all work
 legibility through
 careful formation of letters
 attention to margin
 spacing
 alignment
 uniformity of slant
 importance of correct writing posture
 gradual increase in speed without
 loss of legibility
 individuality in style allowed but
 neatness and legibility required
 regular writing periods for pupils
 requiring
 assistance
 drills to correct specific errors
 pupils excused when satisfactory
 standards reached and maintained

6. Basic
 Communication
 Skills: COMPREHENSION
 (Curriculum I: 1, pp.28-33)

1. Reading skills
 - getting the main thought
 - following the sequence of ideas
or events
 - recalling details
 - making inferences
 - following directions
 - locating information - use of table
of contents, index, etc.
 - finding information, answers to
questions by skimming

appraising content, examining a book
to estimate its usefulness in
terms of the topic under study
testing an opinion

2. Types of Reading

Informational

current events
conservation
special interests
widening horizons

Reflective

discovering others' opinions
understanding problems
making critical judgments

Practical

following directions
discovering specific information
exploring new ideas
assisting in planning.

Report

locating material for classroom
use in discussions, summaries,
reports

Reference

securing and correlating different
kinds of information

3. Library Skills

how to open a new book
how to turn a page
alphabetical arrangement
table of contents
indexes in texts and references
structure of encyclopedias used
dictionary-study for
quick location
interpretation of pronunciation
grammatical use
derivation
meaning
study of outlines or summaries
topical headings
key words
selection of quotations
sources used
logical arrangement
using illustrations, charts, maps
pupils' organization of classroom
library: of available references
in all subjects; of recreational
reading; of pupils' books lent
to library

4. Study Habits

- Environment**
 undisturbed
 quiet
 with ready access to materials
 healthful: light, heat, posture
- Clearness of purpose**
 objective in mind
 determination of means to this end
 concentrated effort for short periods
- Regular classroom instruction in study-techniques**
 collecting information from sources
 writing a report
 making summaries for reports
 techniques for memorization-work
 how to memorize
 facts of common knowledge
 salient facts for oral reports
 quotations from prose or verse
 reading for background
 making memoranda during or after a lecture or reading

5. Word Study

- Enlargement of vocabulary through savouring choice words as they appear noting similarly-spelled words - using prefixes, suffixes, and roots**
 using dictionary
 studying words with a background
 synonyms, antonyms, homonyms

6. Listening with a purpose

- Get meaning by selecting the main ideas relating these to experience using context clues**
Analyse mood by inflexion and tone expression gesture
Overcome handicaps by eye attention concentration
Emphasize obligations of an audience good manners appreciation judgment

ENGLISH GRAMMAR: GRADE ELEVEN (Curriculum S.4, pp.7-8)

1. **Word Study -**
Special emphasis on precision, derivation, vitality, picturesqueness, euphony, study of synonyms and antonyms, enlargement of vocabulary.
2. **Punctuation -**
Insistness on correctness, with such further instruction and practice as may be found necessary.
3. **Thought and Structure -**
Analysis - Review of grammar as an aid to good sentence structure and the effective expression of thought. Study, where necessary as an aid to clear and accurate expression, of the nature and function of words or phrases in sentences.
4. **Sentences -**
Loose, periodic, balanced sentences; parallel structure.
5. **Paragraphs -**
Further study in the principles of paragraph structure; variety of treatment for special effects.
6. **Letters -**
Good form and content; usefulness; propriety; effective style. Types of interesting, attractive, friendly letters - well-framed, informative letters of application.
7. **Precis -**
Principles of precis-writing.
8. **Logic -**
Study, at the appropriate level, principles of clear thinking, discriminating judgment, valid evidence. Importance of the precise definition of terms.

Common fallacies, e.g., generalizing from insufficient evidence, reasoning in a circle, appeal to prejudice.

SPECIFIC CONTENTS: 2. GRAMMATICAL PRACTICE

In the English Course, the stress should be upon the pupils' practice in the oral and written communication of ideas.

Insofar as the study of Grammar helps to attain this useful end, it has a purpose throughout the English Course.

GRAMMATICAL PRACTICE: GRADE TEN1. Oral Communication:
(Curriculum I: 1, pp. 37-41)

1. Having something to say
2. Giving simple directions and explanations
3. Informal conversation
 - opening a conversation
 - being friendly
 - choosing a topic
 - keeping the ball rolling
 - being courteous
 - greeting newcomers to the group
 - making introductions
 - taking one's leave
4. Discussion
 - recognizing essential matter
 - speaking to the point
 - participating freely
 - discussing problems of every-day living
 - seeing both sides of a question
 - conducting special enquiry periods by panel method, etc.
 - debating - informal, formal
5. Reading for others
 - expressing the author's purpose
 - silent preparation
 - understanding the point
 - grouping and emphasizing the words
 - making the best use of the voice
 - practice in clear, natural enunciation
 - using the lips and the tongue
 - breathing and posture
 - keeping eye ahead of voice
 - correct pronunciation
 - using the voice recorder
 - hearing ourselves as others hear us
6. Assemblies
 - regularly held, in classroom or auditorium
 - organized and conducted by pupils

- subject to teachers' advice and approval followed by class evaluation
7. Extra-curricular activities
 - organizing a club
 - conducting a meeting
 - observing conventions of procedure
 - participating in classroom meetings
 - Junior Red Cross
 - house-league activities
 - using these activities in community work
 8. Speaking to an audience
 - platform manners
 - confidence
 - careful preparation
 - increasing demands through graded activities
 - sincerity and enthusiasm
 - naturalness of tone
 - practice in introducing and thanking speakers

2. Written Communication:
(Curriculum I: 1, pp. 41-46)

1. Extending general skills through pupil exercises based on needs
 - interests (personal & group)
 - work in other subjects
 - outside experiences
 - growth in power to analyse and judge
 - praise for sincere effort, spontaneity
 - special help for those limited in ability
 - self-improvement through revision and refinement
2. Organizing
 - determining purpose
 - planning the attack
 - locating and recording material
 - selecting pertinent material
 - arranging material
 - topic, main idea
 - contributing ideas
 - challenging opening
 - logical sequence
 - effective closing

3. Writing

- suggested by pictures and cartoons
- pantomime
- entertaining anecdotes
- local happenings
- based upon reading
- derived from work in other subjects
- announcements for bulletin-board
- explanations
 - types and uses
 - planning for clarity
 - introducing subject and getting attention
 - explaining point by point and in logical fashion
 - rounding off an explanation
- records - diary, journal, note
- autobiography
- summaries and simple precis

4. Letter writing

- art of personal communication
- friendly informal letters
 - as occasions arise
 - about real situations
- basic letter conventions
 - parts
 - punctuation
 - capitals
 - spacing
 - addressing envelopes
- news letters to friends, family
- good manners in letters
 - invitations
 - thank-you letters
 - letters of appreciation
 - apology
 - acceptance
 - congratulation
 - sympathy
 - regret
- sending messages on post-cards
- telegrams and night letters
- business letters
 - applying for work
 - ordering articles
 - requesting information
 - correcting an error
 - making a claim or complaint
 - discussing a business venture
 - letters of instruction
 - a travel letter to friends or strangers

- 5. Recording the minutes of a meeting**
 time
 place
 motions
 business transacted

**GRAMMATICAL PRACTICE: GRADE ELEVEN (Curriculum S. 4,
 pp. 5-6)**

"The teacher should encourage the inclination of pupils at this stage to put into writing what they think and feel. By appropriate criticism and suggestion he should endeavour to create a desire to write well. The command of a clear and effective style is largely a matter of practice and growth."

Some areas of practice:

Punctuation

such further practice as may be necessary to perfect the pupil's use of punctuation

Grammar

the application of the finer points of grammar to the achievement of correct usage in oral and written communication

Paragraphs

variety of practice for special effects

Essays

Descriptive writing as a means of gaining added effectiveness
 More current topics of local and general interest

Letters

practice in writing
 interesting formal and informal notes
 well-framed letters of application

Precis

further, more difficult exercises in precis-writing

Debate

a practice in the use of logic, speaking on a subject chosen

SPECIFIC CONTENTS: 3. LITERATURE

The main objectives in the study of literature are:
(Curriculum I: 1, p. 23)

1. To add to the pupil's stock of general knowledge, thus enabling him to form personal opinions upon a variety of subjects.
2. To develop precise habits of thought.
3. To cultivate sensitivity of imagination.
4. To develop emotional responsiveness.
5. To form an appreciation of the great works of literature.
6. To develop a richer and fuller personality by means of these influences.

LITERATURE: GRADE TEN (Curriculum I: 1, pp. 33-37)

"We can gradually present to our pupils more and more of the elements of form, content and expression which combine to produce a work of literary art. As they gain more maturity, we can question them more searchingly as regards the qualities of composition which contribute to the excellence of fine literature."

"But even in Grade Ten we must not expect pupils to discuss literary style with any mature judgment."

"We should be satisfied if they are able to comment sincerely upon the interest of content and upon some of the more obvious qualities of form and expression."

1. Extensive reading, including that of the Approved Readers, for
 - enjoyment
 - appreciation
 - developing free reading
2. Intensive study of appropriate selections, mastering content for
 - enjoyment
 - appreciation
 - judging reliability
 - sincerity
 - usefulness
 - relation to life

Book reports should
 expressing sincere
 are required, the

Pupils should
 books read and
 line to time

Memorizing a
 wall-tunes
 quotations
 prose or verse

recognizing merit of form
 clearness
 conciseness
 force
 order
 pattern
 beauty of rhythm
 sound
 imagery
 expression
 diction
 responding to mood and feeling

Selections for intensive study should be sufficiently broad and flexible to suit not only the general grade levels but also the mental capacities, the social situations, and the individual personalities and interests of pupils within each of the grades.

Some selections at least should induce even the most capable and intelligent pupils to reach above their present levels in order to grow in taste, appreciation and understanding.

By the end of Grade Ten, pupils should recognize the value of

accurate and picturesque words
 patter, variety and rhythm of sentences
 effective development in paragraphs
 unity, coherence and emphasis
 artistic use of color
 music
 imitative harmony
 comparison
 contrast
 simple imagery
 the basic metres and rhyme-schemes of English poetry

3. Encouraging appreciation by free reading based on the interests of the pupils
 - exposing pupils to many attractive books
 - introducing time-tested favourites of this age-group
 - new books of merit within the pupils' capacity
 - reading by the teacher, especially of passages which the pupils might not otherwise appreciate

We should clear our library shelves of uniform and unattractive sets of the classics published in cheap editions and printed in small type on poor paper, and replace them with modern, well illustrated editions tempting to the youthful eye.

Book reports should be informal oral comments expressing sincere opinions. If written reports are required, they should be brief and meaningful.

Pupils should be required to keep a list of all books read and to submit this to the teacher from time to time.

4. Memorizing apt expressions (Curriculum I: 1, p.36)
 well-turned phrases and sentences
 quotations for use
 prose or verse passages
 chosen by the pupils
 suggested by the teacher
 passages from the Bible

One hundred lines chosen from both poetry and prose should be memorized in each grade. The selections to be memorized should be chosen by the pupil. Teachers should never attempt to force an appreciation of standards for which the pupils are not ready.

The dramatic presentation of plays and choral reading provide purposes which the pupil readily understands and accepts for memorization.

5. Choral reading (Curriculum I: 1, p.37)
 interpreting and enjoying rhythmic passages
 encouraging the self-conscious adolescent

Choral reading may be either a pleasant aid to memorization or a polished and artistic oral exercise. It can become an enjoyable group experience.

Choral reading should not cause individual practice in oral reading and recitation to be neglected.

6. Collecting examples of choice prose and poetry
 contemporary as well as earlier literature
 illustrating other subjects, e.g., occupations,
 Canada and other lands, heroic endeavour

SPECIFIC CONTENTS: 4. CREATIVE WRITING AND SPEECH

1. Oral reading: see #5 above
2. Narration (Curriculum I: 1, p.38)
 relating personal experiences
 anecdotes
 stories that have been read
 memorization of narrative stories
 by popular writers of the day
 by recognized classic writers of the past

3. Individual reading for others (Curriculum I: 1,p.39)
 - expressing the author's purpose
 - responding to the feeling
 - interpreting the music
 - making the best use of the voice
 - using the voice recorder
4. Dramatization (Curriculum I: 1,p.40)
 - informal classroom dramatics
 - more formal presentations
 - choosing a play or making a play
 - assigning parts after tryouts
 - discussing costume, scenery, properties
 - assigning duties
 - rehearsing
 - making changes as necessary
 - final rehearsal
 - presentation to others

Dramatic production and acting in the classroom, the school auditorium, or the puppet theatre will give the pupils valuable training in many activities. Here they will find scope for their varying talents and interests. Co-operation, initiative, self-expression and fuller appreciation of dramatic literature will all be fostered by the presentation of suitable plays capably and wisely directed. With encouragement pupils can write brief plays or scenes based upon their reading or experiences. They can share the direction, the making of properties and costumes, and the many other phases of dramatic production.

5. Writing narration (Curriculum I: 1, p. 43)
 - suggested by television, movies
 - based upon reading
 - derived by work in other subjects
 - adding a sequel to a story
 - making a similar story
 - different characters, plot, setting
 - completing a story
 - given the beginning, the middle, or the end
 - imaginative stories
 - conversations and dramatizations
 - narrative records - diary, journal, note
 - autobiography
 - summaries and narrative precis

The pupils' skill in writing will develop only if there is thoughtful discrimination of the type and amount of work to be done, intelligent appraisal of the pupils' abilities and needs, genuine motivation at the outset and warm satisfaction at the end.

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