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A good, sequential literature program for secondary school students should deal simultaneously with literary forms, with the chronological development of literature, and with broad themes of human experience. By employing the abundance of teaching aids, texts, and improved foreign translations available today, an imaginatively planned program can help students discover themselves as well as become aware of their cultural heritage and rapidly changing world. In grades 7-9, such a program should include mythology from all periods and cultures, the literature of the great heroes from Agamemnon to Robert E. Lee, and the mystery or cycle plays of the English Middle Ages. In grades 10-12, the lyric poem, satire and irony, the comic and tragic hero, the comedy of manners, the "problem" drama, the historical romance, the social novel, the novel of sensibility, the theme of movement, and such non-literary components as current events may be covered. (JB)

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SEQUENCE AND UNIFORMITY IN THE HIGH SCHOOL LITERATURE PROGRAM

Address before the English Conference
of the Metropolitan Detroit Bureau of
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March 28, 1963

By Edwin H. Sauer

Some years ago I taught freshman English at Miami University at Oxford, Ohio. During the first semester the concentration was largely on composition, and students were expected to write a rather substantial number of themes. Miami University is a state and land grant college; consequently young men and women whose parents are tax payers in Ohio must be admitted on a first-come, first-serve basis as long as there is room for them. Sometimes, then, they are not so well prepared for college as they might be.

When I received my first batch of papers, I was dismayed to find several which were just a few steps beyond illiteracy. I thought I had better take a look at the authors, if only out of curiosity, so I called them in. In the interview with one young man I asked how much writing he had done in high school. He said, "We didn't do any writing. In the last two years of high school we didn't have anything but literature." This seemed unfortunate to me, but I could not help wondering why the encounter with literature had not had some effect on his prose style. "Well, what did you do with the literature?" I asked. "We appreciated it," was his immediate answer. The lad was not being in the least flippant. He was simply repeating what I suppose we might call the folklore of the high school English class. He had probably never heard the word "literature" without the accompanying words "appreciate" or "appreciation."

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Both the story and the condition of the lad are significant. So many pedagogical sins have been committed in the name of "the appreciation of literature" that one sometimes wonders how the literature, to say nothing of the students, has survived. The diffuse, amorphous, aimless generalizing about ideas; the mechanical, unimaginative, day-to-day chronicling of dates and titles; the effusive, deliquescent, and epicene rhapsodizing; the neo-Puritan, humorless, self-satisfied searching for social significance -- each and all of these energies have been defended as gestures in the direction of getting youngster's to appreciate literary art. Art, indeed! Curiously missing from all of these stirrings about is the guiding esthetic principle that art exists first for the purposes of enjoyment, and that, though enjoyment is a various thing -- you can enjoy Dante and you can enjoy Jonathan Swift and you can enjoy Odgen Nash -- the reason for the existence of art is that it calls forth in us and forever reaffirms and re-constructs our joy in one another's perception and virtuosity. In a prefatory note to his Collected Poems Dylan Thomas wrote, "These poems, with all their crudities, doubts, and confusions, are written for the love of Man and in praise of God, and I'd be a damn fool if they weren't." That is the way a poet and a man ought to talk. Robert Frost used to say that poetry "begins in delight and ends in wisdom," but far too many of our teachers have wanted their students to start at the end.

I remember how a number of us met with Dr. James B. Conant at Newton High School in Newtonville, Massachusetts, just after he had finished his visits to fifty comprehensive high schools -- the fifty visits which were to result in his writing THE AMERICAN HIGH SCHOOL TODAY. Dr. Conant told us that, in visiting English classes, he had been regularly distressed to see the immense amount of time wasted on the discussion of novels. Dr. Conant was not opposed to the reading of novels and certainly not opposed to discussion, but it seemed to him that the discussion was without objective; it was not in any sense planned; it started from no specific position and ended at none. Dr. Conant said that students leaving these classrooms could not have had any exact sense of accomplishment. Obviously they had read the books, and certainly they were willing to talk about them, but the talk was without point. Dr. Conant pleaded with us to do something about this serious waste of the students' time.

The proponents of sequence and uniformity in literature start with the determination that we must do precisely that -- stop wasting students' time. Their amount of time for anything has been drastically reduced by the terrible history of our time, and they have got to attend to a few other matters just in order to make sure that the treasures of art will be around in the future. Those who suggest that we bring order and design into the high school literature program might not say so, in so many words, but surely implicit in their position is the notion that the awareness of a common cultural heritage, not narrow and stultifying, but broad and creative, can be one of the firmest props to support our survival.

Of course, we already have a kind of uniformity in our literature program. In my classes in the teaching of secondary school English I regularly ask my students to name the literary work or works which they remember best from high school. The muteness is often appalling. But the similarity of the responses, when they come, is enervating. There they go again -- SILAS MARNER, A TALE OF TWO CITIES, IDYLLS OF THE KING, MACBETH, JULIUS CAESAR. It would seem that we have uniformity to the point of being in a straitjacket. As Professor Edward Gordon of Yale is fond of saying, there is one piece of information which you can be sure that every American high school student knows -- where Silas buried the money. A few weeks ago when I asked my students what works they remembered best from their high school literature program, one girl said," SISTER CARRIE by Theodore Dreiser and SONS AND LOVERS by D. H. Lawrence." The other students looked at her very queerly. She may never be one of them again.

Yes, uniformity does already exist, if we mean by it a sterile reliance on a few titles which seem safe and innocuous and respectable. But this sterility is not what the proponents of a new sequence and uniformity have in mind. They care less about titles than they do about broad categories of human experience; themes and conflicts endlessly recurrent in the literary record of man's affairs; ideas and subjects which man is forever restless about. It is less important that a high school student should know JULIUS CAESAR, let us say, than that he should know that there is a whole body of Western literature on the subject of the ways in which a man's integrity can be tested. Does a man help to assassinate his best friend because he suspects that that friend will take away the individual man's freedom? A whole shelf of books awaits the student's investigation of the predicament of Brutus, including some of the good old stand-bys. A TALE OF TWO CITIES will do very nicely here, but there will have to be room also for ALL THE KING'S MEN by Robert Penn Warren and BILLY BUDD by Herman Melville and THE WILD DUCK by Henrik Ibsen.

Generally speaking, there are three approaches to the teaching of literature in the high school -- the chronological, the generic, and the thematic. Each has its advantages and each has its limitations. Certainly every student needs some sense of chronology, particularly if it is likely that he will do further literary study. He needs to know that Shakespeare comes after Chaucer, Milton after Shakespeare, and Wordsworth after Milton, to mention only one sequence. He needs to understand why a novel like WUTHERING HEIGHTS or THE RETURN OF THE NATIVE would have been unthinkable in the eighteenth century and how a play like MAN AND SUPERMAN results from certain kinds of dramatic production which preceded it. But there are grave dangers in the exclusively chronological approach, the principal one being that the course often loses sight of literature altogether and concentrates instead on literary history. Suddenly all kinds of a-literary and sub-literary considerations take over. The study of Milton becomes less a study of his poetry than of the English Civil War; the reading of Dickens becomes less an investigation of a novel than of the reform movements of the 19th century. To be sure, history, politics, and biography throw valuable light on our understandings of particular texts, but these extra-literary insights can in themselves become so fascinating that we forget that our first interest is the piece of literature.

The generic approach asks us to look at genres, or types of literature. Here the course of study is divided into large units of investigation in which we consider drama, the novel, poetry, and the essay separately to see the origin and evolution of the form. Our investigation considers a variety of tragedies, let us say, and then works toward a concept of tragedy or of the tragic hero. We look at Sophocles and Shakespeare and Racine and Strindberg and Bertold Brecht, and we try to arrive at a specific understanding of what dramatic tragedy has meant. We look at lyric poetry -- at the ballads, at the sonnets of Shakespeare, at the couplets of Pope and the odes of Shelley and Keats, and we try to come to an understanding of what a richly various thing the lyric poem has been. We look at the picaresque novel and see that it is to be found in all of the world's literature -- nations love the episodic irreverence of their rogues.

The generic approach can be very exciting indeed; and there is no doubt that it keeps our attention fastened on the work. And, of course, chronological elements can easily be added, for time shapes form, and Huck Finn is a quite different rogue from Peer Gynt.

But for some of our students the generic approach is likely to seem a bit too meticulously literary. It invites, or seems to prepare for, professionalism, for the making of writers, literary critics, and teachers of English. To look only at the work can be quite as unsatisfactory as forgetting to look at the work at all; and a dreary preciosity can easily be the result. Students can become just as effete about literature as supercilious with science, and literary dandyism is out of place in the high school. Miss Cather warned us about all of this some years ago in her story, "Paul's Case," and Paul will probably be always with us, but let's not turn him out on the production line.

The thematic approach to the teaching of literature is much in vogue at the moment. With thematic organization the course of study pretty much abandons chronology altogether and is only casually concerned with form. Broad general themes dealing with man's experience are chosen, and a number of texts of all types are used for the purpose of illustrating a theme and the way in which it has been variously treated. Thus a theme like "the young man from the provinces coming to a large city to serve his ambition" might be chosen, and, as Lionel Trilling suggests, such works as the following might be used to illustrate the theme: GREAT EXPECTATIONS, by Dickens; "My Kinsman, Major Molyneux," by Hawthorne; THE RED AND THE BLACK, by Stendhal; PERE GORIOT, by Balzac (in the story of Rastignac); THE PRINCESS CASIMASSIMA, by Henry James; THE IDIOT, by Dostoevsky -- and many others.

Already publishers are organizing libraries or book collections which have been assembled for students thematically. Teachers who prefer the thematic arrangements rightly see that students must recognize that literature deals with important issues and that issues belong to the past, present, and future.
Using the thematic approach, teachers can more easily help students see the motivation behind expression -- to see that the work of art grows out of compulsion and practicality.

But again there is danger of losing sight of the aesthetic side. I have visited the classes of teachers who were using the thematic approach to a piece of literature, and I might just as well have been in a Problems of Democracy class. The concentration on the theme was allowing no time for the necessary exploration of how the artist shaped the theme. No attention was being paid to the fact that, although the theme might be as common as an editorial in the morning's newspaper, the work of art under study was memorable chiefly for the fact that an artistic intelligence had formed the theme into an object of permanent power.

To me, no one of these three approached should ever be used to the exclusion of the other two. The high school literature course of study ought to synthesize them, to fuse them, to bring them together. I believe that it is possible to do so, and it is this fusion which the proponents of sequence and order have in mind. Let me stress at this point that when I talk of sequence and order I am not talking about a list of books--the one hundred great works which every student will have been exposed to before he is graduated from the secondary school. That kind of uniformity, however desirable it might be for a very limited number of students in a special environment, is simply not for the whole structure of American public secondary education. I would guess that in the standardizations of our culture the boys at Phillips Exeter Academy in New Hampshire and those in Hyde Park High School in South Side Chicago are not very far apart, but eight or ten carefully brought up young lads around a table in front of a fireplace present considerably different problems in instruction from thirty or thirty-five boys and girls who can walk fewer than five blocks from their school into virtually every social peril that modern society knows.

The idea of sequence and uniformity in literature, therefore, must not suggest a list of books, rigidly prescribed and rigidly enforced, with nation-wide, state-wide, or community-wide examinations, a teachers' manual, and study guides. It is something much more dynamic, far more flexible, infinitely more appealing, and eternally more satisfying.

What, to begin with, are the facts which make such a program seem both feasible and urgent?

First, the accessibility of texts. Never before were books so easy to secure. Both community and school libraries are, in general, superbly well stocked, and communities seem convinced that expenditures for books are almost as important as expenditures for athletics. And, then, of course, there are the paperbacks. Let us make no mistake about it -- the paperback book has revolutionized the responsibilities of the English teacher. No longer need we feel bound to an anthology of snippets and fragments, which, after five years, gives way to another anthology of snippets and fragments. At very little cost we can now have whole works and read them in depth.

Second, the literary preparation of teachers of English has greatly improved. New teachers come now, either from liberal arts colleges or teacher training institutions, with a vastly more sophisticated experience in literature than they would have had a generation or two ago. Today's beginning teacher of English knows literature well. As a matter of fact, he all too frequently knows literature but not very much else. Somewhere along the way language and composition were overlooked. Nevertheless, he knows the literature and he has ideas about it, ideas which have often come from the brilliant scholars and critics who are now in our universities.

Third, the climate of the age in which we live respects and encourages a wider kind of literary experience than the student of yesterday had. Communication, the ease of travel, technology, teacher and student exchange programs, and daring new concepts of outer space have virtually pushed today's student into areas where neither his parents nor his grandparents could have thought of going. The literary experiences of a generation which can follow on television the orbiting of an astronaut cannot be exclusively the literary experience of the generation of horse-drawn carriages. Yet the literary experience of your students and that of their grandparents has changed very, very little, if at all.

Fourth, it is time to ask ourselves whether the works currently in the literature curriculum are best representative of their authors. I have said on numerous occasions that we seem to have all of the right authors and all of the wrong works. I yield to no one in my respect for Charles Dickens and George Eliot, but I know that neither A TALE OF TWO CITIES nor SILAS MARNER is indicative of the greatness of these two authors. How about taking a look at MARTIN CHUZZLEWIT and HARD TIMES and even, for ambitious students, BLEAK HOUSE? What about the possibilities of ADAM BEDE and FELIX HOLT and, for ambitious students, MIDDLEMARCH? On the whole, we do rather well with Shakespeare, I think, but what schools are going to be imaginative enough to try MUCH ADO ABOUT NOTHING, RICHARD II, CORIOLANUS, THE WINTER'S TALE, and KING JOHN?

Fifth, public attitudes about what literature is supposed to do for the student have changed. It is now a matter of mockery that teachers and students in the literature class used to be engaged in a desperately earnest attempt to find the moral message of every literary work considered. We have moved away from the sentimental and the narrowly homiletic. Someone has opened a window, and the bad air of prissiness and preachiness has gone out. Where once the teacher was insisting that literature says rather exclusively, "Wash ye, make yourselves clean," a later generation of teachers and students has discovered that it often adds, "Yes, if you can find any soap." Young Prince Hamlet is profane, blasphemous, filthy-minded, and foul-mouthed, and he engages in so much violence eventually that it is hardly possible to get the curtain down at the end of his tragedy. Any effort to turn him into Billy Graham is seriously mistaken.

Sixth, acquaintance with many works of the literature of other nations is much more possible now because of the excellence of new translations. For example, we have traditionally given our students little or no acquaintance with classical tragedy--and for good cause. The translations of Aeschylus, Sophocles, and Euripides, even when they were linguistically accurate and reliable, as in the translation of Gilbert Murray, were stylistically inappropriate to the secondary school. Murray's poetry was excessively flowery; as someone has observed, he succeeded in making Sophocles sound like Swinburne. But now we have superb translations, for the use of which no apology is needed on the secondary level. The University of Chicago Press has, as I'm sure you know, brought out four volumes of translations of the Greek tragedies, edited by Richmond Lattimore, and high school teachers can make excellent use of them.

Seventh, there was never such an abundance of aids available to the teacher of literature. I am speaking not only of audio-visual aids, such as phonograph records, films, and film strips, though, of course, the supply of these can scarcely be completely known by today's teacher, let alone exhausted. But the number of critical and scholarly works constantly increases, and our teachers must know where they are and how to use them. Literary criticism is, perhaps, our greatest literary glory in America today, and the activities of our critics are providing exciting and provocative new illuminations about various works, a number of which are either already in the secondary school or entirely appropriate for it. Teachers of English should be regular readers of the quarterlies and critical and scholarly journals. They will thus find their understandings of what they teach being constantly changed and re-vitalized. No teacher of literature must ever feel that he completely knows a literary work.

These, then, are the conditions which make sequence and uniformity possible. What form might a program covering grades 7 to 12 take?

In an early letter to me, your chairman wrote as follows:

> "In 'An Articulated English Program: A Hypothesis To Test,' PMLA (Sept. Supplement, 1959), the authors say that the reading of students in grades 7-9 'might well consist of poems, stories, and plays in the great tradition, from both past and contemporary authors...' In these grades, they say, THE ILIAD, THE ODYSSEY and readings from the Old and New Testament should certainly appear.
>
> "In grades 9-12, the students should be given 'knowledge and experience of certain varieties of literary expression. The books chosen to illustrate them should be of high quality, for example, ROBINSON CRUSOE, A TALE OF TWO CITIES, PRIDE AND PREJUDICE, DAVID COPPERFIELD, THE SCARLET LETTER, THE RED BADGE OF COURAGE.
>
> "They go on to say that in high school some introduction should be given by the English teacher of the whereabouts of classical expression of ideas that have animated modern literature in Plato,

Lucretius, Cicero, Augustine, Dante, and Montaigne."

In attempting to outline sequence and uniformity in the literature program for you this afternoon, I want to proceed a bit differently from the manner suggested by the MLA committee, with whose hypothesis I am generally in agreement. But I want to approach the matter of a general cultural background in literature with certain stated categories of human experience and literary form. In this way I hope that I will be able to mention specific titles but also to combine the chronological, generic, and thematic approaches to the high school literature program.

Grades 7-9

A systematic study of mythology is essential early in the literature program. It is a necessary preparation for a genuine understanding of many of the literary masterpieces which are to follow. In the junior high school years it is already customary to do units in mythology, and there are a number of especially prepared texts for these grade levels. For additional reference, there is, of course, Bulfinch, and for a truly readable account there is Edith Hamilton. May I suggest, in addition, that teachers, if only for their own preparation, take a look at Ovid's Metamorphoses in the splendid new translation by Rolfe Humphries. Here, in first-rate verse are sparkling accounts of the gods and goddesses; and even though some of Ovid may seem a bit rough going for the junior high school, much of it is not. At least, the teacher will have a good time reading the work.

We must not limit our consideration of mythology to Greek and Roman myths, of course. May I suggest at least four other mythologies which today's student should have some exposure to: Norse, Slavic, Celtic, and American. It is as important for him to know Siegfried and Brunhilde as to know King Arthur, Galahad, Rip Van Winkle and Davy Crockett. If the materials are available, he should know something of Oriental mythology, also; the legends of China and India are rich, mysterious, and beautiful.

To use mythology merely as a preparation for later reading is much too limited and wasteful an enterprise. Three considerations must operate in the unit on mythology. First, we must see the myth itself as literature. Legends and folk tales are themselves a form of esthetic expression; they were intended to give pleasure both to those who heard them and those who repeated them. They are the oldest forms of literary art that we have. Students should be helped to see also the social uses of mythology, the way in which the mythology of a people embodies the aspirations of that people. The myth, particularly the idealistic one, is what a nation wants to believe about itself. In no mythology is this more true than in the myths of England and America. The English and American mythological heroes are reflections of the national character, or, rather, of what we hope that national character may be. The makers of mythology are as much the leaders of men as the heroes whose stories they tell: Hector, Aeneas, Orlando, Lancelot, Hiawatha--all support everyman's search for personal valor. Mythology reaches across national, ethnic, and racial boundaries; we are one in the joy and aspiration which we take from the story of Prometheus or of Gawain.

Closely related to mythology and also definitely for the junior high school is the literature of the great heroes. Sometimes this literature is indistinguishable from mythology, as, for example, in the case of Beowulf. Thus, there is a natural linking of the two, and both serve the youngster's psychological readiness for deeds of bravery and adventure. Here again the choice of heroes must be universal, and, if at all possible, the stories must themselves be literary. Certainly the student should know the Beowulf stories, at least the story of Beowulf and Grendel's Mother, preferably in a good modern prose version. The catalog of the world's heroes is a very long one; it extends from Agamemnon and Odysseus to El Cid, Richard the Lion Hearted, Miles Standish and Robert E. Lee. There is much to choose from. But let us ask always of our materials that they, too, be works of literary art.

The MLA Committee recommends that the junior high school youngster become acquainted with the Old and the New Testament. I agree. But you and I know that this is a thorny question, particularly in the light of recent Supreme Court decisions. Undoubtedly you have heard the current joke--not very funny--about the little boy who was expelled from school for praying. How can we, again, in order to prepare for the reading of later literary masterpieces, acquaint our students with the Biblical stories? Whose Bible will we use? And whose version of whose Bible will we use?

Let me suggest that we use no Bible at all; that we use instead a whole body of literature, eminently suitable and adaptable to the junior high school--a whole body of literature which we have totally neglected in the secondary school: the mystery or cycle plays of the English Middle Ages. A number of complete cycles are available to us, giving us in simple, dramatic and very readable form the major episodes of the Bible, from the Creation of the World to the Resurrection of Jesus. In using these plays we avoid doctrinaire objections, but at the same time we give students not only experience with the stories but also with the beginnings of English drama. And since the episodes are short, easily duplicated, and easily read, we provide an opportunity for student participation in acting out the scenes. Personally, I would greatly enjoy seeing a group of junior high school youngsters performing THE SECOND SHEPHERD'S PLAY.

As we move into our consideration of the senior high school program, I want to make my suggestions as specific as possible without being too drearily detailed. As I said earlier, I want to speak of broad categories, with illustrative titles suggested. Sometimes these are categories of human experience, sometimes of literary form, sometimes of chronological development. Often, the three are joined.

I am not going to attempt to say at which of the three grade levels--10, 11, or 12--any of these categories should be dealt with. My idea is that they would all have been investigated by the time of graduation. Neither am I suggesting that the list is, in any way, exhaustive. Many categories remain. My aim here is merely to suggest the architecture for a high school literature program, not to construct the curriculum. To attempt to do so before skilled teachers like yourselves would be an impertinence. May I say also that the arrangement of the categories is a completely casual one; I have not intended to set up hierarchy of importance. Here, for your examination, then, are categories of human and literary experience which, in my judgment, the high school literature program might investigate.

1. _The varieties of the lyric poem_. This is pretty much a matter of literary form, but certainly students should know the ballad;

the sonnet (both kinds) and the interesting history of the sonnet sequence; the different kinds of ode (from the rigid Pindaric, almost non-existent in English, to the loose odes of the Romantics); the couplet; the elegy (LYCIDAS, ADONAIS, IN MEMORIAM); the pastoral, the dramatic monologue; and the poem of interior monologue.

2. The varieties of satire and irony. Here students would be helped to see the presence of satire and irony in all the world's literature. But they would see also that there is a great range: satire is sometimes sharp and bitter; irony can be gentle and informative. The investigation of this category might include such works as THE BIRDS by Aristophanes; ABSALOM AND ACHITOPHEL by John Dryden: the first two books of GULLIVER'S TRAVELS and A MODEST PROPOSAL by Jonathan Swift; PRIDE AND PREJUDICE by Jane Austen; BABBITT by Sinclair Lewis, and ANIMAL FARM by George Orwell. Many other authors are possible, for example, Voltaire and the Mark Twain of the dark period, if the students seem ready.

3. The comic hero in life and literature. Students must learn the good fun of buffoonery and, again, of its persistence and frequency in all of the world's literature. They should become acquainted with Don Quixote, Gil Blas, Tom Jones and Humphrey Clinker, Til Eülenspiegel, Samuel Pickwick, Esq., and Tom Sawyer, among many others.

4. The tragic hero, and the way his nature has been shaped by the ethical values of the time in which he was produced. This could easily be a semester's work in literature, as students read and consider Oedipus and Antigone, Dr. Faustus, Richard II, Macbeth, Othello, and Hamlet, Dr. Stockmann, St. Joan, Willy Loman, and, for a surprise analysis, Mac the Knife, for, as Brecht conceived him, he is a tragic hero indeed.

5. The comedy of manners--the affectations and artificialities of a society measured by wit and situation. Titles here might certainly include TARTUFFE or THE MISANTHROPE by Moliere, THE WAY OF THE WORLD by Wycherly, THE SCHOOL FOR SCANDAL or THE RIVALS by Sheridan, THE IMPORTANCE OF BEING EARNEST by Oscar Wilde, MAN AND SUPERMAN by George Bernard Shaw, PRIVATE LIVES by Noel Coward, and THE PHILADELPHIA STORY by Philip Barry.

6. The need to see history romantically. Our literature is never without its works which glamorize the past, but doing this has been especially the province of novelists. Certainly in present-day fiction the historical novel is extremely popular. Titles in this category might include one of the Waverly novels by Sir Walter Scott, or even IVANHOE, if you prefer; one of the Leatherstocking tales by Cooper--THE DEERSLAYER is probably best; ROMOLA by George Eliot; A TALE OF TWO CITIES, if you wish; THE CLOISTER AND THE HEARTH by Charles Reade; DEATH COMES FOR THE ARCHBISHOP or SHADOWS ON THE ROCK by Willa Cather, and GONE WITH THE WIND by Margaret Mitchell.

7. The drama which sees human affairs as neither tragic nor comic but which, instead, investigates a serious everyday problem in human relationships. Exciting in such a unit would be the realization that this kind of play is a peculiarly modern development in literature--that, in fact, it scarcely exists before the end of the nineteenth century. Think of the thrills for the teacher in a unit of work which would include A DOLL'S HOUSE or THE WILD DUCK by Ibsen; CANDIDA or PYGMALION by Shaw; THE CHERRY ORCHARD by Chekov; THE HAIRY APE or A LONG DAY'S JOURNEY INTO NIGHT by O'Neill; THE GLASS MENAGERIE by Williams; TIGER AT THE GATES by Giraudoux; and MOTHER COURAGE AND HER CHILDREN by Bertold Brecht.

8. The novel which, remembering its origin as a vehicle of middle class instruction, feels that it must forever safeguard that class--in other words, what we usually call the social novel.

The possibilities for selection here are so numerous that one can do little more than hint at titles. Here are a few: HARD TIMES by Dickens; ADAM BEDE by George Eliot; THE MAYOR OF CASTERBRIDGE by Hardy; THE RISE AND FALL OF SILAS LAPHAM by Howells; THE MAN OF PROPERTY by Galsworthy, and THE GREAT GATSBY by SCOTT FITZGERALD.

9. The theme of the lonely individual trying to achieve identification, trying to find a place for himself in society--what usually results in the novel of sensibility. Again the possibilities of selection are many. Here are a few titles: GREAT EXPECTATIONS by Dickens; LORD JIM by Conrad; THE PROFESSOR'S HOUSE by Cather; OF MICE AND MEN by Steinbeck; LOOK HOMEWARD, ANGEL by Thomas Wolfe; INTRUDER IN THE DUST by Faulkner; and, if your students are ready for them, SONS AND LOVERS by D. H. Lawrence; A PORTRAIT OF THE ARTIST AS A YOUNG MAN by Joyce; LIGHT IN AUGUST and ABSALOM, ABSALOM! by Faulkner, and, of course, THE CATCHER IN THE RYE by Salinger.

10. The theme of movement--of a group of people traveling from one place to another, a constant theme which has shaped a variety of forms. Titles come immediately to mind: THE CANTERBURY TALES; HUMPHREY CLINKER by Smollett; HUCKLEBERRY FINN by Twain; YOUTH by Conrad; THE GRAPES OF WRATH by Steinbeck--many, many others.

But enough of categories of organization. An imaginative curriculum committee, working over a period of several months, knowing its community thoroughly and the needs of its students accurately, could easily come up with a program in literature more rewarding and sensible than the flimsy one which I have outlined. Titles of individual works are important matters, but only because the works are illustrative of man's unyielding effort at self-discovery. Any literary work which helps in any illumination of the human condition belongs somewhere in the process of education. Finding the proper place for it is the teacher's job.

And that, I submit, is what the matter of sequence and uniformity in literature finally means--finding the proper place for things; which is only another way of insisting that we must never stop questioning ourselves about the purposes of the program in literature. What is it all for?

The best answers are not always in the books. Sometimes the answers are in the morning headlines, in the statements of international leaders, in reports on the deliberations of legislative bodies, in interpretations of national decisions and political affairs. And, of course, these non-literary urgencies constantly threaten the security of the book. The life of art is forever hazardous, but the greater hazard is life without it. The high school literature program needs no further justification than that its materials affirm the joy of man's discovery of his infinite variety. But we want all of our students, to the extent that it is possible, to experience that delight at the times when they will best understand what is happening to them. That is where sequence and uniformity come in.