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ABSTRACT

A set of curriculum papers written mainly by teachers who attended workshops in continuing education is presented. This set is a historical study of the attitudes toward and conceptions of composition that have been held during recent years. The intent of these papers is to provoke significant curriculum change by changing teacher attitudes. Values of these essays are listed as follows: (1) They give examples of good teaching materials; (2) They show teachers moving on their own in the realm of theory; and (3) They illustrate evidence of the workings of curriculum change. (For related documents, see TE 002 930, TE 002 936, and TE 002 938 - 939.) (Author/CK)

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ENGLISH AND THE 70'S

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NORTHWESTERN UNIVERSITY
The Curriculum Study Center in English
Evanston, Illinois

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ENGLISH AND THE 70'S

PART III

The Curriculum Center in English

NORTHWESTERN UNIVERSITY
Evanston, Illinois

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ENGLISH AND THE 70'S

English and the 70's is the second set of curriculum papers to be issued by the Northwestern Curriculum Study Center. Most of the papers were written by teachers who attended various Curriculum Center workshops in continuing education; a few were written by students in courses. The papers are in four parts. Part I ("Prolegomena for Curriculum Builders") is a collection of general or theoretical essays, in which teachers grapple with the implications of the "English" that has begun to emerge in the last three or four years. Part II ("Writing: Some General Articles" and "Writing: The Classroom Experience") contains articles looking toward a freer conception of school writing than the one still generally held, and some exemplary assignments. The Composition opinionnaire included in this part has produced some interesting indications of teacher beliefs. Part III ("Composition in Elementary English, 1924-1960") is an important historical study of the attitudes toward and conceptions of composition that have been held during the working life of most of us. It is an essential base for anyone studying or reforming the English curriculum. Part IV ("Approaches to English") is a collection of teaching materials, assignments, exercises, accompanied in some cases by reports of use.

And what is the significance, the value of this material? The answer is three-fold.

First. English and the 70's gives examples of good teaching materials. There is much in these materials that will be suggestive to teachers who are interested in strengthening their approach toward the imaginative and the affective.

Second. English and the 70's shows teachers moving on their own in the realm of theory. It shows teachers thinking critically and generally about their work. It shows them acting truly as members of a profession.

Third. English and the 70's is, therefore, illustration and evidence of the principle on which the work of the Northwestern Curriculum Study Center has been based, at least for the last five years.

That principle has been clearly stated again and again, in the Center Newsletter, in articles and speeches by members of the Center staff, and the several reports from the Center. We state it again here so as to make clear both the use and the importance of

English and the 70's.

The locus of significant curriculum change is to be found in prior or at least concomitant changes in teacher behavior and attitudes, especially thsoe with which role-definition is implicated. There must be significant examination of the assumptions controlling the behavior of the individual as teacher and as English teacher.

As Sir Karl Popper has put it,

> We do not learn by observation, or by association, but by trying to solve problems. A problem arises whenever our conjectures or our expectations fail. We try to solve our problems by modifying our conjectures. These new tentative conjectures are our trial balloons--our trial solutions. The solution, the new behavior, the new theory may work; or it may fail. Thus we learn by trial and error; or more precisely, by tentative solutions and by their elimination if they prove erroneous.[1]

The details in Popper's statement of his learning theory can easily be applied to the situation of today's schools and teachers. In a very interesting article, "Visions of the Future Schoolroom,"[2] John C. Flanagan has suggested that in the immediate future the schools will be developing toward "first, a more functional curriculum; second, a truly individualized educational program for each child; and third, a new role for the teacher as an experienced guide, a continuous source of inspiration, and a valued companion in the child's search for self-realization." Great effort on the part of teachers will be required to make any one of these changes; to have to deal with them all requires of teachers a massive expenditure of physical and psychic energy. English and the 70's, it is to be hoped, will offer them support, as a heuristic model of a way of achieving change and as some tentative solutions to the problems and needs that confront us all. But both model and solutions should be taken as suggestive only, for it is still a principle that "school curriculum is not a matter for national policy." "Selection of a style of curriculum is the right and responsibility of the local school district only."[3]

1. Conversations with Philosophers--Sir Karl Popper Talks About Some of His Basic Ideas with Bryan Magee," The Listener, LXXXV, (7 January 1971), 8-12, at p. 9.
2. John Maxwell and Anthony Tovatt, Eds., On Writing Behavioral Objectives for English (Champaign: NCTE, 1970), pp. 61-69, at p. 64.
3. Sue M. Brett, "The Federal View of Behavioral Objectives," Ibid. pp. 43-47, at p. 43.

FORWARD

Mrs. Moyer's study of the treatment of composition in Elementary English (1924-60) was prepared in a course at Northwestern University for use in Curriculum Center programs. It was intended to provide a very brief, largely unanalyzed historical survey of modern attitudes toward and practices in the teaching of composition. The hope was that participants who used Mrs. Moyer's materials would be set on the way toward developing some skills in self-criticism, especially in evaluating their own efforts in curriculum and materials development.

Though itself showing some of the descriptive empiricism that characterizes much research in school matters, Mrs. Moyer's study still establishes pretty firmly the continuity of the composition ethos of U.S. schools. First, there is a concentration on discovery and correction of "error" (see esp. pp. 32-2 and 36). Second, there is an equal concentration on evaluation of "skills," of surface properties, an evaluation always done in terms of group norms, which are themselves defined by "research"-determined expectations of future needs on the part of children. Third, the purpose of composition remains constant: training to meet future social demands and conditions. Fourth, since the end of composition has remained constant, the changes of means (which in any event have not been many or great) have been in-significant; for the most part, all practical teaching devices can be seen as merely means of trying to arouse children to interest in abstractions such as "English" or "writing." (On this point, see esp. pp. 15ff.)

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I.

> "From Rusticus (I learned) to abstain from rhetoric, and poetry, and fine writing; and to write my letters with simplicity. ...From Alexander the grammarian, to refrain from fault-finding, and not in a reproachful way to chide those who uttered any barbarous or solecistic or strange-sounding expression; but dexterously to introduce the very expression which ought to have been used. ...I thank the gods that I had abundance of good masters for my children."
>
> Marcus Aurelius Antoninus
> (trans. George Long)

The purpose of this study is to discover what kinds of content, method, and aims in teaching elementary English composition are revealed in Elementary English[1], a magazine devoted to the language arts. It is proposed that examination of three separated periods will bring into focus distinct trends in teaching practices and theory.

The periods chosen are: 1924 to 1933; 1940 to 1945; and 1951 to 1960. The first ten years of the magazine may be said to reflect the then new religion of the Science of Education; the six years of the war effort comprise the second unit studied; and the third can conveniently be distinguished as the space age.

For this study, twenty-six volumes, or 225 issues, or more than 10,000 pages, were examined for references to composition. The recording of such references, the selection of categories of reference, and the assignment of references to selected categories are explained in an appendix. In order that they may be conveniently referred to, tables showing space ratios, frequencies of references by categories, and frequencies of grade mention are folded and placed in the text.

The material from each period will be described separately (Parts II, III, and IV). A summary of the findings will follow and the concluding section will present a discussion of questions relevant to these findings.

The determination of possible influences of editorial policies

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[1]An official organ of THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH, 508 S. Sixth St., Champaign, Ill. Founded, 1924, by C.C. Certain. William A. Jenkins, Editor.

on the magazine content is beyond the scope of this undertaking. The reader is invited to refer to a history of Elementary English appended. There are without doubt inferences which can reasonably be made as to the extent and direction of editorial enthusiasm. However, such inferences must remain weightless herein.

II.

"SECOND LAW OF TRIVIA: Whether you can teach it or not, test it."

A.M.Tibbetts[2]

Seventeen categories of reference to composition were selected for material published from 1924 through 1933. Description will accord with the order of the table on page which may be unfolded for convenience.

Oral Composition. Much oral work should be done as a preparation for written work. Children write as they speak; therefor they should be trained to talk in sentences. But the first and second grades should do no written work (Hendrickson, I,6). Drill should be a game because "correct speech must be caught, not taught". Encouragement of new words, with generous praise will produce wonders by way of imitation. Oralization means socialization: the child is judged by his peers, even "the happy child who would speak better English were he never to go to school" (Stark, IV,2). The primary grade child can join upper grades in school assembly programs: an ideal situation for oral composition (Davis, IV,5). The pattern of 1) selecting the topic, 2) planning, 3) telling, and 4) judging oral composition is given by Scott (II,3) in a series of papers reproduced with errors which were written after talks had been given by primary grade pupils. The talks were derived from the viewing of pictures from Chicago's Art Institute and were given titles: "Picture I like Best", "My Favorite", "The Swans". The children's self-criticism showed awareness of the unnecessary and, why, then, so, and the desirability of combining "little" sentences. The writing and production of a play (Burke, II,7) netted intermediate grade students this achievement: ability to make complete speeches; to compose, reproduce, or dramatize stories like the simpler narratives in grade books; to organize discussions of all phases of the project. Laidley's fifth and sixth graders

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[2]Tibbetts, A.M. "A Short History of Dogma and Nonsense in the Composition Course," College Composition and Communication, May, 1965.

(II,5) derived oral composition from pictures of planes prior to the writing of the imaginary "An Aeroplane Trip". Doogan (III,2) writes, "The composition period (sixth grade) is surely a farce when the teacher does not enter into it energetically and wholeheartedly" for there must be cultivated among children a "felt need" for good English in social, business, and recreational life. The teacher should develop oral proficiency by stressing the "single phase", "sticking to the point", telling things in order, making the meaning clear, avoiding repetition. Pearse (IV,3) supplies an all but exhaustive list of oral and written composition topics, 160 in all, arranged by grade and motivation. In his article "The Chicago Standards in Oral Composition" (II,7) Hosic echoes the dictum that speaking takes precedence over writing both in time and importance and maintains "if speaking is properly taught, the mechanics of writing will be easily mastered." His standards for oral composition would please any instructor of written today. A book review of Young and Memmott's "Good English in Speaking and Writing" (II,3) applauds the giving of major emphasis to oral composition and the fact that "worthy effort is devoted to giving the child a basis for self-criticism and self-correction".[3]

Two valuable references to oral English in teaching retarded children are reported here although they properly belong in a separate category. As irregular representatives of such a category it was deemed more useful to present them here. Dearborn (II,7) helped third and fourth graders in a retarded group to imagine, draw, and tell the story of a "picture" seen with the eyes closed and Villard (II,1) recommended "taking the retarded pupil where we found him" and starting first with his speech: oral practice, free composition, and self-criticism.

Written Composition. Noyes (IV,5) introduces beginning teachers to classroom practices in English composition by urging them to remember that "English is not a body of knowledge to be memorized", that their task is to "develop habits"; he reminds that the value of pupil criticism is now generally recognized. Culmer (III, 10) emphasized morals and numbers these essentials: an atmosphere of good humor, interest, will to cooperate and the need to prepare, to be sincere, and to know the child's viewpoint. Brandsmark, stressing short paragraphs, (III,1) believes "we shall fare better if we make our aim within the reach of our sixth grade pupils" and would have them write on a "subject within their experience". He suggests "duties, hates, money, holidays." The work should be read aloud and displayed in the school newspaper or on the bulletin board.

Creative writing is given much attention. Baruch (X,1) says,

"Listen to the children; stories happen naturally." Beverly (VI, 9) relates experiences with creative writing and reports that "Whatever has the stamp of originality is creative...it is the old story of interest related to will." She declares that clear conception, genuine feeling, definite understanding are motives for expression in both creative writing and creative speaking. Harding (VI,9) pleads with teachers to "help them lavishly with their ideas." Tipton (VI,9) sees creative writing as a preparation for high school English, and Stockwell (VI,() supports the developmental aspect with a quote from one of her high school pupils who referred to a first experience in creative writing this way: "After this I was no longer afraid to express myself in class, for I found that my ideas were listened to and respected, which is, I believe, the most important reaction necessary in the encouragement of creative writing." Anderson (VI,9) agrees that "creative writing can't be taught, but rather must be encouraged." The teacher's supportive role is clarified by Hickok (IV,1) in her discussion of "the pre-vision step in composition." The secret of getting children used to the idea of careful planning is to provide enjoyable situations where the project challenges them to be self-reliant in having ideas of their own; and having a real audience whenever possible. All of her ideas are applicable as well to oral composition projects. Owen (X,1) finds that eighth graders are more reticent and stimulates the atmosphere for creative writing by reading aloud to the students from "our beautiful language" of good prose and poetry. C.C.Certain (X,1) compiled a bibliography of 82 items for creative writing in the grades. Hughes Mearns' wonderful book, "Creative Power"[3] was reviewed in the June, 1930, issue, almost too late to encourage those who might have been inspired by the April announcement of "An Exhibit of Creative Writing" planned for the Cleveland meeting of the NCTE with the hope of answering these questions: what aims? what kinds? what methods to stimulate? what time allotment? (VII,6,4). Rosenblum (IX,6) gives an account of teaching atypical children creative writing, two gifted classes and one retarded. All made gains in demonstrating the theory that "all writing must have a purpose." Baker, in a presentation of the case for oral reading (V,5) points out a truth that composition teachers may overlook:

> "After we have recognized in good writing those elements that are of the intellect, such as precision of diction, clarity of thought, orderly progression and development of ideas, adequate exposition and illustration, stimulus and

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[3]Mearns, Hughes. Creative Power; The Education of Youth in the Creative Arts, Dover Publications, 1958. Second Rev. Ed.

satisfaction of the imagination, we still find certain elements whose appeal is primarily to the ear: euphony and cadence."

Gildemeister (IV,4) found her students greatly improved in original composition, as well as dictation and reproduction, after use of the "thought method" of teaching spelling. Using only the chalkboard she and her fourth graders wrote questions and answers about a story written on the board. Corrections of spelling and grammar were made indirectly (cf. Marcus Aurelius) by further questions and answers. Noticeable gains in penmanship, sentence structure, capitalization, speed, vitality, vocabulary, and spelling were made.

Vocabulary in Composition. Breed (V,1) comments that words derived from the "written discourse" of children must be included in spelling lists as well as from that of adults. Reviewing (V,1) "The Breed-French Speller"[4] it is noted that "the adjustment of words to childhood interest results in greater efficiency in written composition and spelling." Breed asks (V,2), since children have a writing vocabulary different from that of adults, if we would "cut off the polliwog's tail because the frog doesn't need one." Further concern is shown over suitable vocabulary training for children in McKee's (VII,3) "Research Values in Children's Writing Vocabularies" which notes great scarcity of data on spelling difficulty of common, high frequency words; in Grundlach's "Overworked Words" which lists 49 substitutes for "said" suitable for children's compositions (IV,7); and in Lorenz (VIII,1) who analyzed the writing vocabulary of third grade children for the 355 most frequently used words in compositions and letters.

The Mechanics of Composition. Certain (VIII,4) summarizes much of the new resistance to traditional grammar in the elementary school by calling it "the pedagogical old man of the sea; the incubus of grammar and mechanics of writing." Leonard (V,1) emphasized the necessity of "eliminating the superfluous requirements...the main fault of the good teacher in elementary school today is overconsciousness about little things that are relatively unimportant." A subscriber gets an answer to his question about minimum essentials in seventh and eighth grades in Shop Talk (III,2): "In general the grammar taught is the grammar of use, the grammar to be passed over is the grammar of classification and pigeonholing by definition." A review of "Better Every Day English" (II,1)[5]

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[4]Breed, Frederick S. and William C. French. The Breed-French Speller, Lyons and Carnahan, Chicago, 1927.

promises that it will add "to our intelligent attitudes in a region where English teachers have often been doctrinaire and ill-informed." Jenkins' view (I,2) is consistent with the theory of "use": "Pupil errors are among the main opportunities for class growth." She advises pupil criticism and describes cooperative techniques which "ensure wise economy of time and effort."

Many articles are concerned with "Cultivating Skill in Sentence Building" (Driggs, I,4); he complains "Unhappily, too many textbooks, not excluding those written to teach English, show lack of sentence and paragraph building skill" a quality he terms "Bunglish, not English." He inveighs against jumbled, stringy, choppy structure. Poley (VI,5) presents a statistical account of the relation of variety in sentence structure to technical excellence in composition and to intelligence; Jacobs (VII,9) asks, "Can sentence sense in written composition be obtained?" and points out that the dangling sentence is less frequent because it is not made orally; that the run-on sentence predominates. She recommends teaching connecting words (when, while, since, because) and praising their use. Leonard in "Follow-up in English Form" (III,7) writes, "As things stand now, failure to recognize sentences causes the worst woe among high school graduates in college." He would introduce proof-reading in grades III, IV, and V. Noir agrees:

> "Our lack of concentrated effort in requiring improvement in sentence structure and our placid acceptance of careless work have been the chief causes of failure in our teaching of written composition." (IV,7)

She found gains were to be expected with 1) use of interesting subjects, 2) minumum essentials and cumulative folders, 3) composition scales and systematization of correction of errors, 4) individualization and group methods, 5) lessons in word study. It was noted that both the French and the English school systems devote time to precise writing. The same issue reviewed a set of graded drill exercises in Corrective English, Oral and Written, for grades four to nine. Hoppes (X,3) reported on "Some Aspects of Growth in Written Expression" asserting that persistence of the simple sentence form is peculiar to immature writing; that the use of inverted subject and predicate is a distinct development between grades three and six in varied and refined expressions. Lehman (V,3) worries about the "Dangers of Emphasizing Form Rather

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[5]Leonard, Sterling A. Better Every Day English, Lyons and Carnahan, Chicago, 1924.

Than Thought" noting that one original writer of his acquaintance was graded Poor in college when stereotyped rules and criticism were applied. He states, "Our first endeavor should be the freest possible expression of the pupil's thoughts." Editorial comment in the same issue responds, "They appear impatient with discipline of any kind whatever." Winding up the matter is Leonard's review of a text on language in the primary grades (V,3) which he lambastes on the grounds of its lack of current linguistic knowledge; his unkindest cut: "As with a great many verbal purists, the writer's own sentences leave a good deal to be desired."

The Bureau of Educational Research and Service, University of Iowa (IV,1) was advertising language tests which allowed the pupil to make a choice between a correct and an incorrect language form and tested his recognition of the correct rule or grammatical principle which guided his choice. This type of testing was found questionable by some workers at New York University (Barnes, Kilbride, Lockwood, Link, VI,5) whose "Judging Teachers' Judgments in Grammar Errors" underscored the trivial nature of some traditional caveats; warrantable in their eyes were: 1) between for more than two, 2) ending with a preposition, 3) the negative so/as, 4) try and go, 5) the object me in "It is I," and a general tendency to simplify, to use the general meaning in plural and singular agreements, and to short-cut. Gross errors were limited to confusion in verbs, e.g., lie-lay, case violation in subject, and verb forms and agreement. "Are we teaching what we are testing?" asks Greene (VII,7). His analysis of fifteen elementary language tests and eighteen drill booklets for grades three to eight published since 1919 answered his question negatively. Correlation between tests and drills in relation to forms and skills was found to be very low. "No word, phrase, or language situation was found, the use of which was tested in each of the fifteen tests. Only 45 words were utilized for drill purposes in as many as nine of the eighteen drill booklets analyzed." It seems that makers of language tests are busy making tests which analyze and reveal one set of language skills, while makers of drill exercises are depending on largely unrelated and dissimilar materials to produce the results. Pressey (VIII,7) compared errors in written composition with scores on proof-reading tests and came to the conclusion that the scores would fail to indicate some students who needed drill and would recommend drill unnecessarily for other students. Wilson, in the same issue, declares that testing is not an end in itself; that it should lead to plans for eliminating errors. "A Criterion for a Course of Study in the Mechanics of Composition" by Greene (VIII,1) used seven style manuals obtained from twenty-five publishing houses to ascertain the existence of 124 punctuation skills. These involved but eleven symbols: period, question mark, exclamation

point, apostrophe, quotation marks, colon, semi-colon, single quotation mark, bracket, and parenthesis. Only 57 appeared in four or more manuals. A suggested course of study by Schicker (VII,7) centers on these difficulties: confusion of past tense and past participle, verb agreement, adjectives and adverbs, dependent/independent clauses, capitalization and apostrophe uses. Grade 7B's new work would be kinds of sentences, parts of speech: nouns, verbs, adjectives, adverbs; Grade 7A would have compound sentences and conjunctions; Grade 8B would have complex sentences and prepositions and prepositional phrases; and Grade 8A would learn direct objects, relative and interrogative pronouns and conjunctions.

Thompson (VIII,4) investigated a minor language skill, copying and found that of fifty presumably pertinent references only eight dealt with the topic and that of the eight only five analyzed it. Her third grade directed group did better in copying and the method of copying from print to print gave more satisfactory results.

Scales for Rating Composition. Whatever was written had to be evaluated; there were a number of techniques employed to grade proficiency in composition. Certain (III,7) describes a testing program for the new school year that offsets the disadvantages of exercises more closely associated with reading ability than with composition. Students were given proof-reading, parallel dictation, and controlled composition tests. The three compositions, written on different days, were told in first person, third person, and as a replication. The error formula was the frequency per 100 words. Editorial comment in the same issue points out the lack of correlation between the children's habits of expression in free composition and his recognition of right forms in printed proof-reading tests. Hosic (II,5) presents the Chicago Standards in Oral Composition which were based on narratives of personal experience; mechanical errors were ignored. The stories were printed correctly and the five ratings, Poor, Fair, Good, Excellent, Superior, were explained in order. He claims, "Any school should and can work out its own standards of composition, beginning with the classroom teachers' consensus." Beverly (II,10) relates the manner in which the Detroit schools rated compositions from each of the schools by district to develop their own set of standards. Harrington (V,3) tells of fashioning the Des Moines scale for judging oral composition at first, second, and third grade levels. Again, five ranks were established; critical points were the sentence, addition of details, choice of subject, vocabulary, coherence, sequence of events, imagination, and drama. Defects were the stringy sentence, grammar, improbability, wordiness, dullness, wrong attitudes, lack of originality, superfluous words. A reprint (V,1) of Jewett's

NCTE address "Recent Developments in Ways and Means of Setting Standards in Elementary Composition" pointed out that the number of schools with grade standards in composition was surprisingly small. Of the hundreds of courses of study available in the Bureau of Curriculum Research of Teachers College, Columbia University, fewer than twenty contained standards in elementary composition. At the same time an advertisement for "Jones Complete Course in Spelling" written in the form of an editorial, was offering instruction in establishing composition standards, (IV,3). Wilson (I,5) had previously published his account of developing a seven-merit scale from 625 compositions by twelve year olds on the topic "How I Should Like to Spend My Summer Vacation." The interpretations and criticisms of the samples printed defy comment. His authorities, to be fair, should be cited: Hillegas, Thorndike, Nassau County, Willing, Gary Survey, Lewis, Huddlestone, all had broken the ground in this direction. Beverly (I,7) was concerned that,

> "A pupil, in passing from one school to another, or from one room to another in the same school, may meet with a difference in standards which will result in injustice and discomfort."

and she writes in "Training Scorers in Composition" of using the Trabue Extension of the Hillegas Scale as a guard against the possibility "that some teachers lack susceptibility to certain kinds of merit which is often to be found in freest sentence structure... teacher sentence concept can inhibit alertness." Shop Talk (V,3) asked teachers to respond to a questionnaire on the use of ten current scales touching on familiarity, preference, disappointment. Geyer (III,5) saw a problem that could arise in a school of "varied aptitude of teacher" and proposed to teach exposition to the teachers by having them teach the formula: the sentence is to the paragraph as the paragraph is to the theme. Wilson (VI,5) tackles the problem of "New Standards in Written English" by discovering that, "If as few as ten errors were eliminated it would eliminate half the errors children make...With proper teaching, a pupil could make tremendous progress (because) the number of errors attaching to a particular child is not large." Jewett (V,3) asks revision, too.

Activities in Composition. "The criticism is made that English teachers are vague and indefinite in their work. There is a place in school life for more language activities under conditions of group life: conversation, talks, speeches, written plans, letters, reports." (Editorial comment, III,2). Lindahl (VI,8) uses experiences to teach the habits of neatness, using a heading, leaving margins, and avoiding crowding to her second graders along with

simple punctuation and capitalization...they think riddles and stories of their own invention are fun. As Frazee (II,10) says, "Primary schools have long been under the "plague" of language lessons. The lives of too many of the younger children are still being passed in a school room atmosphere of stupid silence and inactivity, broken only by doing what one is told and saying what one is expected to say." The titles to be cited are ardent echoes of this complaint: Dearborn's "Making Stories For the First and Second Grades" (III,3); Nettlemen's "How the Community Chest Furnished an English Opportunity" (II,7); Solomon's "Using the Home Experiences of Foreign Children" (II,7); Schrader's "A Diary" for third grade children; Giddings' "Activities to Improve English" (VI,10); Potter's "Education Through Public Signs" for second grade (VI,10); Cosulich's story of the city newspaper which was persuaded to spons r a book review contest (IV,8); Hill's list in "Experiences to Talk and Write About" (III,8); Nair's "An Experiement with a Diary in the Fifth Grade" (V,7); Wiswall's "The Junior Red Cross as a Motivating Force in English" (V,10; VI,6); Woltring's "Shall We Discard the Language Game?" (VI,7); Stratton's "Shades of Samuel Morse", in which a telegraph "sparks" interest in the whole school (VII,1); Gottman's "Good English Knights" (VI,9); Pearson's "A Classic in the Schoolroom"(II,5) in which The Iliad is related to thirty-eight activities of absorbing interest to fifth and sixth graders (II,5); Stevenson's "Tentative Sixth Grade English Plans", in which children's interests are wooed with games, contests, fantasy, and adventure, while the grammar goes down unnoticed (III,2); the New York Herald-Tribune's part in "Thought and Action in Composition Classes", which uses the themes of conservation of forests and wild life (II,3,4,6,7); and Blaisdell's "Some Limitations to be Recognized", which admonishes: "Keep within the child's interest, within his actual and imagined experiences." He decries the eleven year-old who is assigned "Chivalry" as a topic.

An editorial (VII,5) defines "interest" not as a child doing as it pleases. He "comes on each new scene as the originator or discoverer; knowledge is not an end, but a body of related experience...meaningful experience is the basis for learning." A review (VII,4) describes Tracy's "English as Experience"[6] and Turner (X,6) finds children of the upper grades to be natural research workers. In similar fashion Craig (III,1) captures the interest of eighth grade boys in a drama contest by "permitting them the privilege of writing compositions." "Periodicals" (II,8) quotes Smith in the English Journal, June, 1925, as throwing "responsibility on the pupils" and supplying vital purposes, obtaining a new school-house

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[6]Tracy, H.C. English as Experience, Dutton, N.Y., 1928.

for instance. A review (V,9) of Leonard's "Junior's Own Composition"[7] says it "presents composition as a part of life situation." A Symposium by grade school teachers (VIII,5) discussed methods of arousing and discovering children's interests in English, and Atwater (IX,2) describes fifth and sixth grade achievements in English under an activity program. Wilson (I,2) warns teachers to turn from traditional objectives; when turkey costs too much for 90 % of the students, they yet must study the turkey for three weeks each November. "What English do they really need for Thanksgiving?" she asks. Bowles (I,2) details practical suggestions for second and third grade activities and Welch, in "The Child as Creator" (VII,3), avers, "Teacher imposed subject matter has never met the needs of children." Leonard has an unusual account of the interest aroused in eighth and ninth grades when children were asked to judge a paragraph on "Keeping Dust Out of the House" taken from a health book, the paragraph in question having been ranked at 62 % by 40 teachers. The children wrote measurably better pieces. (III,3). An advertisement by MacMillan (X,5) celebrated the fact that the typewriter had hit the elementary school classroom and editorial comments on the virtues of interesting experiences were (VII,3) an announcement of NCTE Elementary Division Meeting for a course of study in Elementary English based on children's interests, grades one through eight; (VII,10) a plea to make the Christmas of 1930 the occasion for teaching children the value of personal expression in Christmas messages; (V,9) a plea for November's "Harvest Home" to replace the tired turkey. Johnson's paper on "The Old and New In English Instruction" (VII,1) says "language experiences must be the common experiences of humans, as opposed to academic notions of rhetoric and composition." And a final editorial behest: "Children should be helped to understand that composition ability is a matter of growth; they should be given every opportunity to study their scores and to plan ways of improving."

Newspapers. Classroom teachers described a number of projects centering on news and newspapers. Dearborn (II,7) related arithmetic, spelling and art in a daily news notice written on the board by the teacher in a B3-Z group. One item was selected for stories which all wrote. A 4B group devised and produced the "Santa Maria" newspaper; indirect criticism was accomplished by presenting copy corrected by the teacher: "The children rose to meet the standards." (IV,9). Another fourth grade produced "The Torch" which was described by Goodwin (V,8), who also had "capitalized

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[7]Leonard, S.A. Junior's Own Composition, Rand, McNally and Co., New York, 1928.

sixth grade energy" in the production of "The Glendale Bugler", a 2¢ dittoed monthly. Her students belonged to a Better English Club, endeavoring also to become "Better Everyday Citizens" by living up to the Paulist standard of things "lovely and of good repute." (VII,2). A project that became self-supporting is described in "The Newspaper in the Elementary School"(III,9); the junior high school students elected a Business Manager, Class Reporters were chosen, as was the staff, by each class, and the lower grades were also expected to contribute. "Periodicals" (II,4) reviewed Laidley's study of forty-six junior high school papers wiich ranked the composition interests of the pupils in this order: school news, jokes, club news, stories, essays, poetry; nature stories, accounts of personal experiances and civic topics received very little attention. A later review in the same year (II,9) quoted Harrington thus: "the traditional subjects are deadening in effect"; she urged news-writing as an asset to the English course. Ketcham (II,1) also published an account of a newspaper project under the heading "An Experiment in Composition." In "The Newspaper in Elementary School" Walsh (IX,2) complained, "In collecting material on this subject an attempt was made to secure some of the best elementary school papers in the country...it was difficult because of the scant attention paid to this phase of composition work." She maintained that the elementary school newspaper should 1) pay its way, 2) be managed by the children, 3) be done in the classroom, 4) be staffed by anonymously chosen pupils, 5) be criticized by the pupils, 6) encourage contributions from all, and 7) publish all kinds of creative work. Librarian Anderson (IV,10) used the school newspaper with telling effect when one issue carried book reports done in the manner of today's news.

Letters. Swatley, believes that "letter writing is very important because of the fact that it is the most used form of written composition outside the school room." Her fifth grade became "Belle City" with a postoffice, streets, and "The Belle City Gazette." Walsh (VI,5; VII,7; X,7) provides a unit of study on the "friendly letter," discusses the business letter used in ordering books, and explains thirteen different types of letters. She says "any pupil can be lead to write intelligently any letter he may need to write." State Teachers College Seniors told of an exchange of letters with fourth and sixth grade students in the laboratory school. The subject of the letters was play activities and the teachers-to-be wrote enthusiastically of "increased respect for the child's ability," (VII,5). Two editorial comments underlined "one perfectly definite job for the English teacher": correct addressing (II,6) and the opportunity for children to "write real letters without causing unjustifiable annoyance" in regard to wildlife conservation, (II,3).

Poetry. Stevens (X,1) appears to have a workable formula for her third graders' poetry production: help, approve, praise, post. Powers (VI,9) reads "a poem a day, trying to dispel the illusion that poets were men with beards;" her fifth graders reciprocated by producing original verse and eventually realized that they had "been writing composition all the time and never even knew it!" Greenburg (III,9) describes an attempt to arouse the creative impulse in a sixth grade class. She surrounded them with music, books, drawings and believes they "write poetry because I wanted them to do so...the secret of promoting continued effort is encouragement." "Periodicals" reviews "An Experiment in Children's Verse": four lessons for eighth graders (II,10). The February, 1931, issue carried six sincere accounts of poetry writing which begin with Parkinson's work with first and second graders: "A teacher's part is to put the child into contact with beauty, and guide his sensitiveness to the beautiful...because this appreciation has opened so beautifully the door of the child's world, it will surely lead and guide him through the door that opens into the "Great Society." Similar sentiments and dedication are implicit in reports on fourth, fifth, sixth, and seventh graders' experiances. The last group appeared, however, to have behaved very well in the face of a dull and pedantic presentation (Bailey). La Rue, refreshingly, presents the "emperor's clothes": "With all this appreciation of and desire for poetry, I have had very little real poetry from the children, either collectively or individually...Please be honest, teachers!" She feels that elementary teachers are labeling as poetry that which is little more than commonplace ideas written in jingle form and put together in verses, or smooth-flowing ideas put into blank verse form.

Individualization. Harper and Hallman (VII,2) discuss "Social Individualization for a Seventh Grade" to clarify the means by which individual progress can be fostered: A September Inventor Test at three levels, A,B,C, allows the students to check and record own progress. Trabue (IX,1) explains "individualized instruction" and says that the composition period must be a laboratory/conference period. One advertisement (V,1) calls "The Open Door Language Series" the open door to individual development in thinking, speaking tnd writing; another (II,9) claims that the McFadden English Series "appeal because of their...recognition of individual differences and provision for individual instruction." The editor (II,6) observes:

> "Individualized instruction appears to be a paradox. Its proponents set out to free the individual from the lockstep of the class-system by fettering him to a series of artificial goals. Formal education becomes a kind of goose-step as he marches in splendid isolation to the cadence of standard tests.

> Socialization means attention to individual differences and to individual needs, for there can be no social growth without the satisfactory development of the individual in society."

Socialization. Further editorial comment (III,3): "The idea that socialization in the classroom requires the detachment of the teacher from the group is erroneous"; the teacher must develop the social influence of the group proper.

Citizenship. Ryan (VIII,10) deplores that fact that "the intermediate grades have been the 'No Man's Land' of education." He quotes Terman as saying, "While we are not able to change the native intelligence of children very much, we can shape their personality responses, their ideals and attitudes." Zeliga (IX,2) used a sixth grade English club to help them develop greater knowledge of self and each other. The children evaluated their learnings: more tolerence, more understanding. An editorial (IX,7) mourns the abandonment of "pride in achievement, the loss of old-fashioned virtues."

Philosophy. Twenty-three expressions on a variety of matters previously set forth in this section were culled from articles, ads, reviews, and editorials; they are typified by these quotations. Andrus' "Deflating the Elementary Course in Composition" (V,3): "The usual elementary course in English is more impossibly inclusive and varied than even the High School course;" Belser's "A Point of View in Language Teaching": "Language training should not be confined to a mere language period but must be a part of every exercise of the day," (III,5); Smith's remarks (IV,7) that "no one knows how to teach composition; it is a comparatively simple matter to go from one cover of a grammar book to the other and the results are measurable." Pooley inveighs against "error-chasing" (X,3). A Scott Foresman ad offers a "Complete Tested Composition Program for the Junior High School" (IX,3). McCaslin is quoted from The English Journal (II,2), "We need to realize that the teaching of writing is largely the teaching of thinking." And, finally, editorial comment ranges from "interest" (VIII,1): "The educator who diligently studies children's interests will find himself moving in the direction of adult life rather than away from it," to "precosity" (X,1): "Too much attention is being given to pseudo-art production, the publication and exhibition of juvenile poetry, stories, paintings, and sculpture; all appraisals for commercial or art value are odious," to "composition" (VII,4): What the learner needs most in the language or composition class is "a consciousness of the problems of his reader."

Correlation. Blackwell (V,3) puts the negative case in the debate on correlation of studies this way:

> "Textbooks and outlines reflect the prevailing ideas of teachers and educational leaders...all apparently agree that it (English) needs to be hidden in a maze of poetry, pictures, and ethics. Of all the texts that lie unused in the classroom for long periods, the English text probably takes the lead because it is the least satisfactory."

Salisbury (II,10) questions "the tendency to analyze, dissect, divide into component parts has influenced the form of courses of study over the country," and is supported by articles which describe units correlating English with 1) geography, for 3rd grade (Pringle, I,7), 2) literature and music, for sixth (Moscrip,III,4), 3) picture study (VI,1), 4) safety (Flowers, I,6), social studies, intermediate grades (Snedaker, I,3), An ad in the January, 1933, issue pushes the correlation of poetry in ten social studies units in a manual for elementary teachers; and Van Cleve's "Correlation Involving English" is advertised by the NCTE Curriculum Commission (IX,1). Cabell (I,3) in "Composition and the Composition Class" puts the problem hopefully:

> "Of course, the trouble is the persisting conception of a school day as a given number of periods and subjects... Some day we shall think of it as an opportunity to work at one phase or another of our business...But we are just beginning to struggle toward that millenium."

Curriculum. Hatfield's "Ideal Curriculum" (IX,7) is a program that "in reality includes all the reading, writing, and speaking experiences of all pupils in all subjects." "Some Factors Affecting the Elementary English Curriculum" (Goodykoontz, VIII,1) mentions increase in content material, text book changes, better understanding of pupils and their backgrounds, functional analysis of elementary school subjects, and new organization of courses; "the social and natural sciences are coming to be regarded as the core of the curriculum...English training is apt to become much less segregated." "Essentials of Language in the Elementary School" (Tidyman, I,2) details seventy-six such items, of which thirty-one are concerned with written expression. McNulty (V,9) presents a five-months outline for the sixth grade lessons in composition. Kenehan (II,10) counsels rebuilding the English course "in the light of new educational principles...to plan a system of training that will touch every phase of the child's life, his manners, morals, experiences, aspirations...growth and mastery of language can be accomplished only through content which provides for vigorous, aggressive self-activities." O'Brien (VIII,4) revamps English instruction in a rural district; activity centered, it provides that the language text should be used as a reference only. Dawson

(VIII, 4, 5, 7, 8) outlines guiding principles, objectives, typical learning units, and testing for "Building a Language-Composition Curriculum in the Elementary School". Her dicta: All teaching must utilize laws of learning and habit formation; results are derived from the all-day long, practice of expressional skills in audience situations, from the separation of drill from expression, and from the initiative which pupils manifest in carrying out unit projects.

Studies. Greene (X,5) cautions: "We must not allow our measuring instruments to fix the curriculum." Pendleton's "The Social Objectives of School English" (II,6) tabulated an astounding 1,581 objectives ranged over five ranks of importance. One thousand different aims were given first rank by 25%. The highest vote went to correct spelling of writing vocabulary and in eighth place was the habit of reading for enjoyment. Dawson studied language textbooks (VI,2) and found oral composition not getting the attention it deserves, and reported (VI,2) a shift in emphasis toward increased stress on grammar, with little provision made for the exploration and recognition of individual abilities and interests. Greene (X,3,4) proposes investigation of thirty-four language problems that run the gamut of needs; a summary of investigations is reviewed (VII,4,Lyman) Dyer (II,1) found that very few texts correlated assignments with school work; King (II, 10) discovered that language drew a greater number of C and D (failure) grades than arithmetic, reading, geography, and history; and Shop Talk (I,4) announces the NCTE Committee of Essentials investigation of six areas: 1) courses of study, 2) social uses of English, 3) reading, 4) composition mechanics, 5) methods and diagnostic tests, and 6) literature. In the third issue, (May, 1924) Certain asks for controlled experiments.

Textbooks References to composition occurred in textbook citations in editorials, reviews, checklists, articles, and advertisements in these issues: I, 7; II, 1; III, 2; V 2, 4,5; VII, 3, 6; VIII,3; IX,4; X,6.

III.
"THIRD LAW OF TRIVIA: "Don't think about it, research it."[8]

Nineteen categories of reference were selected for material piblished from 1940 through 1945. As above, descriptions will follow the order of the table on pages 69ff.

[8]Tibbetts, "Short History".

Oral Composition. A review (XIX,7) of "The Nature of Children's Discussions" noted that the findings of a survey made in three New York City suburban schools of pupil discussions at second, fourth and sixth grade levels point to modification of curriculum; the 96 records were obtained by skilled observers and written in abbreviated longhand. A Faculty Committee Report at Connecticut State Teachers College (XX,8) states the teacher's "responsibilities as listener..."

Written Composition. Gunderson's "When Seven Year Olds Write as They Please" discloses that her twenty-two second graders chose topics in this order: 1) pets and animals, 2) other children, 3) war and implements, 4) special days, 5) Nature, 6) the fairy, 7) humor. She asks, "May not children's themes be the material through which they learn correct usage and spelling?" Bowers (XX,5) says all normal children can write but that teacher attitude is important; rhyme often restricts a child in the expression of a feeling; group work in creative writing stimulated her third graders. Sister Mary Clothilde's warning, "Put an adult hand to a youth's fancy, and you have it ruined" is in behalf of fifth graders in "An Approach to Creative Writing" (XVII,3). Ferebee (XIX,8) differentiates between writing for a social purpose, wherein high standards obtain, and writing for pleasure and release, wherein no standards are applied; her fifth and sixth grades write stories "for fun." Young's sixth grade girls (XX,8) were enabled, through controlled composition, to write acceptable accounts of a secret place" using the model by Walter De La Mare describing his "house." Each writer learned to compose a clear first sentence, provide four changes, and two comparisons. Zelig (XIX,8) demonstrated that her four classes of sixth graders grew more when she taught English along with Science in a unit on photography. Messick's sixth grade boys (XVII,1) convinced her there was "nothing more pleasant to teach and more satisfying in results than written composition." Sequence of activities for this achievement was: 1) class discussion, 2) outline of main topics, 3) title suggestions, 4) listing of vivid words, 5) copying in notebook, 6) writing the composition, 7) proof-reading. Humphreys (XIX,3) examined 600 compositions for fourth, fifth, and sixth graders for the addition of details and substitution of better words shown by first and finished drafts; Smith (XX,1) wonders, "Does correcting errors discourage creativeness?" and discusses the elimination of the need for wholesale correction; Alstetter (XVII,1) cautions that creativeness is stultified by "having to write something, instead of waiting until (he) has something to say." Witty (XX,3) writes convincingly of "The Realms of Gold in Children's Writing" and gives examples; in "Opportunity to Write Freely" (XIX,5) he sees the world situation reflected in children's tensions and urges creative expression in sharing exper-

iences for stimulating mental health. Schmidt (XX,1) understands the background of failures that produce tensions in retarded children and conceives creative expression to be the child's "purposeful communication of his own ideas" and freedom in their expression. Duba (XX,4) identifies certain handicaps to the school child's exercise of creative expression:

> "The school in which rugged individualism reigns supreme ...the superintendent administers as many school systems as there are teachers in it...rebuked in one grade for what is allowed in another, the child suffers."

Burch (XX,2), in a frightening presentation, "The Perfect Specimen," gives a satirical recital of all that the teacher does wrong (fifth grade).

Mechanics of Composition. Guilfoyle (XIX,3) writes that a great deal of what not to do in the correction of child's speech is common knowledge: Do not expose to incorrect form; written practice on correct forms does not carry over; do not interrupt child when speaking; do not destroy interest and enthusiasm by too much correction of form. Perrin (XX,2) answers the question, "How much grammar does the sixth grade need?" this way: "All that can contribute anything to what the sixth grade has to read and speak and write, no more." Falk, on the other hand (XVII,7), says, "We simply cannot teach in each grade all the mechanics for which a child has need in his writing" and asks for studies to be made for grade level presentation of items. Salisbury (XX,4) is unworried; sees punctuation as a reading and writing skill only with structure hinged on meaning. Sufficient are three punctuation principles: 1) separation of sentences, 2) necessary connection of similar items within the sentence, 3) the warning commas for interrupting expression (pauses) within the sentence. Kaulfers (XXI,5) thinks usage drill should involve dramatization of life situations. He claims that "no scientific study...has shown that sentence analysis, diagramming, parsing, or nomenclature drill is of the slightest benefit in improving a person's own use of language. Trauger's "Our Plastic Language" cleverly describes the teacher's favorite indoor sport: the search for and identification of the simple, the compound, and the complex (sentence)." (XVIII,4)..In the same article (XVIII,5) he urges "play with words and phrases...(because) great prose is the result of revision." He questions the curious inhibition which prevails in many scholastic circles against splitting infinitives, ending with prepositions and beginning sentences with "And." Mortimer (XVII,5) writes, "Why is Grammar Being Shut Out?" and shows grades one to six how sentences are built of 1) necessary parts, 2) word modifiers, 3) phrase modifiers, and 4) clause

modifiers, e.g., "The green FROGS (in the pool) (which is under my window) CROAK continually (in the evening) (while I am studying)." DeMay (XXI,6) describes her drill for teaching irregular verb usage in fifth grade. Pease (XVIII,2) finds merit in the practice of the seventh grade departmentalized Social Studies students who take their notebooks to their English class for guidance. An ad in the March, 1944, issue carries the promise of the American Book Company that "The New English Series" really teaches grammar.

Scales for Rating Composition. In an NCTE address reported (XVII,1) Driggs scored the uncertainty and hit-and-miss methods in elementary language teaching; a little common sense research conducted right in the classroom, he says, "a frank facing of teaching procedures would serve to clear away unfruitful methods." The ranking of 200,000 compositions on "The Cost of Carelessness" written by grades four through twelve showed increases in the percentages of A, B, and C grades from seventh to ninth. He is concerned "whether the more favorable returns are due in a measure to the loss during these years of a greater percentage of pupils of the lower intelligence or handicapped group." Milligan (XVII,3) gives a tongue-in-cheek analysis, sentence by sentence of a fourth grade composition and pleads for "published discussion" in the "The Judgment of Pupil Composition." In a later issue (XIX,3) he outlines these standards for grades seven, eight, and nine: 1) Speech free from all glaring errors, 2) one talk each week, at least, 3) quotation marks used correctly, 4) enjoyment of novels like those of Stevenson. Wrightstone (XVIII,7) describes a newer appraisal technique: the scoring of originality and facility of expression was done by "equal intervals" on an eleven point scale (0 to 10) by three judges and a careful formulation of standards.

Activities in Composition. Lazar (XXI,2) offered a diary-like, conversational introduction into the methods of teaching for, from, and through experiences for first grade in "Let's Say You'll Teach Children, Miss Browne." Colville (XX,4) describes a class project, "A Trip to the City," and Miller (XIX,7) advises the teaching of communication: "Let boys and girls read and write about subjects that are important to them." Milligan (XIX,1) decries motivation based on marks and gives a five-phase analysis of purposeful expression: 1) incubation, 2) preparation, 3) improvement, 4) consummation, 5) appraisal and new direction. Adams (XX,7) urges use of the typewriter, and writing for audience situations related to radio, puppetry, films. Shop Talk (XVII,6) suggests the Red Cross as an English activity, and the editor (XVII,2) reminds teachers that children, as word-creatures, find encountering new words is an experience.

Newspapers. Neal (XVII,3) says the newspaper gives children a chance to be sincere in choice of subject and style, and Ryan (XX,1) tells of a fifth and sixth grade magazine project which culminated in a radio broadcast describing it. The Wheelers (XX,8) look at the daily newspaper in the classroom and see it as a valuable adjunct; they supply a thirty-five item bibliography. Fenner (XVII,3), in an NCTE report, tells of "Flying High," the librarian sponsored newspaper that was dedicated to children's stories and poems. Rogers (XVII,7) projects the class newspaper as a public relations boon in "The Newspaper Interprets the School." Bloomfield's article, "Linguistics and Reading," contains this suggestive information in regard to the circulation of news:

> "The art of writing is not a part of language, but rather a comparatively modern invention for recording and broadcasting what is spoken...Until one or two centuries ago, moreover, in communities like our own which practised writing, the art was carried on by only a very small minority of the population."

Letters. Weedon (XXI,6) gives rules for writing to governmental and civic agencies for free material; Zeligs (XVIII,3) says her sixth graders must be given something to write about with guarantee of a reader (receiver); Falk (XVIII,3) tells of her experience with the Chicago Dead Letter Office in her directive to teachers to keep suitable writing material available; and Rice (XXI,1,5) recounts the experience her eighth graders had with the "Letter of Complaint." West (XXI,8) was dissatisfied with the deadly similarity of the children's letters and devised a list of items suitable for different recipients. McCowen (XIX,3) discussed the sort of letter-writing abilities that were associated with knowledge of social conventions, interest, and clarity, while Fitzgerald (XXI,1) reported "Crucial Langauge Difficulties in Letter Writing of Elementary School Children" from a tabulation of 25,000 mistakes in 2,218 letters of third, fourth, and fifth graders. This error-hunt netted one hundred different types of errors, ten of which accounted for 50% of the errors made. His verdict: "A dynamic teaching of the sentence would eliminate a large per cent of errors." An unpublished study (XVII,6) examined the adverbs and adjectives in spontaneous letters of children in the fourth, fifth, and sixth grades.

Poetry. Hill (XVII,5) tells of arousing interest in poetry in the library with a Poetry Day; reading and writing experiences eventuated. Willcockson (XX,1) prepared for, planned, and directed the evolution of a class made ballad in her fifth grade. Jackson (XX,4) discussed "Poetry-Making With Children" and reiterated, "The poem or product is never the all important thing." Stanford (XXI,8) agrees with the position that rhyming attempts cause

childlish absurdities; she acknowledges they sometimes write stories in poetry or poetic prose.

Socialization. Dawson (XX,6) reviewed English for Social Living, a Program Including 25 Statements of Practice by Teachers in the Field which dealt with 151 teachers and administrators and 10,000 students in 28 high schools.

Citizenship. A reprint from the School Government Chronicle, "Efficiency is Not Enough" pleads for a high sense of citizenship, (XVIII,2). Editorial comment (XVII,8) urges teachers to take their charges back to folk literature, biographies of great men and women, high idealism in great literature, the Constitution and Declaration of Independence, and Discussion and Debate.

Philosophy. Ten comments on matters relevant to composition range from the practical admonition of Guilfoile (XIX,1):

> "The teacher who plunges a sixth grade group into formal outlining or research material at the beginning of the year would do better to understand that outlining represents a process of thinking."

to the editor's observation, "Today's fetish is Science: research, scientific measurement, experimentation, scientific investigation, and testing!" (XVII,1). Editorial warnings: "Do not confuse teaching creative expression with the production of literarure," (XVII, 3); "Composition has been the play-thing of teachers...only when the subject has been made truly to engage the student in thought, feeling and in creative imagination has it proved educationally valuable," (XVII,1); "The schools must now launch their great counter-offensive (against racial and religious hatreds)," (XXI,3); (In regard to the "present crisis")..."We are watching our educational theories of the past twenty years being tested," (XIX,3). Council News (XX,1) reports the NCTE Resolution Committee on clear and concise expression; Shop Talk (XVII,6) quotes NEA as source of materials for "Education for the Common Defense." Somewhat inconclusively, the editor (XVIII,2) writes, "In time we may expect scientific education to turn from analysis and direct its efforts to synthesis...to putting together, to building unified workable procedures."

Correlation. Bailey (XXI,1) presents eight methods of teaching language arts in connection with units of work, sixth grade.

Curriculum. Supporting a statement in "Educational Scene," (XVIII,7): "The application of skills in reading, writing, spelling,

music, art, and English is strongly emphasized in the subject matter of the core curriculum," Bair writes in "The Articulation of the Elementary with the High School" (XVII,4): "Teachers should not be assigned irrevocably and narrowly to a single grade, a single subject! School organization is not for the convenience of the teacher but for the integrity and growth-as-a-whole of the individual child." Sterling (XXI,7) describes a Course of Study evolved from suggestions from each grade which is built on Experience Areas; Standards for Writing are concerned only for the forms that support adequate written presentation of thought, practical, service types of writing needed by every person; creative expression is reserved for the experience program. Anderson (XVIII,7) writes in "Principles of Growth and Maturity in Language" that oral and written language are tools, a means for modifying the behavior of others; that a planned curriculum is necessary since "skill comes only with substantial opportunity for practice." Editorial comment (XIX,1) reminds teachers and administrators of the need to justify the money spent in curriculum development.

Studies. Foster (XVII,7) reports "Unpublished Studies in Elementary School English, 1940." His conclusions:

> "Very few of the studies reveal enough flexibility in research techniques to discover and study the creative aspects of language...few reveal the newer responsibilities in a democracy characterized by mass production and rapid advances of science and technology to gather facts, to be skeptical of an authority that is not understood, to analyze data, to act on facts in making judgments, to change action in the light of new facts, to use special gifts for social and individual good, to use the democratic process of discussion, to become equipped against irrational solutions to problems, to respect the progress of man in developing instruments of communication, and to assume responsibility for using such instruments for social good."

Hampel's report of similar studies for 1941 (XVIII,7,8; XIX,1,2) concludes:

> "There is too much evidence in the studies that the point of departure has been the teaching of a subject, and not the function of English as an art in the total field of communication and enrichment of living. We can not justify the hours devoted to research unless the problem is one of real concern and the study helps in bringing about a significant change in present practice."

The editor comments on "the expenditure of energy in proving trivial

points of questionable value" in regard to the worth of certain types of research, (XVIII,7). Dawson (XX,5) reviews studies for 1944.

Textbooks. William Miller of Rand McNally writes in "Shop Talk," asserting, "the producers of textbooks, both authors and publishers, bring out the kind of books teachers want...otherwise no books would be sold," (XVII,1). The November, 1943, issues carried an ad offering Macmillan's "Step by Step in English" for grades three to eight with this promise-filled copy:

> "It gives each pupil opportunities to: use the described language skills under lifelike conditions; to see the connection between his own everyday life and the abilities and skills he is trying to master; to discover that there is not a repressive emphasis on form...that method, subject matter, and developmental work take into account his nature as an individual; to develop self-expression as well as social expression; to concentrate drill on errors that are his alone."

Therapy. Cole discussed "Creative Writing as Therapy" (XX,1) with fifth graders, persuading them to write of their "crimes" and their attitudes toward their fathers, among other topics, with an eye to encouraging "self-understanding." In another article (XX,4) she confides that a special invitation to write "to let steam off" met success because "it's fun to hear other people's troubles."

Guidance. Schwienhur (XVII,3) wants teachers to be aware of "Guidance Clues in Children's Composition" and though no grade level is specified he states: "The pre-adolescent has clarity and objectiveness even when he is hampered by timidity, a speech defect, resentfulness, et cetera;" anything written of the subject of the child's possible woes indicates he has some resource to stabilize him."

Child Development. Roberts, in "Thinking, Writing, and Growing," (XVIII,1), describes a survey of 700 unselected pupils in twenty-one schools in grades two through eight. 3,500 uncorrected, unstimulated, free compositions were examined for interest levels, vocabulary range, spelling, and error frequency in an effort to determine developmental levels. She asserts, "It is the task of the teacher to assist each child in reaching his maximum power of expression at each of his developmental levels." Babcock (XVIII,6) tells of fifteen-year-old gypsies "caught" by the reading teacher with an appeal to their interests.

Democracy. The December, 1941, issue carried this editorial

comment, "American children are today heirs to a brave and vital tradition; it is the responsibility of teachers to see that they claim their inheritance and preserve it." DeBoer (XIX,7) wrote, "The war has brought us our great opportunity; to substitute a contemporary and genuinely patriotic curriculum for the evasive alternation of flag drills with units on the Stone Age and the Greek legends." Articles in the March issue, 1943, "Teaching the Language Arts in a Democracy," were directed toward the presentation of language as a social instrument, as a tool for purposeful endeavors; teachers example was seen as paramount in group activities, discussion, formulation of plans, and all phases of execution. Baxter (XXI,4) suggested in "Langauge Contributions to Democratic Social Behavior," that teachers obtain autobiographical material because "democratic education is dependent on the teacher's becoming acquainted with those whom she teaches."

IV.

> "FOURTH LAW OF TRIVIA: If you can just research the problem, you don't have to act on it and maybe it will go away." [9]

Nineteen categories of reference were selected for material published from 1951 through 1960.

Written Composition. "Throughout the period 1930-40, books appeared in which teachers described ways to promote creativity in the classroom," begins Paul Witty's editorial (XXXIV,3) in a special issue, "Creative Writing and Story Telling for Today's Schools." He uses this definition: "Creative writing (is) composition of any type written primarily in the service of needs such as 1) keeping records of experience, 2) sharing experience, and 3) as a form of release, as expression." He describes children's response to the film "Hunter in the Forest" tracing stages of development from the first grader's egocentric and labeling tendencies to the sixth grader's use of metaphor, humor, and criticism of the media. In the same issue Reinhardt discusses the rewards of creative writing. An important number of articles deal in the same vein with creative writing in this period. Wolfe (XXIX,8) thinks it useful to question the pupil so that the answer is uniquely his product; in the "vast energy of the senses and the feelings lie the seed bed of creative English." Burrows (XXXII,6), Dawson (XXXIII,2), Applegate (XXXVII,6), Hall, and Strickland (both XXXII,3) agree that children need to, want to, and will write when given encouragement. Forrest (XXVIII,7) asks the teacher to listen to children's remarks

[9] Tibbetts, "Short History"

and use them to stimulate further work; Treanor (XXX,4) helps the children become aware of the "testimony of the sense" in familiar situations; Johnson and Bany (XXXI,8) ask for "Composition, Not Commas" and Bany (XXXII,2) suggests cooperative group writing can be fostered by a "listening teacher, a story-telling teacher." Edwards (XXXI,5) would supply vocabulary and phrases for the topic of interest and encourage all to ask for help, the help that Miller (XXVIII,6) says has been typically withheld in the case of the child who "can't write;" she promises the timid not to mark the mistakes on their papers. DeBoer (XXXI,8) outlines the modern language arts program and, of composition, says:

> "By means of example, reading of poems, stories of other children, by encouragement and approval, teachers can draw forth the honest and sincere personal writing; it must be completely voluntary. Only the time and the stimulation must be provided."

LaBrant (XXX,7) cannot accept teachers' excuses that students do not like to write, that there is no time to mark papers; she insists writing is learned by writing. Hofer, for six years, has successfully "primed the pump" with music (XXXVII,7). Pre-writing helps, motivation, finding and correcting own mistakes, formulas for beginning sentences are discussed by Schofield (XXX,8), complementary ideas are presented by Farris (XXIX,6) who says that the room's Story Box is never empty. Hoffman describes a story unit amd Willson offers twelve admonitions for "Helping Children with Writing" (both XXX,4). Creed (XXX,1) and Fjeldsted (XXXV,6) answer the question, "What'll We Write About?" by offering three specific approaches and twenty-eight good ideas respectively. Creed says, "I believe...that you have failed as a teacher if your children have not experienced a deep sense of enjoyment and satisfaction in the writing of their stories."

The classroom teacher has been generous with suggestions: Writing in the first grade is discussed by Rose (XXXII,7), Green (XXXVI,6), Mattila (XXXV,4), Walsh (XXXVI,2). Hopkins (XXXIV,2) explains the dictation of sentences after oral discussion for second graders. Third grade teachers help children create plays (Ferry, XXVIII,3), read all stories appreciatively (Harbage, XXXI, 7), draw valuable inferences from their writing (Eyster, XXX,7), develop learning about Johnny Appleseed (Fagerlie, XXXIII,3), give children an interest in words (Weary, XXXII,7), use films like "Autumn of the Farm" to stimulate creative expression (Berry, XXXV, 6). This is one of the films cited in Witty's article on identifying talented children (XXXIII,6).

Stegall's thirty-six fourth graders wrote a book (XXXIII,1); Hill (XXXVII,1) has wide variety of materials available all day long; she believes children need opportunity, space, acceptance, time; that being original is democracy in action. Lighthall (XXXIII, 6) asks fifth graders to personify, uses Kipling to stimulate the extraction of "ideas he already possesses in his inner self." Sixth graders wrote good short stories under the tutelage of Larom (XXX VII,1) who used the same techniques in a College Creative Writing Class. Baker (XXIX,2), Reasoner (XXIX,6), Sutton-Smith (XXX,8), Allen (XXX,8), Greenaway (XXX,5), and Smith (XXXI,1) speak of opportunity and motivation in similar tones for sixth grade classes. Beal (XXX,3) tells of writing a play; Clark (XXXI,3) ennumerates twenty-one different writing situations to which the children respond. Danforth (XXXVII,4) uses a file collection of pictures, phrases, opening sentences, and titles as "First Aid in Children's Writing." Sometimes the children choose an idea at random as a challenge, she says. McEnroe (XXXV,3) describes four basic thought processes in creative writing and encourages the children to think out loud. Kennedy (XXXV,3) developed a most permissive atmosphere by participating in the writing and telling of original stories; she notes that constructive mutual criticism was an outcome. Johnson (XXXIII,1) summarizes the practices revealed in the foregoing accounts, one might say, in "Changing Attitudes Toward Writing Activities": Re-education in an attitudinal sense has resulted in the release of children from extensive writing requirements, the capitalizing on experiences which have possibilities, and the giving of varied and logical recognition to children's efforts. One novel method of motivation is recounted by Stegall (XXXI,4) who let her eighth grade class find out at first hand, by writing letters to men and women in public life, why writing ability is important. Edmund (XXXIV,5) was disturbed by his experience with seventh grade students and asks pointedly, "Can we honestly contend that we are providing sufficient time and guidance for the writing experience of our children?" He finds that elementary school children are actually writing fewer than four stories during the period of a whole school year.

Vocabulary in Composition. Rinsland (XXVIII,4) is concerned with "Word Meanings in Children's Writings;" his discovery that of the ninety meanings of the word "back" children knew but twenty suggested to him that, "a definite knowledge of the meanings of the words children understand will obviously be valuable for every level of learning." Schottman (XXIX,6) finds word consciousness is stimulated through creative writing; Hillebrand (XXXVI,5) wants the intermediate grade children to look for puns, mental imagery, figurative language; Dolch (XXX,2) considers "performance experiences" vital to "Vocabulary Development;" and Swearingen (XXIX,5)

finds word errors occur less often with new words than with words long used. De May (XXX,2) says "said" is the lazy writer's word. and gives 376 substitutuins.

Mechanics in Composition. Anderson's "Current English Forum" disposes of particular points of grammar with gentle regard for teachers trained in the traditional school. His dicta are mainly well-grounded principles of modern linguistic knowledge and therefor do not need repeating here (XXIX,5,6,8; XXX,1,2,4,7,8; XXXI,1, 3,4,7; XXXII,1,2,4,5,7,8; XXXIII,2). The same is true of Wetmore's "The English Language" (XXXVII,4,5,6,8). De Boer (XXXVI,6) points out that Standard English is currently a "social dialect" and historically a regional one; his "Grammar in Language Teaching" develops the generalization that grammar usage below the seventh grade should be taught informally and the items to be stressed should be those most commonly encountered in children's speech and writing. Dawson (XXX,2) states that effective teaching of usage is a matter of good everyday common sense. Hayakawa's views (quoted in "Educational Scene" (XXIX,6) that "right-wrong" prescriptive grammar is creating anxiety-neuroses, that a good speaker speaks naturally with more than one level of usage at his command, and that one must distinguish between writing and editing, are echoed by Stegall (XXXI,6) who borrows the "appropriate clothes" analogy to explain good usage to her fourth graders. Fries (XXXIII,4) is quoted this way:

> "Teachers are still giving more time to a study of grammar and usage than to almost any other aspect of English. Unfortunately, most of this work is not only wasted time, it is harmful practice...it attains methods and materials that could not possibly attain the ends desired, no matter how much time was given to English...the student is turned away from the only source of real knowledge, the actual language of the people about them."

These accounts suggest that sentence sense can be taught if the new grammar is used (Postman, XXXVII,2), if inner speech is monitored for pauses with falling pitch (Hatfield, XXXIII,5), if the comma and period are equated with pointing to pauses (Furness, XXXVII,3). Drake (XXXV,2) wants more emphasis on listening to solve the problem of correct usage and Rideout (XXX,6) finds that a "clinic" can solve the punctuation problem. Wright (XXXIV,5) feels that a game, "Play Ball!" is beneficial to the child because "he has been building pride and the habit of perfect performance while having a wonderful time playing a ball game." Pooley is pessimistic, "The teaching of grammar as a part of English instruction in elementary and high school has not changed greatly in the last ten

years and shows no signs at the moment of rapid change in the years immediately ahead." This in May, 1954. Meanwhile, innovators are at work: Jones (XXXVI,4) has devised a painless outline tactic; Sundal (XXXIII,5) invented an invisible grammar authority named Rammarg who is used by the students in correcting usage; Walker (XXIX,1) has worked out a cumulative program based on a composition cycle from fourth grade through high school, as needed.

Scales for Rating Composition. Strickland (XXXVII,5), in "Evaluating Children's Compositions," reviews twenty-five items and concludes, "Evaluation in language has remained an inconclusive field of educational research....composition scales are difficult to devise because of the social content of writing....the purpose of evaluation is to find weakness to be strengthened, and strengths to be examined, refined, deepened."

Activities in Composition. The importance of basing language instruction on activities growing out of experiences in which the purposes to be achieved are a functional part of the child's development is underlined by Stauffer (XXVIII,8), Rounsley (XXX,3), Wolfe (XXXIV,7), Strickland (XXIX,8), Hemingway (XXXV,3), and Anderson (XXVIII,1). The last named writes, "Teachers should provide experiences and help the child become aware of those he has already stored up;" Randolph (XXVIII,1) agrees and adds that the child should be led to tell only one story at a time.

Roeder (XXXIV,5) developed a talking mailbox for her first grade; Kersting (XXIX,7) explains the value of experience charts in primary classes; Mitchell (XXXIII,1) uses a visit to a farm for language teaching in first grade. Sawyer (XXXIV,1) used a primary typewriter to develop dialogues for puppet shows in the third grade; and experiences with book writing are engineered by Kramer, for the fourth and fifth grades (XXXIII,1), by Matiera in an individualized reading program for fourth grade (XXXIII,6), by Cross for first through fourth (XXXV,1), by Woodward for third grade (XXXVI, 2). Borton's second grade were stimulated by photography (XXXII,7); Johnson and Bany (XXXII,4) work with the topic "space travel"; and Wade's sixth grade did its writing on the theme of transportation. Schleicher (XXXIV,2) used the hobby show and Johnson and Bany (XXXII,7) describe the writing of a Christmas Program. Reid (XXXVII, 8) makes "We Learn What We Desire to Learn" convincing with her story of eighth grade boys and girls, 50 to 80 I.Q., who happily undertook the compilation of an index to a stamp catalogue; the publisher responded with thanks and a $35.00 prize.

Newspapers. Juloway (XXXIV,3) discusses "The Elementary School Newspaper: Pupil Product or Propaganda Piece?" and warns:

"The school which publishes a paper to impress outsiders usually fails with the pupils who constitute the paper's true audience...Let us forget that they might be used to make us "look good," raise money, train journalists."

Horn (XXXI,4) offers a fact-packed "How-to" for teachers in "The Elementary School Newspaper"; Brookins explains how her kindergarteners published a newspaper (XXXIV,1). Hoffman (XXXIII,5) describes the progress of fifth graders from newspaper to magazine; one issue was typed by the teacher, the next was hand-written by the pupils. Another fifth grade combined a newspaper unit with an inquiry into the life of Albert Einstein, then recently deceased (XXXII,7). Salisbury (XXX,7) lists the varied experiences, excursions, drama, discussions, problem solving, games, cooking, gardening, enjoyed by a sixth grade group learning to produce, correct, and improve a set of papers. in his article, "Children Can Learn to Edit." Beard (XXIX,5) found his sixth graders to be "capable young people" when he taught them editorial writing, a task "a really good resource person can painlessly accomplish in twenty minutes." McCormack (XXVIII,8) tells of "The Weekly Leader" which was edited by eighth grade classes in turn; competition made for "ruthless dropping of poor spellers."

Letters. Nulton (XXXI,1) tells of eight-year-olds entangled in "Charlotte's Web;" an illustrated, spontaneous letter was written to E.B.White. Ware (XXXIV,4) and her second grade children wrote letters back and forth to each other; her fifth grade (XXXV, 5) learned to write business letters by requesting report material. Salisbury's sixth grade (XXXI,3) also experienced functional letter-writing; development of a file collection enabled him to boast, "Already this year we have brought into the room more information than is contained in any textbook." Stegall (XXXIV,4) recounts the story of an eighth grade who wrote to the local draft board to defer a beloved teacher; "good letters get success." Cober (XXXIII, 2) encouraged her junior high students to write to their favorite authors; twenty-one replied and to these was written a thank you letter.

Poetry. The lower grades can enjoy poetry say these resourceful teachers: Render (XXVIII,8) warns against analyzing, shredding, memorizing; Ort (XXXVIII,7) uses large posters to illustrate poems in the manner of a broadside; Gunderson (XXXVII,7) in "All From One Poem" tells of the impact made on seven-year-olds by "Come Little Leaves;" Base (XXXV,5) shows second and third graders how to have "Fun With Poetry;" and Walsh (XXXV,1) reproduces third graders' work in "And the Rains Came." Macagnoni (XXXIII,4) found that the advent of snow in Florida led fourth graders to the writing and

printing of poems and a choral reading. Moroney (XXXIII,3) read poems to a fifth grade: ideas, the urge to write, the climate in which to write, and, most of all, the listening audience are the necessary ingredients for a satisfying experience. Wolgemuth (XXX,8) provided rhymes for the fifth grade that created a Christmas poem for the school program. Cirdon (XXIX,7) raises a question that troubles some teachers: Do we distinguish between rhyme and reason sufficiently? She was careful to look closely at her fifth graders work for that spark of originality which gleams among the trite phrases. Valletutti (XXXVI,6) describes a poetry unit that begins with dramatized incidents which the children turn into pictures; descriptive words then work themselves into poetic expression; public performance follows. Lachmann (XXXIV,4) helped fifth and sixth graders compose a group poem on the subject of Vikings and cites these incidental learnings: history, geography, map study, spelling, reading, writing, dictionary practice, phonics, science and art.

Parker (XXVIII,8) declares that "nobody has ever read a poem until he has read it with his own voice for the pleasure of his own ears." She feels that the method of teaching poetry arises from the situation. Lupo (XXXIII,7) reassures those who doubt the contribution of poetry to the child's development; Lund (XXIX,8) thinks it is important to set children thinking of their own environmental experiences; and Friend (XXXVII,2) recalls the mouse's tale that so amazed Alice in her discussion of a unit approach; she reproduces an original graphic arrangement of a child's poem.

Philosophy. Eleven comments pertinent to teaching theory and practices point to some important problems. Porter (XXXV,6) believes writing "is self-portraiture, a revelation of self" and feels it "far better that someone should say very little, but that little his own, than that he create an illusion of facility by borrowing from others." Strickland (XXXIV,4) points out, on the other hand, that the creator's "new ideas need not be ones no one else has ever thought...(it is enough) that they be new to the (child) and arrived at by him." A Silver Burdett ad (XXIX,7) recites the thought-provoking story of the child who rebelled against a test-activity which required the association of two pieces of cloth, one with a button, one with a button-hole. Her protest: "But, Mother, it doesn't button anything." This surely is applicable to a number of composition activities which "don't button anything." Hatfield (XXXIII,5) is quoted from the NEA Journal; "Teaching has improved, the best is better than any teaching in the past and there is more excellent less poor teaching." Gabel (XXXIV,7) states the dilemma of the sixth grade teacher who feels that

"practical application on the part of the children is of

higher educational value than spending hour after hour memorizing the parts of speech (but is only too aware that) the first year junior high teacher feels that the child was neglected because he doesn't know the parts yet. This is comparable to the first grade teacher who is sure reading should begin only when the child is ready, and the second grade teacher desires, even expects, all of her group to begin in second readers."

The NCTE "CounciLetter" (XXXIV,7) voices a strong complaint:

> "There is a lack of dedication to teaching. The realities of teaching conflict with the individual's reasons for wishing to teach...There is little carry-over from courses of study on paper and workshops into effective classroom teaching. There is no shortage of teachers, only of those wishing to teach. Teachers of English should stop feeling sorry for themselves."

And again the "CounciLetter" (XXXVI,3):

> "Teachers have always known that children learn to write by writing, but the use of commercial workbooks in which children fill blanks is so much easier than evaluating the production of quantities of written material that teachers have yielded to temptation."

"Educational Scene" refers to "seven sins of writing which teachers and educators have to read: 1) pretentious diction, 2) clumsy idiom, 3) dead-end sentences, 4) poor relations, 5) no content, 6) padding, and 7) 'The Big Think'!" (XXXVII,6). This can be construed to refer to writing produced by teachers and editors. This merciless sentence appears in "The Poet, the Child, the Teacher," "Observation shows that every normal child loves poetry until some adult kills that love." (XXXVI,4). A filler (XXXIV,2) quoting from an undated NEA Journal gives these reasons for the opinion "of a large number of principals" that essay contests are undesirable:"They encourage plagiarism, do not contribute to effective learning, and are often backed by pressure groups commercial agencies."

Individualization. Dawson (XXVIII,7) writes in "Language Learning adapted to Learning Pace" that socioeconomic, sex, and age factors should adjust instruction to permit each child to progress at his optimal rate; therefore there is no need for remedial instruction as there is when children are pushed and forced beyond their current capacity to learn." In "Individualizing Reading: A Backward Look" the Twenty-fourth Yearbook of the NSSE (1923) is

praised for the "amazing discernment, acumen, and farsightedness" of its stand for individualization; the fact that current practices are lagging "behind by a quarter-century" is seen as "not too astonishing."

Socialization. Butler (XXVIII,1) tells of the influence "Living Together in the Third Grade" has on the child; his language facility develops as he is stimulated to share with the group. Curry (XXIX,5) points to the teacher's example in enunciation, phrasing, and vocalization as factors influencing pre-school social growth.

Correlation. Daniel (XXXIV,8) shows how "Science Gives Material for Language Arts;" astronomy to poetry, space to a dramatic play, "Twinky, the Star that Fell." Stewart (XXXV,4) correlates Social Studies and Language, teaching paragraph structure and outlining by paraphrasing lists of ideas and information supplied by the children's reading on Columbus (fifth grade). Schmidt (XXVIII, 4) discusses "Language Arts in Core Programs."

Curriculum. The November, 1954, issue contains a presentation of the NCTE Commission on the English Curriculum's "Language Arts for Today's Children."[10]

Studies. It is convenient to present the studies chronologically. LaBrant (XXIX,1) and others specify "Needed Research in Language Expression" soon after Dawson's (XXVIII,3) "Summary of Research Concerning English Usage" which finds that time spent on formal grammar is wasted and recommends, "Only those pupils who actually need instruction on a given item should get it; they should copy read to find and correct own errors; skills should be taught directly as need arises during the day." "Educational Scene" (XXIX,8) reviews Merritt and Harap's "Trends in Production of Teaching Guides:" Of 544 curriculum guides examined, 17% had had classroom trials, 63% were organized in units of work, and nearly half included definite suggestions for meeting individual differences; of the Language Arts Guides, seven of eighty-two showed complete fusion of speaking, listening, reading, writing, and two-thirds stressed functional activities. Crosby's "Factors That Influence Language Growth, Part IV" (XXX,1) discusses the relationship of camp, library, church, radio, and TV experiences to composition. Hildreth (XXXI,1), Townsend (XXXI,2), and Dawson (XXX,4) contribute scholarly discussions of the interrelationships of

[10]"A Program for the Elementary School," Volume II of the NCTE Curriculum Series, Appleton-Century-Crofts, Inc. New York, 1954.

written expression, reading, speech and the Language Arts. Extensive bibliographies accompany each study. Townsend complains:

> "In actual practice individual writing and group writing of stories, poems, and reports of class activities are often tied closely to the vocabulary and content of reading books. But much of the reporting of such classroom projects is purely descriptive in nature and it would be more desirable if more carefully controlled studies could be undertaken."

Martin (XXXII,3) discusses the "first year phase" of a longitudinal study of "Developmental Interrelationships among Language Variables in Children of the First Grade" and states:

> "There was little indication that the first grader who talked well would succeed in reading or that the poor speaker would have difficulty in it. Some children who were able to write well did poorly in both speaking and reading."

Winter (XXXIV,2) continues this study with the second graders and reports that the majority of correlation coefficients were found to indicate a complete or relative independence among the language variables measured.

Edmund (XXXV,4) used 140 randomly selected fifth grade compositions, chosen from public schools in western New York, to compare stories of direct and derived experience. Findings that the latter were more creative prompt this question: "Is it possible we do not help children observe and interpret first-hand experience?" Marcus (XXXVII,6) used nineteen matched pairs of sixth graders to demonstrate the superiority of a functional language program in the production of fluent and correct expression. The April, 1957, issue reported "Language Arts Research, 1956." The 289 studies reviewed (in progress or completed) included 26 on writing, 23 on spelling, 6 on handwriting, 31 on speaking, 13 on listening. The total number of studies dealing with reading was 126. Parke (XXXVI, 2) says that marked progress has been made during the last two decades in teaching six to eight year olds to express their ideas in writing. She surveyed 136 items in reviewing "Composition in the Primary Grades." Burrows (XXXVI,2) gives a bulletin on the progress of the committee working on children's written composition in her introduction to Parke's article. Edmund (XXXVI,7) continues the discussion with a report on the intermediate grades; he cautions, "Careful readers will note that much of the work reported does not meet the criteria for rigorous research." Comparatively little research has been done in creative writing in the intermediate grades. The November, 1959, issue reported on 284 studies in

"Language Arts Research, 1958."

Textbooks. Hatfield (XXXIII,7) said this of four current textbook series (Our English Language, Language For Daily Use, MacMillan English Series, and The Good English Series):

> "The most serious common demerit is unsatisfactory treatment of grammar (too complete!). There is insufficient coverage of voice and bodily expression in speech, and of listening. Even the best are well short of the best these capable authors could and should do."

Therapy. Cooper (XXVIII,1) identifies symbolic writing in second graders' "make-believe stories" and labels three categories of characters used to project feelings: scary or bad (fear, hate), good, wise, strong, beautiful (love and wish-fulfillment), funny, dumb, silly, (laughing, entertainment). Although written about ghosts, witches, wolves, dragons, princesses, superman, clowns, animals that talk, and so on, the stories are seen to be autobiographical and realistic. Ware (XXXVII,1) tells of third grade Ted who was helped to write himself out of social isolation. Parke (XXXIV,1) writes of the schools' responsibilities in the realm of personal relationships in "When Children Write About Their Problems," fifth grade. Fraim (XXXII,4) encourages children's revelatory writing in "Exploring the Minds of Children" and they know their communications will be kept private if they wish it. Bowers (XXVIII, 5) reproduces nine stories by "Ann" who was helped to find an acceptable outlet for her cramped and repressed feelings. Edmund (XXXVII,4) asks, "Do Intermediate Grade Pupils Write about Their Problems?" and answers with a study of 64 pupils in the fifth and sixth grades: "The extent to which writing becomes therapeutic may well be related to the ability of the teacher to be a therapist...(The subject) needs more professional study and less unsubstantiated opinion." Floyd (XXXV,2) believes creative writing to be a key to mental hygiene and stimulates freedom of expression by asking for three wishes. Burrows (XXIX,3) discusses "Writing as Therapy" and presents stories as release, confession, and projection. In "The 1957 World of the English Teacher" McIntosh (XXXV,3) says the English teacher, of all the staff, is in one of the best positions to bring (children's) problems to the surface.

Guidance. "Creative Writing as a Psychological Tool" by Hall (XXXI,1) sets the tone for the nine references to guidance. The age and grade are not specified but one might infer seventh or eighth. He posted topics and allowed discussion to continue according to interest: My Changing Moods for a Day, Why Do People Do Unkind Things? Success in Life, proverbs, and so on. Self-appraisal

was stimulated. Traube (XXVIII,4) in "Personality Development and the English Curriculum" sees the child's personality as one to be developed from its self-centered infancy into its socially responsible, creative, functional maturity. Strickland (XXVIII,4) states, "Building real and vital linkages with life is the essential task of the school." Russell in "Interrelationships of Language Arts and Personality" (XXX,3) discovers that only eight out of 171 studies deal with children's writing; the balance refer to comparative rankings, reading, speech, literature, and school progress. He criticizes the lack of adequate instruments and other difficulties in measuring personality traits of children and adolescents. Furness (XXXII,8) considers personality problems, Bischoff (XXIX, 8) points out that there are times to "let go," that when the child is full of ideas, the teacher's role becomes one of praise and encouragement. Grubnick (XXXIV,3) describes "Creative Expression in the Halloran School" which has an enrollment of 375 in an industrial area, KG to sixth grade.

> "We find that our art education program has changed the behavior pattern of many students and has led to higher levels of conduct and has served to advance their social maturity."

Zelig's sixth grade (XXXVI,3) used the film "We Are All Brothers" in a mixed culture group found in the lowest of four sixth grade classes; a directed program of talks by adults, discussion, and book reports culminated in a final composition on the learnings. Burrows (XXVIII,4) warns that the breath of creative expression is easy to stifle in "Children's Writing and Children's Growth" and that the child can express his true self through all the media at his disposal.

Child Development. Lodge (XXX,2) briefly discusses the developmental characteristics of childhood related to the language arts curriculum in a grammar-oriented statement of task difficulties. Hilton (XXX,4) observes that there is no final certainty as to the right or proper time, or level, at which to teach many of the language skills; progress records are valuable but the teaching of these skills must not be divorced from guidance in ethical values. In his eyes, the evidence available suggests that the schools today are not really doing much better than the schools of several decades past. Herrick and Leary (XXX,6) summarize home and school practices which affect the child's language development.

Democracy. "An Experiment with Democracy in Action" is the account of the attempt to control the selection of editor of a school paper. The learnings in parliamentary procedure, policy, communication, and group action were commendable. Mazurkiewicz (XXXII,2).

NUMBERS OF REFERENCES TO COMPOSITION LISTED BY SELECTED CATEGORIES AND BY VOLUMES (1924 to 1933)

	I	II	III	IV	V	VI	VII	VIII	IX	X	TOTAL
Oral	1	8	1	3							13
Written			2	3	1	5	2		1	3	17
Vocabulary				1	3		1	1			6
Mechanics	2	1	2	3	4	2	3	5		2	24
Scales	2	2	4	1	3	1					13
Activities	2	10	5	2	6	5	7	1	1	2	41
Newspapers		4	1	2	1		1		1		10
Letters		1	1			1	2			2	7
Poetry		1	1			1		6		1	10
Individualization		2			1		1		1		5
Socialization			1								1
Citizenship								1	2		3
Philosophy	1	1	2	1	2	1	5	5	2	3	23
Correlation	4	1	1		1	1		1	1	1	11
Curriculum	1	2			1			6	1	1	12
Studies	2	3				3	1			4	13
Textbooks	1	1			4		3	1	3	1	14
Therapy											
Guidance											
Child Development											
Democracy											
REFERENCES:	16	37	21	16	27	20	26;	27	13	20	223

TOTAL NUMBER OF REFERENCES: 223

NUMBER OF PAGES:	280	376	338	316	318	286	262	258	278	270	

TOTAL NUMBER OF PAGES: 2,702 SPACE RATIO: 1 to 12

NUMBERS OF REFERENCES TO COMPOSITION LISTED BY SELECTED CATEGORIES AND BY VOLUMES (1940 to 1945)

	XVII	XVIII	XIX	XX	XXI	XXII	TOTAL
Oral			1			1	2
Written	2	1	3	5		4	15
Vocabulary							
Mechanics	2	2	2		3	2	11
Scales	2	1	1				4
Activities	2		2	2	1		7
Newspapers	3		1	1		1	6
Letters	1	3	1		5		10
Poetry	1			2	1		4
Individualization							
Socialization				1			1
Citizenship	1	1					2
Philosophy	5	1	2	1	1		10
Correlation			1				1
Curriculum	1	2	1		1		5
Studies	1	3	2		1		7
Textbooks	1			1			2
Therapy					2		2
Guidance	1						1
Child Development		2					2
Democracy		1	1	1	1		4
REFERENCES:	23	17	18	14	16	8	96
NUMBER OF PAGES:	334	318	308	344	320	348	

TOTAL NUMBER OF REFERENCES: 96 OF PAGES: 1,972 SPACE RATIO: 1 to 20

NUMBERS OF REFERENCES TO COMPOSITION LISTED BY SELECTED CATEGORIES AND BY VOLUMES (1951 to 1960)

	XXVIII	XXIX	XXX	XXXI	XXXII	XXXIII	XXXIV	XXXV	XXXVI	XXXVII	TOTAL
Oral											
Written	3	5	9	7	6	10	6	4	2	5	56
Vocabulary	1	1	2						1		5
Mechanics		4	6	6	6	4	1	1	2	6	36
Scales										1	1
Activities	3	2	2		3	3	4	3	1	1	22
Newspapers	1	1	1	1	1	1	2				8
Letters				2		1	2	1			6
Poetry	3	2				2	1	2	1	2	13
Individualization	1								1		2
Socialization	1	1									2
Citizenship											
Philosophy						1	4	2	2	2	11
Correlation	1						1	1			3
Curriculum				1							1
Studies	1	2	1	3	1		2	1	4	1	16
Textbooks						1					1
Therapy	2	1			1		1	1		2	8
Guidance	3	1	1	1	1		1		1		9
Child Development			3								3
Democracy					1						1
REFERENCES:	20	20	25	21	20	23	24	16	15	20	204
NUMBER OF PAGES:	512	512	536	528	565	552	587	572	604	580	

TOTAL NUMBER OF REFERENCES: 204 OF PAGES: 5,548 SPACE RATIO: 1 to 27

COMPARISON OF REFERENCES TO SELECTED CATEGORIES OF COMPOSITION IN 1924 TO 1933, 1940 TO 1945, AND 1951 TO 1960

	1924-33	1940-45	1951-60	TOTAL
Oral	13	2		15
Written	17	15	56	88
Vocabulary	6		5	11
Mechanics	24	11	36	71
Scales	13	4	1	18
Activities	41	7	22	70
Newspapers	10	6	8	24
Letters	7	10	6	23
Poetry	10	4	13	27
Individualization	5		2	7
Socialization	1	1	2	4
Citizenship	3	2		5
Philosophy	23	10	11	44
Correlation	11	1	3	15
Curriculum	12	5	1	18
Studies	13	7	16	36
Textbooks	14	2	1	17
Therapy		2	8	10
Guidance		1	9	10
Child Development		2	3	5
Democracy		4	1	5
TOTALS:	223	96	204	523

TOTAL NUMBER OF PAGES: 10,222 SPACE RATIO: 1 to 20

NUMBERS OF REFERENCES TO COMPOSITION WHICH MENTION SPECIFIC GRADE

	1st	2nd	3rd	4th	5th	6th	7th	8th
I		1	1	1	1	1		
II	3	2	2		1	3	3	3
III	1	1	2	2	2	5		3
IV				3	2	2	1	3
V			1	1	1	1	1	
VI		2			1		1	
VII					1	2	3	2
VIII	1	3	3 3	4	3	3	1	1
IX					2	2		2
X			2	1	1	1		1
TOTAL	5	9	11	12	15	20	10	15
XVII				2		2		
XVIII					1	2	1	
XIX				1	2	4	2	2
XX		1			3	2		
XXI	1		1	1	1	1		2
XXII			1		2	1		
TOTAL	1	1	2	4	9	12	3	4
XXVIII		1	3					
XXIX	1				1	1		
XXX			1		1	5	1	
XXXI					1	5	1	
XXXII	2	1	1		2			
XXXIII	2		2	2	4	2		
XXXIV	2	4	1		1	1	1	1
XXXV		1	2		2	1		
XXXVI	1		1		1	1		
XXXVII		1	1	3	1	3		1
TOTAL	8	8	12	5	14	19	3	2

TOTALS BY GRADE	1st	2nd	3rd	4th	5th	6th	7th	8th
FOR ALL VOLUMES:	14	18	25	21	38	51	16	21

TOTAL: 204

V.

"A school is a workshop in which humanity is molded."

"V. We learn the unknown only through the known.

XXII. You will teach in vain one who is uninterested, unless you first make him eager for learning.

XLII. We can best demonstrate how to do a thing by doing it.

LXXXV. We should observe everything with as many senses as possible.

CXXXVI. In every art there should be more practice than theory.

CXLV. The teacher should stoop to the level of the pupil and assist his power of comprehension in every way possible.

CLXVIII. The teacher should never be morose in the discharge of his duties but should perform all of them with paternal kindness.

CLXXII. Let everything be learned for use.

CLXXXVI. Every pupil should also acquire the habit of acting as a teacher.

CLXXXVII. Everything that is to constitute any part of the method of languages must conform to these didactic principles."

(Lingarum methodus novissima, Comenius, 1649.)[10]

The general characteristics of the references for the first period surveyed (see table for the years 1924 to 1933) are an equal emphasis on the importance of oral and written composition, concern for the teaching of mechanics and for the judgment of composition, the stimulation of writing by class activities, and an awareness of the need for subject correlation and curriculum integration. (Note that textbook references will not be compared and that these references distort the space ratios somewhat.)

[10]Jelinek, Vladimir. The Analytic Didactic of Comenius, University of Chicago Press, 1953.

In the war years (see table for the years 1940 to 1945) as in the preceding period, roughly half of the references are descriptions of classroom procedures. However, oral composition declines, letter-writing is more frequent, and new concerns for perconality and child development and the values of democracy become evident. Individualizing instruction is conspicuously absent.

From 1951 to 1960 (see table) almost three-fourths of the references deal with practical classroom applications of teaching theory. New interest in research is revealed, the therapeutic value of creative writing gains a respectable hold, and child guidance is a frequently announced aim of the classroom teacher. An attempt to grade composition is seen as rather a tricky practice and curriculum specifications are equally difficult to formulate in this period. Written composition receives the most attention, oral none, with poetry especially emphasized.

Comparisons among the three periods must be made in the context of rapid gains in the school population and a corresponding diminution of the supply of properly qualified instructors. In the last period alone the school enrollment rose 47% and the expenses rose from five to fifteen billion dollars. The past thirty-five years have seen radical changes in the means by which foodstuffs are distributed to the public, while education is still dispensed in the traditional manner. The public, however, has been lacking the "hunger motivation" and therefore has not yet dealt efficiently with the serious problems generated by mushrooming school systems, unusual tax facilities, the trend toward consolidation of rural schools, and the high mobility of both student body and teaching staff. A further comment is needed to explain the absence of seventh and eighth grade mentions from the pages of the magazine. Since 1915 there has been a tendency for the Junior High Schools to become isolated in a departmentalized curriculum; this accounts for the relative infrequency of appearance (see table of grade position).

The comparison table shows plainly that prograssively fewer pages are devoted to the concerns of composition (as represented by a total number of references in the selected categories) through the years examined. Since quality is more significant than quantity in this case, such a generalization may or may not have importance. The question remains: to what other aspects of the language arts are the pages of Elementary English more enthusiastically devoted?

The predominance of first-person accounts of classroom activites invites these comments. Many of the experiences take place

in a laboratory schools, where a certain type of motivation on the part of all concerned is more than a possibility; parent, pupil, student teacher and teaching supervisor. Some of the achievements recounted are similar to the agility and economy of the Volkswagen (when it triumphantly "beats" the traffic); the crucial issues are vehicle safety and options as to other means of transportation. The teacher's triumph is also one of experienced-trained judgment of optimal situation, all too often.

The many pages devoted to reviews and descriptions of published and unpublished research open them to the necessary criticism of methodology, triviality, and inconclusiveness. The phrase "remains to be determined" is most commonly the "end" of the topic discussed.

Notable for its absence in the material surveyed is any real attempt to deal with sex differences; in a society which forces a general inferiority on the femals and creates a stereotype of maleness that is all but impossible to maintain, even if achieved, this omission is unfortunate.

Finally, there is a covert regard in some of the presentations for the "hidden curriculum" : the teacher's or the school's expectations, the expediencies dictated by routine, convenience, or poor economy of time and equipment. The solution of some such difficulty is described as a triumph of the grade book, the achievement test, or an autocratic superintendent.

The majority of project descriptions are convincing proof, on the other hand, that individual needs are being met in the group activities planned for writing and composition work. The competent teacher uses "point of sale" psychology, understanding the value of the words "you", "new", and "free" as well as any ad-writer. Varying expectations and adjusting methods to meet the children's differing levels appears in these articles to be a well-understood approach. And the practical nature of many enterprises meets the rule of interest as well as as any Boy Scout Camp-Out. Teacher-pupil planning sessions <u>are</u> language sessions. The survey makes evident the present trend toward unification of the arts of spaeking, listening, reading, and writing as presented in teacher training courses. It is an obligation of the classroom teacher, however, to face the structures of the textbook, the time slot, and the report card and do with one hand a job that is undone by the other; serving both masters forces compromises. The outlook is not encouraging and the hopeful dependence on the "creative, dedicated" brand of teacher to right a small percentage of the gross wrong inflicted by inadequate attention to curriculum planning is unrealistic.

Despite the carte blanche given English teachers by modern linguistics, the textbook in the classooom will still impel the ordinary teacher to "waste time" teaching A students what they already know, having breathed it in with their baby formulas, and teaching D students that they hate language lessons; if the grammar lesson is in the book, it is very likely to get "taught."

If the teacher could dispense with the textbook, do away with grades, teach only what is useful, and pass the time with her students enjoyably, setting always an example of correctness, but never correcting, could the teacher then, with all the means of twentieth-century knowledge at his command, give a child the education available to a certain Roman schoolboy ninteen hundred years ago?

Perhaps the answer will be found in the pages of Elementary English magazine in the decades to come.

APPENDIX

RECORDING THE REFERENCES

More than ten thousand pages of Elementary English magazine were examined and recorded in abbreviated form on 5" by 8" index cards numbered for volume and issue. All titles were listed, including departments, special features, announcements, letters, editorials, and advertisements.

References to composition were credited and quoted verbatim in every case. References to oral and written composition, creative writing, writing for school publications, letter writing, poetry, and all the mechanics of composition were deemed references to composition.

The 523 references were assigned to one of twenty-one categories. These were suggested by the varied presentations and by the differing emphases on the aims, the methods, and the content of composition teaching in the elementary school; as such, they are intended solely to facilitate responsible handling of a mass of information.

Most of the material assigned to the first nine categories (Table I) is comprised of reports of classroom teaching experiences. But offerings gleaned from editorials, textbooks, research studies, and curriculum outlines are included wherever the emphasis is clearly central to one of these topics.

Material assigned to the remaining categores also includes teacher reportage; in its bulk, however, this body of references is generally representative of educationist theory and planning.

Difficult to classfy material is so identified in the study descriptions.

Oral Composition: Planned recitations, organized for form and content, given for entertainment, reportage, or debate.

Written Composition: Any written produce, assigned, voluntary, or in any way induced, which is used by the teacher to evaluate pupil progress in the language arts.

Vocabulary: Word usage and word meaning when stressed for the purpose of inducing progress in the language arts.

Mechanics: Punctuation, capitalization, homonyms, synonyms, homographs, grammar, linguistics, and matters of form in execution, generally.

Scales: Evaluation of composition by grading, making of standards, or rating in any given set of norms.

Activities: All teacher-created situations designed to induce behaviors associated with composition; a broad category.

Newspapers: All activities associated with school publications partly or entirely dependent on the participation of students and their written compositions.

Letters: All activities associated with receiving and sending notices, invitations, requests, purchase orders, inquiries, complaints, apologies, and expressions of appreciation and friendship.

Poetry: All activities associated with appreciation of poetry, including rhythm, sound, and other stimulation of the senses and imagination, designed to encourage oral and written poetry.

Individualization: Specific reference to the concept of "individualization" in teaching any phase of composition.

Socialization: Specific reference to the concept of "socialization" in teaching any phase of composition.

Citizenship: Specific mention of "citizenship" as an aim in teaching any phase of composition.

Philosophy: The expression, without specific reference to classroom activities in teaching composition, of opinions concerning the aims, method, or content of language arts programs; a broad category.

Correlation: Specific mention of inter-relationships of any phase of teaching composition and the teaching of other subjects in the classroom program; horizontal planning.

Curriculum: Specific mention of articulation of grade level expectations; vertical planning.

Studies: Experimental studies, reviews of research which concern any phase of teaching composition.

Textbooks: Reviews and criticisms, excerpts from advertisements for textbooks and textbook series which refer to composition.

Therapy: Specific reference to personality abnormalities in children as being revealed and ameliorated in the practice of

written composition; psychology of personality.

Guidance: Specific reference to directing and influencing child behavior through written composition; psychology of guidance and counseling.

Child Development: Specific reference to patterns of growth and readiness for achievement in tasks related to oral and written composition; developmental psychology.

Democracy: Specific mention of "democracy" in the definition of aims in teaching composition.

Two additional categories suggested themselves: inter-culture and retardation. These references have been absorbed into other categories since they appear to manifest only the results of increased, rather than variant, teacher efforts.

The writer wishes it understood that these assignments have only one validity. The principle of selection demands merely that a presentation, or serial part of a presentation, convey, as read, some element of information relevant to the teaching of English composition in the elementary school.

Gaining access to a complete set of Elementary English presented certain difficulties which should be noted here. Volumes I through X were examined at Judd Hall, University of Chicago. Volumes XVII through XXII were examined at Deering Library, Northwestern University. This collection is complete from Volume XIII; preceding volumes are incomplete or unacquired. Volumes XXVIII through XXXXVII were examined at Barat College, Lake Forest. These were bound without advertising matter. Arbitrary binding practices deprive the reviewer of bases for consistency in findings. Only occasionally were covers bound in, and errors in page sequence could not with certainty be attributed to the printer or to the binder.

A HISTORY OF ELEMENTARY ENGLISH

"The Review is published as a clearing house for teachers of English in the elementary schools of the United States and for others interested in their problems. Its establishment is a cooperative undertaking to offer:

Information concerning progressive ideas in the field of his teaching.

A more comprehensive acquaintance with children's literature.

Classroom helps based upon sound educational principles.

Reports on experimental studies presented in a form to be of value to him in making similar or related experiments.

"Subscribers are encouraged to write the editor asking specifically for what they desire."

The first issue of this magazine was published by Caspar Carl Certain in March, 1924, under the name The Elementary English Review in Detroit, Michigan. The credo reproduced above betrays the editor's concern that the National Council of Teachers of English, then eleven years old, leaned too heavily in the direction of secondary education. This magazine, for some years largely a labor of love, was an attempt to remedy the neglect of elementary school interests.

Seven issues were published the first year. The format was medium octavo (20 cm.), double column, illustrated, and paper bound. Advertisements of local hotels, department stores, banks, and a piano firm evidence the support given Mr. Certain. Publication of ten issues a year, September through June, was maintained until 1935 (Volume XII) when the varying length of the school years throughout the nation indicated the wisdom of eliminating the first and final issues. Numbers one through five are published from January through May and numbers six to eight from October to December, unlike Instructor magazine, whose issues match the school year. The December number was provided with an index listing author, title, and subject; the subject index was discontinued in 1941 (Volume 18), regrettably.

Seventeen distinguished names appeared on the Advisory Board of the early issues and the contents drew noticeably on course papers written for summer sessions at teacher training institutions, e.g., W.W. Hatfield at Chicago Normal College and Sterling A.Leonard at the University of Wisconsin. A geographical cast is apparent; few east or west coast states are represented in the author credits. That the magazine was well received may be inferred

from the requests for back issues that soon began to appear in its pages; later attempts to complete library files valued missing numbers as high as ten dollars. In its sixth year of publication (1929) The Elementary English Review became an official organ of the NCTE; this announcement was made in the October, 1929 issue.

The first six years effectively consolidated an editorial policy which claimed that:

> "The Review is devoted exclusively to the teaching of English in the Elementary School with emphasis on the social well-being of children (I) as influenced by the study of literature, silent reading, oral reading, dramatics, composition, grammar, and spelling; (II) as conditioned by the school library, standard texts, scientific procedures for experimental teaching, and a more effective organization of Elementary Teachers of English.
>
> "Outstanding features of The Review are articles by educational authorities, classroom teachers, writers, illustrators, bibliographies, reviews, abstracts, professional news items, courses of study, tests and teaching procedures, et cetera."

There regularly appeared these departments: "Reviews and Abstracts," "From the Periodicals," "Among the Publishers," "Shop Talk," and "Editorial." The editorial was C.C.Certain's contribution and the tool with which he underlined, tied together, and restated elements furthering the magazine's aims. Appealing choices from poetry were used as space-fillers and the pages were well proofed. Subscriptions rose from $2.00 to $2.50 the third year, the year in which the Winnetka Reading list was published (Volume III, No. 4) and thereby put the magazine on the librarian's map. The Review no longer needed to tout itself in half-page ads promising discounts; in the March, 1928, issue letters of praise and gratitude were published under the heading "Editorial Compensation," a phrase of more truth than the readers could guess.

In the Depression Years the issues were slimmer and the hotel ads appeared again but Certain was getting his messages across in his editorials: "Professionalism and Ethics" (VIII,5), pleas for more adequate representation of the elementary school on the governing board of the NCTE (VIII,9,10). "Are Teachers Beginning to Think?" (IX,6), "Re-Alignment in Character Education" (IX,9). Children's Book Week, Book Awards, Christmas Book Lists, and book reviews began to require more and more space and the established policy of issuing special numbers, e.g., Volume III, Number 6,

June, 1926, was styled "A Children's Book Number," and publishing news of special articles and numbers to come brought The Review to relative maturity.

In October, 1940, Certain wrote, "If the past few years have proved anything, it is that people can be shaped into almost anything an educator wishes!" And he titled his last editorial, published a short time before his death on December 18, 1940, at the age of 55, "How Can We Regain Our Moorings?" A brief obituary (XVIII,1) referred to him as "a valiant soldier in a great cause."

Julia Lockwood Certain continued editing her husband's magazine until November, 1940, when John J. DeBoer began a twenty-year editorship with a Special Research Issue.

DeBoer continued the policy of giving editorial support to articles and began, as well, a short-lived essay department "Issues and Reflections." "Council News and Comment," "Educational Scene," "Reviews and Criticism," and editor's forewords became regular features. The influences of the war, comic books, and radio were prominent. In 1947 the January issue was published in crown octavo (pocketbook) and the name was Elementary English, subtitled "a magazine of the language arts." The name remained but the size, after two years, was returned to the original.

In 1951, the magazine was $3.50 a year, and the present editor, William A. Jenkins, was by-lining "Educational Scene," a department which now seemed like a clipping service for items of interest to teachers of elementary English and which sometimes ran five and six pages. The advent of television necessitated coverage and "Look and Listen" began to review recordings, radio and television programming, and films. "Reviews and Criticisms," which had run up to twelve pages, split into "Professional Publications" and "Books for Children." And in the December, 1951, issue Edward L. Anderson set about answering questions in "Current English Forum" where he was to enlighten the teachers of traditional grammar for three years.

In 1952 there was inaugurated a series of articles on authors and illustrators of children's books. This was not, of course, a novelty since Volume I, Number 1, had featured Hugh Lofting, the creator of "Dr. Dolittle." "Look and Listen" disappeared in 1953; the Guest Editorial began to appear. "By Way of Introduction...," designed to enlarge the author credits, also forecast coming features. 1954 saw the first of an annual series of research summaries, a freer use of photographs and cuts, a spasmodic "Question Box," and a new contribution of the NCTE, "The CounciLetter" (sic). The

last two departments named appeared in the October, 1954, issue which, embarrassingly, was numbered 10 instead of 6.

May Hill Arbuthnot, who had been reviewing children's books, was joined by Margaret May Clark in October, 1954, and there seemed to be a good deal of waste space in that growing feature: too many cuts, too detailed reviews, and generally too much white space. The 1955 issues were galvanized by the Flesch controversy but in 1956 there was still room for occasional fillers on student work, classic poetry selections having not been seen since Certain's editorship. "Windows on the World," edited by Patrick Hazard, took over the T-V news that had been handled by "Educational Scene" and in that issue, two by-line photographs were switched out of order. Editorial competence was further shadowed in 1957 when an article on writing a group poem was twice published (in successive issues, XXXIV,4,5).

A series of articles on pioneers in reading began in the last issue cited and Iris Vinton took over the responsibilities of "Windows on the World" in October, the same issue that gave "CouncilLetter" fourteen pages. In 1958 Louise Hovde Mortenson was given opportunity to distill a lifetime of teaching experience in "The Idea Inventory." The May, 1958, issue repeated a previously published filler item and in October of that year Mabel F. Alstetter replaced Mrs. Arbuthnot in "Books for Children" which was regularly running ten to fourteen pages. The November issue published one of DeBoer's infrequent editorials, "Violence in Children's Books," and the NCTE announced its European Tour for eight weeks at $1,285.. This becomes an interesting commentary when the February, 1926, ad for a "personally conducted tour to Europe, 36 days, $365.00" is compared.

But the subscription cry, "Fifty by Sixty," had been answered in 1958; Elementary English now had 50,000 subscribers (if not readers). And the NCTE now owned three magazines devoted to the teaching of English. The January issue announced a price increase to $4.00 and called itself Volume XXXXI when it really was only XXXVI! The 1959 October issue was dressed up with new cuts printed on new paperstock and in November Alice Sankey's by-line was under "Windows on the World." The February, 1960, issue introduced Thomas Wetmore's able successor to "Current English Forum," a department named simply "The English Language." And in March, a list of the major events of the Fifties did not include a reference to "Sputnik." 1960 is the fiftieth anniversary of the NCTE, the year DeBoer published his "The Teaching of Reading,"[1] the year "Idea Inventory" offered an excellent essay on dictionaries but betrayed no awareness of the impending publication of a third edition of the Webster's

New International Unabridged, and the year one issue contained twenty-two pages of advertisements, wholly publishers (XXXVII,6).

William A. Jenkins assumed direction of the magazine in May, 1961, and the annual page count exceeded 600. The most recent issue examined (XLIII,3) reveals some face-lifting: "By Way of Introduction..." is gone and the character of "Educational Scene" has changed: it has guest editors and is essay-styled. Explanations of the English language to English teachers have been dropped once more. It is with resignation that articles entitled "Needed Research in..." are still encountered but "A Summary of Investigations in..." is welcome. The dispersal of lengthy bibliographies by interlineation of the text is an acceptable innovation; "CouncilLetter" can almost be forgiven. Subscriptions are now $5.00 (for issues from XXXXIII or XLIII).

A student of the history of Elementary English magazine (the Dewey decimal classification is 420.5, E38) will be encouraged to hope that its "great cause" will continue to merit the "valiant support" of its editors, contributors, and subscribers. The social well-being of future generations depends upon such support.

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1 DeBoer, J. J. and Martha Dallmann. The Teaching of Reading, Holt, Rinehart, and Winston, Inc. New York, 1960. Revised Edition, 1964.

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