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ABSTRACT

This annual publication lists and reviews books concerning teaching principles and practice, source books and course books, mass media, composition--writing--rhetoric, language and oral work, poetry, prose, drama, criticism, the retarded reader, and the migrant child. (LL)

1973 A.A.T.E. GUIDE TO ENGLISH BOOKS

A.A.T.E.
GUIDE TO ENGLISH BOOKS
1973

Edited by Ken Watson

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EDITOR'S NOTE

Except where otherwise indicated, suggestions regarding the level at which books can be used are given in terms of the school situation in New South Wales and Victoria, where First Form is the equivalent of Grade 7 in Queensland and South Australia. The prices given are those recommended by the publishers. Naturally, the judgments expressed are those of the contributors, and do not necessarily reflect the views of the A.A.T.E.

I should like to acknowledge the very great assistance given to me by Mrs Heather Haughton, Secretary of the A.A.T.E., Mrs Joyce Moore, Business Secretary of the E.T.A. of N.S.W., and Mr Bob Walshe. I am also grateful to the editors of *Idiom* and *E.T.A. Newsletter* for permission to reprint reviews. Finally, my thanks go to the reviewers, whose names appear at the back of the *Guide*.

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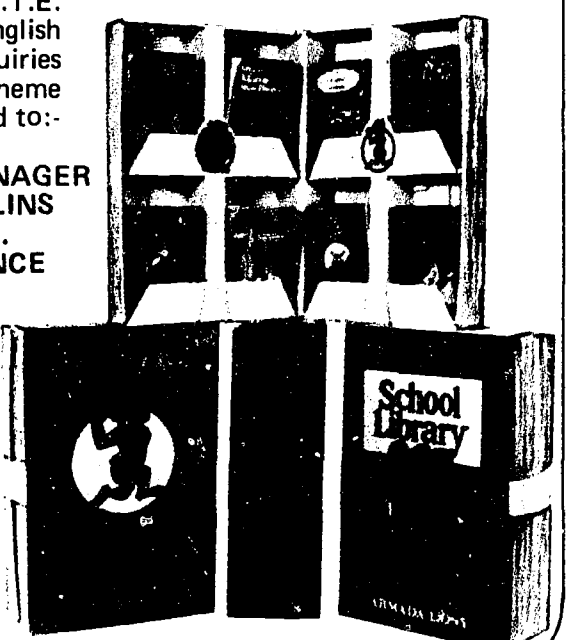

Collins
AUSTRALIA

TEACHING PRINCIPLES AND PRACTICE

The Teaching of English in Schools, 1900-1970 by David Shayer (Routledge and Kegan Paul) London, 1972, 206 pp, Hard cover, $7.20.

New Design in the Teaching of English by Mary Colombo Rodgers (International Textbook Company) Scranton, Penn., 1968, 184 pp, Hard cover, $8.80.

Issues in Teaching English by Tony Delves (Melbourne University Press) Melb., 1972, 100 pp, P'back, $3.00.

English in the Middle Years by Peter Armistead (Blackwell & Mott) Oxford, 1972, 195 pp, P'back, $3.90.

English and Reading in a Changing World ed. E. L. Evertts (National Council of Teachers of English) Urbana, Ill., 1972, 170 pp, P'back, $3.60. (Obtainable through English Teachers' Assoc. of N.S.W.)

Patterns of Language by Leslie Stratta, John Dixon and Andrew Wilkinson (Heinemann Educational Books) London and Melbourne, 1973, 240 pp, P'back, $4.80.

General books on English are getting better and better. In place of woolly theory and rule-of-thumb practice there is emerging the kind of knowledge which marks a profession.

No less a claim is made in Shayer's *The Teaching of English in Schools, 1900-1970*. Shayer traces British school English from confusion at the beginning of the century to relative but incomplete clarity and assurance now. He gives due attention to the few enlightened voices crying in the wilderness of the first few decades of the century, to be heeded somewhat in the twenties but rejected in the devastating reaction of the thirties. From the forties onwards a 'new English', part resurrection and part creation, emerges. Shayer's work is scholarly yet light of touch, tolerant and sceptical. Although Australian English no doubt has had a somewhat different history, there is sufficient relevance in this book to prompt a hearty recommendation to all readers.

Shayer expresses doubts about some kinds of 'new English', and there is plenty of evidence that it can take superficial and strident forms. *New Design in the Teaching of English* has taken some years to reach us, but is well worth noting as a document reflecting the American quest for rigour and system in the post-Sputnik, pre-Dartmouth era. It is a 'model' of a Kindergarten-to-Ph.D. English curriculum, with the subject conceived as half 'science' or systematised knowledge, and half 'art' or skill; a sort of 'pure-and-applied' distinction. Literary criticism is interestingly but without explicit reason placed in the 'science' half. Precisely 18 sub-components such as literary criticism are identified, on the grounds that a group of American teachers thought they covered the subject. The segments are mapped on a pie-chart, up from which spirals a schematic curriculum with exactly 22 twists; one per annum. There are held to be exactly ten types of English lessons that can be given at any stage. One may well agree that English is many-faceted, that it probably involves a finite array of types of activity, and calls for balance and [illegible]ity. But the analysis presented in *New Design* is not at all helpful

on the crucial questions of what the 'parts' of English may really be, and how we would identify them; how they are related to one another, to English as a whole, and to life beyond formal classroom instruction; or what the actual developmental or instructional sequences are. The book is entirely abstract and schematic. There is nothing like a line of poetry or a healthy doubt in it. Those who may be amused at the vision of English as a bedspring standing in a sliced apple pie may get some enjoyment out of this book, but anyone looking for a systematisation would do far better to read Moffett's *K-13* volume, reviewed in 1971. Moffett at least wrestles with English as a humanity, and does not dogmatically assume that formal instruction in grammars and the like is A Good Thing.

Tony Delves' book is an excellent outline of current thinking about English. For the well informed it is a resumé of issues, personally but not at all narrowly approached. For the less informed—say, beginning students, teachers out of touch with recent developments, teachers of subjects other than English—it would be hard to find a better introduction. The contrast with *New Design* could not be greater, not least of Delves' candour, wit and humour.

Armistead's book is addressed to teachers of the upper primary and lower secondary grades, who feel 'anxious . . . inadequate . . .uncertain' in their teaching of English. Based on continuing work with a large number of teachers in Southampton, the book purports to offer 'a straightforward approach which is simple and practical, and which makes a pattern of the often diverse items which occur in English teaching'. The starting-point is that language is learnt by use, and the result is a monument to common sense. In summary, 'there are four activities in English work—*speaking*, *listening*, *reading* and *writing* . . . there are four elements in what is conveyed through language—*content*, *feeling*, *language* and *form* . . . each activity can be related to the others . . . each element can be related to the others . . . the activities and the elements can be related to each other, and . . . the best way of doing so is to establish a focal topic.' Obviously there is no news in this for well-informed, confident teachers of English, but the book is well designed to clarify the thinking and build up the confidence of the unsure. It develops its ideas steadily, always in terms of classroom practice, and with plenty of further common sense on letting children grow instead of trying to force them on; starting-points and sequences; standards and other perennial problems. Thoroughly recommended for its intended audience.

English and Reading in a Changing World is a collection of papers by various hands, English and American, given at a series of conferences of 'state supervisors of English' in the U.S.A. It is very much an offshoot of Dartmouth, and deals with the problems of how desirable change is to be implemented. Points of view differ, but there is a common questioning of assumptions 'old' and 'new', though mostly the former. The pieces are grouped under the headings: 1. The Role of Language in Promoting Individualism, 2. Traditional and Innovative Approaches, 3. Current Theories and Practices, 4. The Role of the Teacher. The

most disquieting thing about this book is the sense it gives of practice lagging far behind well-established theory.

The last three books are largely works of consolidation. *Patterns of Language* is a work of consolidation and advance. It takes an expected stand for English as concerned with language in its authentic human uses, which go deep into personality and culture. It sees children *and* their teachers learning through using language authentically, with all the observation, thought and feeling they can bring to it. The authors develop a consistent account of English from this point of view, with care not to overstate their case, which is of course all the more convincing as a result. While drawing upon impressive scholarship, the book focuses sharply upon particular examples of real live people actually using their language. This is the essential advance, and contrasts strongly with the abstract, dehumanised vision of *New Design*. The authors pay as much attention to examples of a child's talking or a teacher's writing as would be paid in a close reading of a literary text, and the result is very rewarding. The book draws particularly upon a series of well-conceived workshops for English teachers, in which their own creative writing, discussion and drama were given as much scope as thinking about children's. There is an introduction on words and experiences, followed by chapters on literature and interpretation (not only 'literary' interpretation); extended projects and thematic work; language and experience; classroom interaction; and the English teacher (including the functioning of an English department and the in-service needs of teachers). The appendices include a particularly sensible discussion of 'marking' English, and a convincing plea for the creative use of English even when it is being learnt as a second language. Based on African experience, this reinforces the Papua New Guinea section of *My Machine Makes Rainbows*, reviewed last year. For its sensitive interrelationship of theory and practice this is the book of the year, and perhaps the best for many.

With the exception noted, there is a maturity and poise in these books, an impressive attempt to see things as a whole, to admit tentativeness and tolerate differences. The books confirm Shayer's view that though the millenium has not arrived, there has been a genuine advance at last in the principles and practice of English teaching.—G.L.

English in Australia Now by David Holbrook (Cambridge) London, 1973, 248 pp, P'back, $4.90.

David Holbrook came to Australia for five months in 1970. V.A.T.E., the Nuffield Foundation, the British Council and Cambridge University Press dug into their coffers to make Holbrook's trip possible, and who could complain with backers such as these? Into the Australian situation then, 'barbarous, grim, hopeless and derelict . . . where schools are decrepit and primitively equipped' (Holbrook's own words), came the man whose *English for Maturity* did perhaps more for English teaching the last twenty years than any other single book. Teachers had high hopes of this visit and of the book that would inevitably follow.

Teachers will be, however, bitterly disappointed. The author's sampling of schools is skewed in the direction of the 'barbarous . . . and derelict'.

Many of us feel there is much more oasis-green in our cultural desert; I think, for instance, of the imaginative, gay and yet rigorous work done in the junior secondary forms of the schools my own children attend. No one would deny that Australia has many depressed schools, but they do not constitute the whole picture. Even more disappointing, however, is the fact that in this account the author has done little more than go over ground he has already treated in his earlier books.

Holbrook writes about the problems of judging achievement in creative work, the pop-culture, English teaching as therapy, the special problem of the migrant child, the training of teachers. He makes 25 + 10 recommendations, all of which have been made before by local writers.

There are, as always in Holbrook's work, some good things said; he complains, for instance, that 'Australian student teachers and practising teachers [are] by no means well enough equipped to discuss prose and poetry' and he is right. But the good grains are hard to find under all the chaff.—I.V.H.

English and Its Assessment by Jillian Maling Keepes and Bernard Rechter (Australian Council for Educational Research) Melbourne, 1973, 165 pp, P'back, n.p.

The A.C.E.R. and the English Standing Committee of the Victorian Universities Examination Board have jointly made an evaluation of a major English course and examination. The 1969 English Expression course consisted of 'Composition', 'Clear Thinking' and 'Comprehension', and in the year in question was allied with the reading of a number of texts related to a common theme. The subject was (and in modified form, still is) compulsory for matriculation, and quite distinct from the optional subject of Literature. The examination was marked on a 'pass-fail' system rather than being graded, with examiners working at home.

The study contains eleven chapters, each carefully investigating some aspect of the course. A few examples of findings may indicate something of the scope of the work. A mark-remark study produced a correlation of 0.76 on the whole paper, which was deemed to be much open to improvement by multiple and corporate marking with various controls. A 'trial' and the actual examination yielded a correlation of only 0.43. Question intercorrelations were around 0.3-0.4, improving by 0.1 when both mark and remark were counted. Teacher predictions were such that 10 per cent of their estimated 'passes' failed, and 55 per cent of their 'failures' passed. There was little apparent connection between English Expression and other subjects, including Literature(!), or subsequent tertiary education. Questionnaires administered to various groups revealed sometimes startling differences about the nature and value of the course. Conflicting demands were being placed upon the subject, and teachers' views of what they did with it were sadly at variance with others'—including their students'.

The English Standing Committee does not always interpret the data in the same way as the researchers, and in the book are given right of reply. The book closes with the very interesting 1973 course as developed in the light of this study and other considerations.

The claim is rightly made that this study is a model for others to follow. This is so not only because of its comprehensiveness, but for the moral courage of such a public self-examination on the part of public examiners.—G.L.

Towards a New English ed. A. Ashworth and K. Watson (Reed Education) Sydney, 1972, for the English Teachers' Association of New South Wales, 200 pp, P'back, $4.50.

This book is presented 'not as the "official policy" of the ETA of NSW on teaching method . . . but as a series of articles which seem to the editors to be worthwhile contributions to the continuing discussion' (Preface). It is deliberately related to the teaching of junior secondary English in N.S.W., but its influence deserves to be, and probably will be, national.

Contributors and editors maintain a nice balance between academic discussion and practical suggestion, and many will regard this as the book's strongest point. It can be read profitably by new graduate and by experienced teacher. The title *Towards a New English* is itself tentative, and contributors are asking us to join in the discussion, rather than telling us what the 'new' answers are in their minds. This sense of invitation is an important unifying factor in the book.

Contributors to the first section, 'The Nature of English', deal largely with problems of definition, and establish a solid context for the chapters which follow. Their theorising never becomes ponderous; the issues are put precisely, in a manner calculated to help the practising teacher of English to resolve and clarify his own aims and objectives.

In a brief but interesting article, John Brook discusses the design and use of the English Faculty facilities now being incorporated in new high schools.

The chapters 'Programming—Sequential or Thematic' (Stone) and 'Programming—Many Possibilities' (Dobinson) are important for the issues they raise and for their effect on the structure of the book itself, in that they provide practical guidelines for the reader at just the right time. Here, as elsewhere, one is impressed by the thoroughness of the preparation and the concise expression of the ideas.

In the section entitled 'The Practice of English Teaching' there are eleven chapters of almost uniform excellence; lively, informative, and very readable. I say 'almost uniform excellence' because I find the chapter on poetry teaching disappointing, and the chapter 'Teaching the Slower Student' stolid in comparison with the others. Let me add quickly, however, that these are relative weaknesses and that this part of the book alone makes it worth the money.

The section 'New Stress on the Mass Media' I find uneven. Barry Dwyer displays his known enthusiasm for the subject in an excellent chapter, but I find Dennis Robinson's approach to film too narrow and academic for everyday school purposes. Having attacked the 'many' (?) English teachers who snobbishly cling to the literary heritage approach, he comes dangerously close to advocating film-snobbery ('*Only* after experience can names like Lubitsch, Franju, John Ford or Jack

Clayton mean anything *and the teacher be in a position to choose* what he will study with his classes' (p. 156) (my italics). The wider general relevance of film to English teaching is not mentioned.

Ed Gaskell's piece on 'The Problems of Assessment' examines a number of schemes, and points out the need for greater recognition of the teacher's professional judgment.

The final section, entitled rather grandly 'Heads of Departments Speak', records the answers of five English Masters/Mistresses to a standard series of questions. Their answers indicate the great diversity of response to the new junior English syllabus in N.S.W.

An excellent 'Guide to Resources' supplements book lists provided in various chapters.

Towards a New English is a significant publication. Australian teachers will find it a valuable acquisition for their personal libraries. It should certainly be required reading for students training to be English teachers. —R.S.

Young People Reading by I. V. Hansen (Melbourne University Press) Melb., 1973, 76 pp, P'back, $3.00.

In *Young People Reading*, Ian Hansen puts forward what he calls the 'exploration model' of English teaching. 'It makes the principal aim of an English programme the provision of material through which pupils may explore not only the humanist values within personal relationships but also the aesthetics of the art of literature. To pursue the figure, pupils are in turn explorers in their own right and members of a guided expedition.' He argues strongly for the central importance of the novel in such a programme, both in a wide reading scheme and in the provision of some 'set' novels which provide common ground between teacher and pupils. He will find many supporters for this view and for his choice of six novels (discussed in detail in the book) which should be 'part of a core of stories in a young person's reading experience': *Charlotte's Web* and *Black Hearts in Battersea* for upper primary, *I Own the Racecourse!* and *Smith* for junior secondary, and *The Lantern Bearers* and *The Owl Service* for Third and Fourth Forms.

It is when Dr Hansen seeks to demonstrate the superiority of his 'exploration model' over the 'growth model' expounded in John Dixon's *Growth Through English* that at least one of his readers becomes uneasy. 'What will he (Dixon) do with the body of literature? Very little or nothing, the neo-Dixonians say' (p. 18). The slide from Dixon to 'the neo-Dixonians' (whoever they may be) is disconcerting; it also ignores the chapter in *Growth Through English* which is devoted to response to literature.

Nevertheless, most of what Dr Hansen says is well worth saying. It is a pity that his publishers have decided to ask $3 for a book of fewer than 80 pages and one so poorly bound that my copy fell apart first reading.—K.W.

Issues in Teaching English

by Tony Delves

The author is **not** a visitor from abroad who 'exploded' after a five months acquaintance with Australian education. He is an Australian concerned in Australian teaching, and the book is part of an Australian series issued by an Australian publisher. Delves calmly faces the many problems of teaching English, and he puts forward rational suggestions for solutions.

Issues in Teaching English is No. 7 in the series 'The Second Century in Australian Education', edited by Professor R. J. W. Selleck.

$3.00 PAPER (Recommended but not obligatory)

MELBOURNE UNIVERSITY PRESS

P.O. Box 278, Carlton South, 3053

Reading for Meaning by Pat D'Arcy (Hutchinson) London, 1973, 2 vols, 260 pp ea., $10.75. Volume 1—**Learning to Read**; Volume 2—**The Reader's Response**.

As the *A.A.T.E. Guide* goes to press, these two volumes are available only in uncorrected proof copies. Their significance is such, however, that they deserve to be reviewed now. For while the author modestly describes her work as 'more of a sketch map than an ordnance survey', she manages to give an account of almost every major piece of research on reading that has been done in the last thirty years. Here is the answer to the cries of those who have long bemoaned the fact that significant research in English teaching is not made accessible to the classroom teacher.

Learning to Read will be of interest mainly to teachers of infants and lower primary classes, but *The Reader's Response* should prove invaluable to secondary teachers. If you want to know what is the state of research into reading comprehension, Mrs D'Arcy has all the information for you; if you are looking for advice on the assessment of literary appreciation, you will find the latest experiments listed in her book. *The Reader's Response* is amazingly comprehensive; a copy should be placed in every English staff room.—K.W.

Reading Disability: Experiment, Innovation and Individual Therapy by M. S. Jackson (Angus and Robertson's Modern Education Series) Sydney, 1972, 79 pp, P'back, $2.25.

The title, of course, promises more than any man can offer in a slight publication of 79 pages; for example, there is room only for just over half a page on dyslexia and it is so concentrated and technical that it obfuscates rather than clarifies the issue for all those who aren't already 'experts' in the field. Thus the observation that dyslexia is 'largely a case of mis-assimilation and misorganisation of reading stimuli' which 'becomes [sic] thoroughly embedded in the early stages of confrontation with reading stimuli and represents the subject's cognitive framework through which he views subsequent manifestations of those stimuli'.

Clinicians and remedial reading teachers, however, will recognise each of the five case studies that Mr Jackson reports on with compassion and in readable prose, despite a daunting full-page 'Models of Hierarchical Structure and Functions' said to be 'involved in the visuo-thematic approach to the teaching of language and reading' to one of them.

All teachers—both those teaching beginning reading in the infants' school and those struggling with pupils still not reading much later on —will find Mr Jackson's description of his 'structured alphabet kit' (pp. 22 *f.*) and the *rationale* behind it of practical interest. Given the promising results his well-thought-through method of 'superimposed matching' has achieved, many teachers will be anxious to acquire and try out the bits. A pity that neither approximate price nor source of supply is mentioned.—S.E.L.

English in Primary Schools by G. R. Roberts (Routledge and Kegan Paul) London, 1972, 130 pp, P'back, $2.60.

This book falls into the category of 'Encyclopaedic Books on the Teaching of English': it pronounces a philosophy, supported by argument and documentation; divides English into a number of categories, discussed in separate chapters or sections of chapters; comes to conclusions, expanded at the end (and through the text) with theory. Because it does all this in 130 pages it must be thin in parts. And it is. But within the limited space available, the book: makes many telling points; keeps up to date in most sections; provides a usable background to current approaches in the teaching of English for beginning and developing teachers; refers to most of the works on English Education which matter. (See Books for the Teacher, pp. 116-117, and Bibliography, pp. 120-123.)

The best section, to my mind, is Chapter 2, 'Spoken English', because of its useful preliminary analysis of the importance of speaking in the primary school, although teachers will find many of the suggestions on writing, poetry and drama helpful and enriching.

Every school reference library needs some books which present a background of theory, and *English in Primary Schools* is one which should be included. It can be read quickly, its references and bibliography are apt and very selective, its style clear and refreshing. It should be noted, however, that it is a book written about Primary English in Great Britain. This is good and bad: good because the British have shown the lead; bad because the book is not specifically Australian. Also, the trend today is towards collections of essays by various authors rather than an extended essay by one. *English in Primary Schools* can be recommended for its insights and scholarship to teachers' colleges and schools.—G.W.

Teaching Strategies in Primary School English by G. C. Randall (McGraw-Hill) Sydney, 1972, 187 pp, Hard cover, $4.95.

This book must be approached with caution. Although it claims to cover the field of English in primary schools today, it includes a section on the teaching of grammar but excludes the teaching of drama (apart from passing references); the copious bibliography—almost unbelievably!—contains no references to The Plowden Report (1967) or the basic writings of Britton, Vygotsky and Piaget; and, again, only passing references to Holbrook, Bernstein and Chomsky. This is not to say that the book is light on documentation. On the contrary, the endnotes are exhaustive, containing more than 100 references to short chapters in many cases. The point is that the works referred to are often minor unpublished American dissertations which have little relevance, if any, to Australian education, even if they could be easily obtained. The lightweight quality of much of this research is a further serious matter.

The book lays claim to being based on 'an instructional system concept of communication'. It seems mainly to consist of a series of undeveloped, often old-fashioned, generalisations about the teaching of English and leaves itself open to the serious criticism of superficiality because of the breadth of its scope. (Who but the author would dare to deal with the

field of Transformational and Generative Grammar in eight lines, or the whole field of Speech, including speech defects, in a short introductory chapter?)

I doubt that primary teachers or trainees will find this book very useful; my biggest fear is that it will bewilder and benight rather than assist. It certainly points to the need for top-quality scholarship in this field of English Education at the primary level in Australia.—G.W.

Teachers, Librarians and Children by Ernest Roe (Cheshire) Melbourne, 2nd ed., 1972, 189 pp, P'back, $2.95.

Ernest Roe's study of libraries in education, first published in 1965, has been reissued with a new Preface. In 1973 the 'pernicious practices' which Roe denounces are still depressingly evident; while big changes have occurred in school libraries since 1965, most of what Roe has to say is still very relevant. It is a pity, however, that a supplementary bibliography of recent books and articles has not been provided.—K.W.

SOURCE BOOKS AND COURSE BOOKS

Actions and Reactions Books 2 and 3 ed. M. Stewart and T. Doyle (Macmillan) Melbourne, 1972-3, 259 pp and 276 pp, P'back, $2.95 and $3.45 respectively.

These books continue to proliferate; any new ones have to be good to be worthy of attention. This series is very good indeed. The variety of literature it calls into play is much wider than in many such books. In particular, it places traditional material of value into a generally contemporary selection, placing, for example, a page of *Jesus Christ Superstar* opposite a page of St Matthew's Gospel.

For those who feel that some source books are too negative in the ideas and feelings they present, this series is well worth looking at as recognising human problems and facing them in some depth and at the same time with some optimism. Book 2 is appropriate for Form III in N.S.W. and Victoria; Book 3 is suitable for Form IV.—G.L.

Explore and Express Book 2 ed. K. D. Watson, R. L. Wilson, J. L. Foster and R. M. Adams (Macmillan) Melbourne, 1972, 226 pp, P'back, $2.75.

Distant Drummer ed. C. T. P. Diamond (McGraw-Hill) Sydney, 1972, 216 pp, Hard cover, $2.95.

Explore and Express Book 2 is packed with stimulating ideas for work in English. It is intelligently organised, from the sensitive cover design to the Teacher's Notes with which it closes. The binding is sturdy; the photographic illustrations qualify the themes in a brilliant manner, evoking responses to abstract ideas.

The forty-three prose and twenty-five poetry selections are integrated into fourteen thematic units, notable for their perceptive and imaginative choice. In addition there are three separate units on Wide Reading and five devoted to language work. These latter introduce linguistic concepts: etymology through Greek and Roman myths, tone through connotations, figurative language through brain-teasers and riddles.

Each of the fourteen thematic units contains discussion questions, suggestions for writing and dramatic work. Unit 9 is an interesting comparative study of the literary treatment of the episode 'Oliver Asks for More'. It begins with Dickens, and continues the scene from Guy Williams' stage version, the same scene from Lionel Bart's musical (complete with musical score) and finally David Lean's film version. Then there is excellent follow-up with 'Oliver and the Artful Dodger', on which a class could base a film script. Included in the section on mass media is an episode of the television serial *Seven Little Australians*. Highly recommended.

Distant Drummer contains thirty-seven prose and twenty poetry selections grouped into eight run-of-the-mill themes. The units seem to vary greatly in level of difficulty. Although the book, like the one reviewed above, is aimed at Second Form (Grade 8 in Queensland), some of the units seem appropriate to Fourth or even Fifth Form.

Most units contain suggestions for further reading, some of which

call for special comment, bearing in mind that many Second Formers are still in the 12-13 age group. *A Bunch of Ratbags*, with its explicit sex, and *Blackboard Jungle* seem to be misguided offerings for this age group.

In language, the focus is on development of communication skills. There are many challenging suggestions designed to develop an analytical approach. There is some grammar work, tending to the 'lists and rules' type.

Distant Drummer is the first of a series entitled *Developing English*. A separate teacher's manual is available.—M.P.

No More Alone ed. R. Grice (McGraw-Hill) Sydney, 1973, 220 pp, Hard cover, $3.25.

The Other Side of the Fence ed. D. Mallick, R. Lewis, J. Mallick et al., (Holt Rinehart) Sydney, 1972, 206 pp, Hard cover, $3.25.

English Today Book 2 ed. F. Allsopp, O. Hunt, J. Blogg, B. Elder (John Wiley) Sydney 1972, 216 pp, Hard cover, $2.50.

English Today Book 3 ed. F. Allsopp, O. Hunt, I. Small (John Wiley) Sydney, 1973, 216 pp, Hard cover, $2.95.

No More Alone is the third in the series *Developing English* and is intended for Third Form in Queensland and Fourth Form in N.S.W. It is adequately illustrated with photographs, yet these are almost uninteresting when compared with some of the current source books.

There are eight thematic units, including Violence, Exploration and Careers. The material chosen is usually apt to the theme and of literary merit. Particularly noteworthy is the ethical commitment of such themes as Brotherhood of Man and Conflict and Authority. Each unit contains a suggested reading list; most of the titles included are well chosen but one would question the inclusion of *A Clockwork Orange* for Fourth Form.

The format follows the pattern established in the first book in the series. Extracts are followed by a number of comprehension questions and exercises to develop skills of listening, writing and speaking. There are suggestions for further research, imaginative writing and discussion. Vocabulary work is fairly stereotyped: 'Use these words in sentences of your own' is the most frequent direction. A separate teacher's manual is available.

The Other Side of the Fence is a superb production, using colour, line drawings, cartoons and some inspired photographs. Prose, poetry and drama selections are grouped into six main themes, though, as the foreword points out, there are plenty of sub-themes to explore. The extracts are at times rather difficult for all but the top-stream First Formers; indeed, the book could well be used in Second Form.

The book's emphasis is on an integrated approach to reading, writing and speaking in a purposeful context. The many suggestions and questions are challenging and should stimulate thoughtful responses and more questions.

Other Side of the Fence is one of the best source books I have is year. It is good value at $3.25.

The two latest volumes in the *English Today* series are attractively illustrated with photographs, sketches and drawings. Book 2 has three thematic units, with sub-themes in each. Each unit has a special project. These are: Making a Movie, Radio Broadcasting, Making a Town. Book 3 is organised into seven thematic units. The extracts in each book range widely and are generally of high interest value for the relevant age group.

Each book has a separate section on Structure and Usage. Language work follows a conservative pattern of set tasks: tables to be compiled, choosing synonyms, punctuating sentences, spelling rules.—M.P.

Thoughtshapes ed. Barry Maybury (Oxford) London, 1972, 160 pp, P'back, $2.25.

Openings ed. Alex McLeod (Penguin) Harmondsworth, 1972, 128 pp, P'back, $1.50.

The editors of these two source books from England proclaim their faith in teachers by presenting their chosen material without the usual accompaniment of questions and suggestions for treatment.

Thoughtshapes can be unreservedly recommended for use in junior secondary forms, despite the fact that its Australian content is minimal. It is superbly illustrated—mostly in black-and-white but with eight plates in full colour—with an excellent selection of poetry and prose. A book not to be missed.

I am a great deal less enthusiastic about *Openings*, the first of the Penguin English Project Stage II to be offered for review. Like the Stage I books, it is visually quite striking, and contains a great variety of material. But the choice of excerpt often appears somewhat eccentric. Ronald Blythe's *Akenfield*, for example, contains many penetrating insights into human nature, yet McLeod has chosen instead to take from it a passage about a woman with no bladder control—a passage which offers so much less for class use than almost any other section of the book. In sum, it is a much less satisfying book than *Thoughtshapes*, and any teacher thinking of using it—it appears to be directed at about Fourth Form level—would be advised to read it carefully first, for some of the excerpts contain language whose frankness would distract the immature.—K.W.

Four Fives: Stimulus Material for First and Second Form English ed. Edgar Castle (Westbooks) Sydney, 1972, 165 pp, P'back, $1.85.

This small anthology contains twenty short extracts from a variety of authors, most of whom are English. The extracts are grouped into five themes, chosen, as Mr Castle says, 'because they seemed to be interesting to students of twelve and thirteen', e.g. Animals, Being Afraid, Being Taught.

A useful book, though the binding is not likely to stand much handling. One needs to remark that for an outlay of another dollar, one could have perhaps twice the number of extracts on the same themes, plus lots of poems, dramatic work and pictorial stimuli, all between hard covers.—M.P.

Interplay One ed. John Watts (Longman) London, 1972, 181 pp, P'back, $3.00. Two 12" L.P. records, $12.50. Three filmstrips, $16.00.

Interplay One is an ambitious attempt at an audio-visual English course of eighteen themes suitable for junior secondary classes. Unlike many audio-visual kits, however, it allows the teacher plenty of flexibility; indeed, I suspect that many teachers will want to make use of its most exciting element—the three filmstrips—without reference to the rest of the material. These filmstrips are absolutely first rate; most of the 95 frames are of such quality that each could sustain a whole lesson. Certainly every English Department should have a set.

The source book itself contains a rich selection of material, much of it drawn from the best of recent children's fiction, which should exert a strong appeal. Unfortunately, the book is in appearance rather dull by present standards, and seems a little overpriced. The records are, in a sense, too well integrated with the book; many of the musical extracts are too short to be used in ways other than in conjunction with the passages in the text. Some of the poetry readings seem rather flat. Nevertheless, the teacher who is sufficiently well organised to combine the three elements of *Interplay* in the ways suggested by the author will find the effort rewarding.—K.W.

Entrances and Exits ed. J. Ramsland (William Brooks) Sydney, 1972, 111 pp, P'back $1.50, Hard cover $1.85.

Entrances and Exits is designed for junior secondary level as a 'thematic and creative' source book. It includes ten themes.

In a market that is very competitive, this addition has very little to recommend it. For one thing, the presentation is singularly unimaginative. When one considers the amount of colour, of photography and other devices that publishers are using to make their books attractive, it is puzzling that Brooks & Co. should feel that the appearance of a text is not important. Secondly, much of the material chosen is stodgy. I fail to see First and Second Formers lapping up Wordsworth's 'The Reaper' or the balcony scene from *Romeo and Juliet*.—R.D.

Language Is! by A. Coman and R. Shepherd, with G .Boomer, H. Chatfield and H. Russell (Nelson) Melbourne, 1972, 180 pp, P'back, $3.50.

Good Second, Third and Fourth Formers and even some Fifth Formers are invited in this volume to explore the various dimensions of language for themselves, through a carefully arranged series of activities and questions which lead students to an understanding of many of the basic concepts of language. The major areas covered are: Language is Communication, The Spoken and the Written Word, Description (through touch, smell, sound, taste, sight), Narration, Exposition, and Correct English. The book's Canadian origins do not obtrude, and insights gained into the workings of language should be very real, based as they are not on any deductive approach, but on a use and discovery method. J.W.S.

Visual Discussions 1: I Am A Man by David Adland (Longman) London, 1972, 68 pp, P'back, $2.25.

This attractive theme book (photographs, cartoons, prose, playscripts, poems plus music scores) should 'start arguments' in Third and Fourth Form classes. The focus, 'I am a man' (really the protest 'I too am a man'), provokes thought on the issue of man's inhumanity to man, and the material, sensibly organised, arouses a sense of outrage at the suffering some men have caused their fellows.

The 'Englishness' (Woodbines, Wormwood Scrubs, and statistical data) should not hinder student response. The class to whom I showed the book were very enthusiastic.

However, emphasis on the dark problems (war, captivity, alienation, crime, punishment, child abuse) gives the book a morbid tone, and if used, requires, I feel, interpolation by the teacher of comic and heroic material.

One class set of this book would be a useful addition to the stock of English theme texts.—F. deG.

Starting Points: Junior Secondary English by M. H. Grayson (Jacaranda) Brisbane, 1972, 176 pp, P'back, $2.50.

If we may grade thematic texts on some sort of scale, by measuring the amount of discretion left to the teacher as against the amount of direction provided in the text, Mr Grayson's *Starting Points* is well towards the 'free' end of the scale. Its extracts linked into (the usual?) eight broad themes allow the maximum opportunity for each student or class to make a different use of the material provided.

The narrow range of extracts may disappoint some, as it leans heavily on Australiana (even *Clancy* is there in full!) and on some of the classic anthology pieces from the nineteenth-century novelists. At the same time there is a fair sprinkling of more modern children's authors, although not the variety of other texts aiming at the same market. One wonders why the publishers have not adopted the now otherwise universal practice of indicating book titles with italics.—G.A.C.

This Is Life by Ruby and Barry Youl (Angus and Robertson) Sydney, 1972, 92 pp, P'back, $2.25.

This Is Life is designed to be used for both General Studies, English and Social Studies work.

The English themes explored include Heroes, Witches and Warlocks, and the Supernatural. The social issues relating to General Studies and Social Studies are Old Age, Flat Life, and Children in Courts.

Each unit has relevant photographs, prose and poetic material, with suggested oral, written, research and some language work included. In addition some twenty large photos are included at the end as stimulus for creative writing material, not all of which are particularly exciting, however.

Not an especially attractive book (the presentation reveals little imagination) and it is also too expensive, considering what is offered. -R.D.

Source books for the reluctant reader

Practical everyday experiences. Specially suitable for girls at junior Secondary School.
Unlike many source books now available, "Sharing Experiences" emphasises the practical situation rather than the creative, imaginative one; it aims to bring the students' day-to-day experiences into the classroom and to help them overcome the communications problems often inherent in these experiences. The material is attractively presented, flexible, and provides the foundation for stimulating, open-ended class work.
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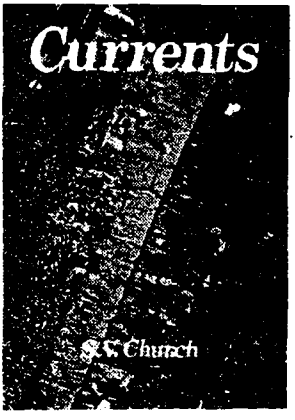

Designed and written for weaker students at mid-secondary level.
Some special features include large size print and attractive presentation with many thought-provoking photographs and illustrations. Various art forms are used as a medium for questioning and discussion.
220 pages, 9½ x 7¼. $2.50

Price recommended, but not obligatory

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Write Now ed. R. K. Sadler and P. A. Young (William Brooks) Sydney, 1972, 113 pp, P'back, $2.50.

There are some good ideas and themes throughout this book and the one thing it does not lack is content. It deals with a multitude of topics and there is little repetition of any one subject. Each section is preceded by a large picture relevant to that particular idea. This attempts to give the child some visual stimulation to any discussion or written work.

My main criticism of this book concerns the way in which it is presented to the child. The pictures are a good idea but in no way serve as a supplement for its deficiencies in other areas. A typical section usually resembles the following: (1) Picture; (2) Usually ten to twelve directives or questions which mainly require a great deal of writing; (3) A short extract on the same theme followed by ten or so questions on the passage itself.

I think the main idea behind the book is to get the children to use their imaginations and do most of the work. This may be a good idea for able students but I don't really think that it suits the low level stream. When such a child sees a series of numbered directives there is a tendency to think that he is only answering questions and any form of creative writing is lost.

All in all, the ideas in *Write Now* have much to offer but the book falls down in its presentation. By removing the numbers from the directives and adding more extracts and examples, this book would probably have more of an educational valuc especially for the lower level ability group.—G.S.

A Natural Abundance ed. G. Davies (McGraw-Hill) Sydney, 1973, 207 pp, Hard cover, $3.25.

A Natural Abundance is a Queensland attempt to break into the very crowded market for thematic source books. It is aimed at Queensland's Grade 9 (Form III in N.S.W.).

The attractive features of Davies' book are: it is well bound; the presentation is orderly; the illustrations are interesting and Australian; each chapter/unit contains useful suggestions for activities under such headings as 'Do Some Talking', 'Do Some Acting'.

The structuring and spread of questions in each chapter are such that teachers may be tempted to use *A Natural Abundance* as a course book rather than a source book, though this is not the intention of the author.—T.D.

As Large As Life ed. H. Cunningham and R. Matthews (Bell) London, 1972, 118 pp, P'back, $2.75.

As Large As Life is neither large nor, in general, very lively; the paper binding seems flimsy, the few illustrations are small, the presentation is dull, with no clear definition between exercises, comments and prose extracts.

Yet despite these criticisms, the comments and suggestions at the end of the extracts are often interesting. The greatest disadvantage of the book is its price.—T.D.

A Penny for the Old Guy: Themes and Responses 5 ed. A. Delves and G. Tickell (Cassell) Melbourne, 1972, 191 pp, Hard cover, $3.50.

This is the fifth book in the popular and well-established series of *Themes and Responses.* It is durably bound and very attractive visually. There is no particular arrangement of themes into units of work. Instead the excellent selections of prose extracts, poems and dramatic work are interrelated. Broadly, the book examines issues of social responsibility and should interest students particularly in Fourth and Fifth Forms. The selections touch on such issues as capital punishment, political censorship, moral responsibility, the just war.

The 'Responses' section of the book is in two parts. The first gives any necessary background information and explanation. The second provides questions for research, discussion and reflection.

This is a source book to be recommended on two main grounds: its sensitive selection of extracts, of high interest level to the age group 15-17, and its ethical commitment.—M.P.

The Faces of Woman ed. Jennifer Curry (Harrap) London, 1971, 208 pp, Hard cover, $3.70.

Teachers in girls' schools will, I am sure, welcome this anthology, in which the editor has 'tried to bridge the gap between the world of school and the "real world" that beckons so tantalisingly, and also the gap between two cultures, academic and pop, bringing together works of literature, music, and art of many sorts'. The book has been designed to fit into a framework of fictional reading which includes such novels as *Pride and Prejudice, Jane Eyre, The Millstone, The Pumpkin Eater, The Country Girls* and *The Prime of Miss Jean Brodie.* It could well form the basis of some exciting work in Fifth Form about the role of woman in the world today.—K.W.

You Be the Judge: The Strange and the Supernatural by Brian Peachment (Edward Arnold) London, 1972, 165 pp, P'back, $2.75.

This collection of writings on the strange and the supernatural is drawn from factual sources, all annotated. The style reflects the sources of the contents: journals, newspapers, books, letters, covering a period ranging from the eighteenth century to the present day. The photographs are clear.

Organised in five general areas, 'Strange Unsolved Mysteries', 'Jungle Witchcraft', 'Ghosts', 'The Loch Ness Monster', and 'Flying Saucers', *You Be the Judge* includes detail of, and sometimes explanation for, events which have intrigued, mystified and terrified man. For example: the 'Flying Coffins of Barbados', with an 1820 explanation, intriguing in itself; the mystery of the 'Mary Celeste'; 'The Rope Man of Isuingu'; ghost stories, including 'Four Fingers'; fascinating documentations on the Loch Ness monster; and up-to-date U.F.O. material.

Students are encouraged to consider the material through probing comment and question, leading to their being the judge.

This book could prove a stimulating adjunct to class discussion of the world in which man's normal judgements may not apply.—M.M.

Sharing Experiences: Source Book for Junior Secondary ed. Margaret Collyer (Rigby) Adelaide, 1973, 66 pp, P'back, $1.50.

A modestly produced but interesting book, *Sharing Experiences* is divided into two parts: 'Experiences with the Family' and 'Experiences with Others'. It is cleverly illustrated by Stephen Sim.

The author ranges widely in choosing her material. There are extracts from newspapers, teenage writers, Australians George Johnston and Graham McInnes, Americans Sinclair Lewis and James Baldwin, and the inevitable (but none the less enjoyable) Gerald Durrell and Ogden Nash. There are plenty of suggestions for discussion and writing activities.

The book is attractively presented and within its well-organised framework contains valuable stimuli for creative responses.—M.P.

Accent by O. S. Miles, J. B. Phillips and J. Pike (Scott, Foresman) 1965, revised 1972, P'back. Four books: **Each His Own**, 128 pp, $1.68; **Any Human to Another, The Promised Land, Variables**, 192 pp ea., $2.28 ea.

These glossy books of poems, short stories and extracts, with colour illustrations, make a very attracive package at the price. The material is, however, limited in range, one volume (*The Promised Land*) providing only seven uneven extracts. Each extract is followed by four or five Fletcher-and-Conomy-or-Allsopp-and-Hunt comprehension questions and a 'CSSD' section, with questions relating to Context, Structure, Sound and Dictionary Use. Two of the three longer volumes contain a 'Handbook of Reading' with questions and exercises on various reading techniques and critical appreciation.—G.A.C.

Footprints by K. Rudge et al. (Macmillan) London, 1972, 48 pp ea., P'back, $1.75 ea. Six titles in series: **Attitudes, Relationships, Work, Pleasure, Violence, By What Authority?**

Each of these booklets contains passages and photographs relevant to the general theme of its title, together with questions leading from the passages to closer investigation of the issues involved. The booklets are convenient for their purpose, and if some of the questions tend to the fatuous the literary extracts are interesting enough. In general there is an unfortunate woodenness in the presentation.—G.A.C.

Nobody-but-yourself ed. D. Sharpe (Holt, Rinehart) New York, 1972, 143 pp, P'back, $2.50.

My experiences with other titles in this series have been thoroughly enjoyable and rewarding. *Unknown Worlds* was very successful with Second Form students. The stories and poems of *Nobody-but-yourself* are sure to appeal to fourteen and fifteen year-olds. A high human interest level is sustained throughout the book. The book gives a glimpse of the American way of life through stories centring on the many races that make up American society—negroes, poor whites, Mexicans etc. The book's appeal lies to a great extent in its excellent layout, stimulating photographs, flashes of colour, excellent paper, easy-to-read print. For a teacher undertaking a study of the themes of Race or Society, a of this text would be invaluable.—R.K.S.

English Through Projects—Book Two by T. W. Johns and N. D. Henry (Heinemann) London, 1972, 80 pp, P'back, $1.95.

This book is yet another of the books stemming from Scotland implementing thinking about 'New English', increasingly current there since the late sixties. This book is based on the premises that English in the junior years (in this case, Form 2) is not concerned with content so much as skills, and that these skills are learned in practice in relevant contexts. Varied and interesting creative assignments are in project form. The basic concept of the book is very worth while, but its poor illustrations unnecessarily detract from its otherwise high quality.—G.W.S.

Projects by P. Carlen, S. Tottman and J. Ward (Macmillan) Melbourne, 1972, 123 pp, P'back, $1.95.

This is an Australian revision of a book which, in its original English version, was described by the reviewer in the 1971 *Guide* as being 'a valuable tool to aid the classroom teacher'. The new edition eliminates distracting references to the British scene, substituting appropriate Australian material, including many samples of children's writing. *Projects* can be strongly recommended for use in First and Second Forms.—K.W.

A Reader for English—Part Three ed. L. M. Hannan and W. Hannan (Cheshire) Melbourne, 1972, P'back, $2.50.

This is the third in a series of English source books which have enjoyed considerable success in junior forms. It is an anthology of prose extracts, accompanied by suggestions for individual further reading and writing. There are extracts from familiar works such as *Man-Shy* and *A Daughter of the Samurai*, but most of the material is unfamiliar. The extracts are long enough to be worth while, and the material is suited to, I would think, Third Form classes of average ability and above.

As with previous Hannan and Hannan collections, the book is visually an attractive one, with trendy (though occasionally extraneous) peace symbols and pseudo woodcuts. Very few of the pages in the book are white—purple, blue, mauve and various pinks abound—and legibility is not always enhanced. Still, the shape (square, 9 x 9 inches) and the format are far from the traditional textbook, and certain to motivate class interest in the contents.

The material is mature without being patronising, and the book is well up to the standard expected of these authors and publishers. The book represents a skilful transition on their part into catering for the middle secondary school.—F.B.

Perceptions—Enjoying English 4 by R. Deadman (Rupert Hart-Davis Educational Publications) London, 1972, 96 pp, P'back, $1.75.

Seven units are presented, covering Commitment, Identity, You and the Animals, Old Age, Disparity in various human forms, Top Dogs and Underdogs, and What the Papers Say. Each of these themes is developed via prose and poetry extracts (with some drama), with Deadman's questions being directed to creative activities which encourage divergent thinking. At times the book's Englishness is obtrusive, though parts are of some value to our Third and Fourth Formers.—G.W.S.

Words and Experiences ed. John Skull (Hutchinson) London, 1973, 116 pp, P'back, $2.45.

The Endless Circle ed. G. Boomer and M. Hood (Longman/Rigby) Adelaide, 1973, 186 pp, P'back, $3.25.

Visually, both these books are most striking. Both, too, can be strongly recommended as far as content is concerned.

Words and Experiences represents something of a departure as far as thematic books are concerned, for each of its themes, if they can be called that, is an aspect of language—'words of movement', 'words of colour', 'words and sounds', 'words of detail' etc. This may sound like a return to the old tradition of 'dummy-run' English, but only once or twice in the book do the activities veer towards such patterns. An interest in words and the ways they work is almost certain to be aroused by *Words and Experiences*, which is sufficiently flexible to be used throughout Forms I, II and III.

Teachers familiar with *Sandals in One Hand* and *The Runaway Sun* —and what English teacher isn't?—will know what to expect from the third book in the series designed for Third Form in South Australia (Fourth Form in N.S.W. and Victoria). *The Endless Circle* invites students to 'examine an endless chain of social relationships in a world where love and fear and hatred and pride mingle and flow ceaselessly'. Its five study areas focus on such matters as dissent in modern society, love, and aspects of Australian life. In all, a very attractive package. —K.W.

Facets by D. Harris and J. Mousley (McGraw-Hill) Sydney, 1972, 151 pp, P'back, $3.95.

This exciting volume carries the tell-tale signs of the teacher who enjoys his work and carries it through with freshness, vigour, perceptiveness and relevance. '*Facets* has come from hours of pleasure in looking at the fascinating variations in ourselves and in life,' write the authors, some of these aspects of life being The Search for Identity, The Alienated —Punish? Cure? Reform?, and Identity Threatened.

The variety of prose, poetry, illustrations, questions, suggested activities and allied reading makes the book worth while to student and teacher alike. While some very good and mature Third Formers would find much of interest and value in this book, more good Fourth Formers would; but it is probably most appropriate for Fifth Form.—G.W.S.

Young Impact 2, Young Impact 3 by Poole and Shepherd (Heinemann Educational) London, 1972, 170 pp, 210 pp, P'back, $2.25 ea.

Poems and prose extracts of some quality and sensible length are used to exemplify sixteen themes ranging over such topics as Foreign Lands, The Senses, Home and Environment, and The Child's Vision. Two further sections of some fifteen pages each include extracts relating to The Writer's Motive (e.g. character through dialogue, moods) and The Writer's Means (e.g. sequence, continuity, keeping balance). Sets of these texts might well be available as source material for Forms 2-3 and 3-4. A teacher's handbook is available.—G.W.S.

People (English in Action) by Eric Williams (Edward Arnold) London, 1970, 223 pp, P'back, $3.15.

People is a lively and arresting book, thematically arranged in eighteen topics which cover such aspects of life as Conflict, Leisure, Community, Intolerance, Heroism, and Man or Beast. The book is full of interesting and unusual photographs and drawings and for this reason alone it will be well received by students. *People* concentrates on integrating the various strands of English. In the chapter on Intolerance, there is a passage from *Sons and Lovers*, a short story by Alan Paton, the poem *Telephone Conversation*, and an extract from the very fine television script *David and Broccoli* by John Mortimer.

What I like about this book is that it is not just another book of extracts, poems etc., selected according to the taste of the editor. It has a wealth of activities and questions which will be invaluable for teachers. Moreover the wide range of drama extracts from Pinter, Arden, Brecht, Ibsen etc., gives this book an impetus which most other thematic texts do not possess. Except for its slightly pessimistic flavour and its preponderance of material from British writers, I can find little fault with this book.—R.K.S.

Frontiers of Enquiry by R. Richardson and J. Chapman (Rupert Hart-Davis) London, 1971. Titles: **The Gods, In Love and War, Heart and Mind, Free for All**, 64 pp ea., P'back, $2.10 ea. Teacher's Handbook, 20 pp, $1.55.

Each of the booklets covers the area suggested in its title by presenting a 'mosaic' of bits and pieces related to the topic. Much of the material is captivating, and challenging to the personality and to one's philosophy of society. If you subscribe to the authors' belief that anything that requires students to use language is ergo a part of English as a curriculum study, it is also English. I am less happy to sell my birthright for this particular mess of sociology, valuable though it may be in its own right. I trust the 'snatches' of linking commentary between the parts of the collage are meant to be as they are. Sadly they are vague and pseudo stream-of-consciousness and can serve only to encourage students to be careless in verbalising, when today the student needs more and more to be challenged to value exactness in his own writing. —G.A.C.

Themes in English Practice by H. P. R. Standen (Blackie) London, 1972, 162 pp, P'back, $3.00.

The book is designed to be used by those English schools whose pupils intend to sit for the English Language paper of the Certificate of Secondary Education.

It comprises a collection of 24 comprehension passages arranged on a thematic basis. From these passages oral, written and language work is derived. Photographs and drawings are interspersed throughout.

[illegible] a very attractive book, however, since it is too much oriented [illegible] exam situation, and is also far too expensive.—R.D.

Funny and Moving ed. P. R. Smart and P. R. Goddard (Reed Education) Wellington, 1972, 128 pp, Hard cover, $2.95.

An earlier work in this series, *Fast and Curious*, was a spectacular invitation for junior kids to enjoy English, and for teachers to approach thematic work with full confidence. One still felt, however, that the themes were a bit sketchy. It seemed the condiments were there while sometimes the meat was missing. Yet, with its stylish layout and a wide muster of varied and intrinsically appealing sources, it was a delight to use.

Now the contributors to *Fast and Curious* have produced a further source book, an inspired collage of ideas, images, poems, designs, advertisements and the like, by which its brightness and richness give promise of, as the title suggests, moving kids.

The teacher looking for attractive and gutsy themes will find them here: Funny, Black, Nervous, Plastic, Light, Guilty, Automatic, Dramatic. In all, fourteen themes are given the elaborate Reed treatment. The teacher will still need to supplement some themes with larger works. But what a magnificent context for making such excursions the book provides!—L.J.W.

Where All's To Be ed. Ian Cottier (G. Bell & Sons) London, 1971, 150 pp, P'back, $2.75.

Where All's To Be is yet another collection of thematically arranged material: poetry, prose and pictures, with a few extracts from plays. It is an English publication, and much of the material has a specifically English bias, but I would not consider this a serious problem in the Third and Fourth Form classes in which I can imagine the book being useful.

There are six thematic groupings: The First Five Years, Childhood, First Love, Marriage, The Family, and Death. Some of the material is frequently anthologised (*Fern Hill* of Dylan Thomas and *Out, Out-* of Robert Frost), but most is unfamiliar and, I would think, interesting to adolescents. Sylvia Plath, Thom Gunn, Ted Hughes, Arnold Wesker and Keith Waterhouse are represented, but so are (in an admitted minority) Geoffrey Chaucer and Charles Dickens. Each grouping has an addendum which contains suggestions for Writing and Discussion, Drama exercises, and lists of additional related material.

The photographs are good, although some are a little small. Teachers who are working in thematic units, and who plan to extend this practice into Fourth Form, would do well to look at this collection, which is attractively and sturdily produced.—F.B.

Contact; Imagination; Situation Vacant by Malcolm Newell (Angus and Robertson) Sydney, 1972, 54 pp ea., P'back, $1.95 ea.

Malcolm Newell has struck upon a very marketable formula and has a capacity to generate thematic material at an astonishing rate.

Being aware that for some teachers the theme is the theme is the theme and that new syllabuses are often equated with thematic teaching, I have developed a perhaps unreasonable distrust of theme work. Thus I approach Malcolm Newell's texts with both caution and prejudice.

All three books are most effectively presented combining vivid photography with clear type and attractive layout. Each is very reasonably priced at $1.95. The bindings are section sewn for reasonable strength despite the limp cover. The books should prove stimulating to most students in the junior school. To what ends?

Contact consists of ten themes designed to make the students think, talk, argue, and write about themselves and their world. The themes encourage the students to examine life around them with perception and to comment on it. Themes treated include: 'Communication', 'Observation', 'Solitude', 'Emotion', 'Nature' etc. Each is treated by photographs, press clippings, observations and questions. *Contact* could promote much effective written and oral work.

The purpose of *Imagination* is similar. The emphases in this text are on developing perception and imagination and then using them creatively. The author suggests methods of using imagination in speaking, writing, movement and drawing. A wealth of source material is provided and should be of particular use to the inexperienced teacher who feels uncomfortable without a prescriptive syllabus.

I have two main criticisms of *Contact* and *Imagination*. Firstly they provide no encouragement to read. They lack any literary orientation. Of course this is not essential as the teacher can treat this strand separately. Nevertheless it seems that the principal value of thematic teaching, that of integrating language and literature, is being overlooked.

The second criticism is probably a petty one. *Contact* and *Imagination* are not particularly happy books. They follow a sociological trend evident in numerous theme books—they disintoxicate. Is a desire for enchantment inconsistent with the development of perceptual skills?

Situation Vacant is a practical project either appropriate to both the English lesson and to Vocational Guidance or resting uneasily between the two. Within the field of employment it touches on a number of minor themes: job applications, employment conditions, job satisfaction etc. The material has intrinsic merit but as an English text it 'labours' one theme.—G.J.C.

Living and Writing: Dylan Thomas ed. Christopher Copeman (J. M. Dent & Sons) London, 1972, 86 pp, P'back, $1.30.

This excellent little book presents a large collection of excerpts, stories and poems about childhood—Dylan Thomas' childhood. Many of these have extensive follow-up suggestions and exercises to assist a 'matching of experience', as the Preface states, between the author and the child reading the book. These exercises and questions should be an excellent stimulus to thought, discussion, writing and even drama. As the editor hopes, 'there is something for everyone' here, and the book should have wide application for all Forms. The excerpts, poems and stories are mostly brief, and the simplicity and clarity of the style and language should assist in getting children to perceive and discuss authorial intentions and techniques.—J.T.

Chequerboard; Your Move by Neil Fuller (Macmillan) Melbourne, 1973, 248 pp, P'back, $3.50.

This is a source book of English arranged thematically and suitable for use in the final two years of secondary school. It encourages attention to semantics, style and form as well as to the thought and ideas in passages of writing extracted from a wide variety of sources. Many of the human dilemmas which must be faced by any maturing person are presented in lively, thought-provoking and, in the main, well-written extracts.

The writer offers little direction on how the material should be used, leaving teachers and students to respond in their own way. Lists of suggested reading are provided for each of the themes and there is a brief, uneven section on the Uses of Language which mixes useful suggestions in the form of open-ended questions likely to help students respond with other comparatively pointless material such as lists of adjectives to use in discussing style.

Overall the book is warmly commended. It will be valuable as a source book of stimuli in syllabus-free language and reading courses in the upper secondary school.—P.G.

On the Move ed. R. C. and J. C. Johnson (John Wiley) Sydney, 1972, 175 pp, Hard cover, $2.50.

Here is a most welcome find—a source book designed for the slow learner. The content has much to recommend it. There are ten themes, containing brief but appealing prose passages and poems, and excellent suggestions for oral and written work. In addition, *On the Move* is also appealing in its layout. Much use is made of colour, of photography, and of line drawings. The book is well worth considering as a text for slow learners.—R.D.

Threesomes ed. T. V. Cooke (Reed Educational/E.T.A. of N.S.W.) Sydney, 1973, 64 pp, P'back, $1.35 ea. Titles: **Shark, Surf and Scuba**; **Nuggets, Newchums and Ned Kelly**.

These books will delight teachers of lower stream classes. Absolutely everything about them is top quality—and I'd be tempted to borrow them from my slow learners for the use of others in my First and Second Form classes at times. Photographs and drawings are as much stimulus material as are the stories and suggested activities.

Each book offers three thematic units based on adolescent interests. The plenitude of ideas given includes awareness of the world about them and opportunities to explore emotions and relationships for deeper understanding.

The variety of activities includes material for listening and acting, group discussions, stories, poems and legends to read, word games, simple research, and attractive ways of teaching transactional English or processes of language. Besides fiction of high quality there are such items as surf safety rules and informative articles.

Threesomes are for enjoying English and entering new freedoms in learning as pupils achieve in the various activities. Teachers of slow learners certainly shouldn't be without sets of these books.—R.L.

Patchwork Three, Patchwork Four by Barry Carozzi (Cassell) Melbourne, 1973, 90 pp, P'back, $2.25 ea.

These books, in their many articles, stories and illustrations, are thought-provoking and offer wide scope for enjoyable reading, talking, writing and other activities for the functionally illiterate in our secondary schools. The stories draw on folklore and the classics as well as everyday issues in the children's lives. They are presented in short lines of print, well spaced and using a variety of print forms, and are designed to encourage the less able reader to attempt this work confidently. Photographs used are superb and most of the illustrations are commendable. Indeed, it is the generally high standard of work in over fifty items in the two books that makes the few matters of very poor quality in them the less acceptable. In *Patchwork Three*, the story 'Camp Hi-Wah' is boring, negative and valueless; 'What Will We Call It, Tom?' may give rise to useful discussions on birth and relationships, but is trivial in itself. Something better should be in both places. These children need to be given the best, and a great deal of it, more positives than negatives all the way.

This raises the matter of anti-social behaviours in the Carozzi books, an element disliked by teachers and classes I have discussed it with. Sometimes these behaviours are funny or realistically necessary to the lives a story portrayed; in a few cases they detract rather than contribute.

The artwork is mostly attractive and appropriate, but in a few places it is very poor (notably in *Patchwork Three*, pp 28, 50, 68-9). Variable quality shows too in the frequent ungrammatical structures when it would have been just as simple to write well.

Imaginative, lively work, the freedom to move to-and-fro among the four 'patchworks' as texts or for single activity sessions, with a whole class or in group and individual work, all commend these books for use in slow-learning classes.—R.L.

Multiworlds by Alec Allinson, Beverley Allinson and John McInnes (Nelson) Canada, 1971, 95 pp, Hard cover. $3.95.

Multiworlds will probably be seized upon with delight by teachers of upper primary classes, for it is at this level that there is still a dearth of stimulating material in English. But if your local primary schools are not making use of this book, put it on your list for consideration as a First Form text, particularly if your First Form classes are unstreamed. It is brilliant both in conception and execution and caters for a wide range of ability levels. The concepts of worlds, imagined worlds, the child's world—these themes are explored in original and exciting ways. *Multiworlds* is not to be missed.—K.W.

Currents ed. S. V. Church (Rigby) Adelaide, 1972, 210 pp, P'back, $2.50.

This book arrived too late to be reviewed in detail, but teachers of slower learners at about Third Form level are urged to examine it for themselves, as it is an attractive volume that appears particularly well signed for less able pupils.—Ed.

THE MASS MEDIA

Film in English Teaching ed. R. Knight (Hutchinson Educational) London, 1972, 248 pp, P'back, $5.50; Hard cover, $9.00.

The Education Department of the British Film Institute has been providing an important service to teachers of film for some time. It commissioned the writing of this book which sets out to establish ways in which teachers can incorporate film teaching into the teaching of English. The basic philosophy of the book, as indicated by Knight in the opening chapter, is that the modern media—film, television, radio—are as worthy of study in the classroom as are the traditional concerns of the English teachers. Each chapter deals with a film-teaching programme conducted in a school, ranging from a primary school to a college of education, and they provide a number of useful suggestions. The appendices at the back are useful too, listing possible film courses, reading lists, and a comprehensive collection of film titles suitable for study purposes.—F.C.

The Barrage of Admass: An Introduction to Advertising in Australia by Maurice Poulton (Jacaranda) Brisbane, 1972, Hard cover, $2.95.

Whatever our personal opinion of advertising, we cannot deny the part it plays in today's society; it is everywhere. It is so pervasive that many English teachers view a study of it as an essential language activity.

And I believe that this book will prove an invaluable aid in the study of the mass consumption, mass media society. It is pictorially and graphically attractive and appealing. Its composition is varied and provocative. It also provides a wide and comprehensive analysis of advertising.

The book develops on the backbone of three advertising campaigns run by Ford, Rover and the Salvation Army. By providing an in-depth analysis of these three campaigns, it affords a greater insight into advertising—its researches, its strategies, its media and its influences. Yet at the same time it draws on a sufficiently wide range of other advertising types to provide a balanced appreciation of the advertising world.

There are chapters dealing with each of the major areas involved in advertising. We watch as the adman researches his product and his customer, then plans his campaign through newspapers, television, radio, direct selling and other avenues. Another chapter illustrates the economic and social effects of advertising both in terms of the individual and of society as a whole.

The final chapter offers a series of review exercises. Each is based on a separate advertisement with questions which point up the kinds of things the book has dealt with. Each gives the student the opportunity to apply what he has learned in the analysis and appreciation of advertising.—Fenton Colliton (reprinted from *Idiom*).

Film in Teaching by Keith Kennedy (Angus and Robertson) Sydney, 1972, 128 pp, Hard cover. $5.95.

The Compleat Guide to Film Study ed. G. Howard Poteet (National Council of Teachers of English) Champaign, Illinois, 1972, P'back, $5.50.

These are two excellent books to add to the already distinguished list of source books on film and film-making that has become available to teachers of film over the past two years. In fact, one can only reflect that if these two are any indication, the quality of such books is improving.

One feels no hesitation in recommending both books since in many ways they are complementary. *Film in Teaching* is, as its title suggests, designed to assist the teacher in providing practical and imaginative assistance in introducing film into teaching. The teacher embarking upon film-teaching for the first time could confidently design a full programme of film-teaching on the basis of this book.

The Compleat Guide to Film Study is valuable for other reasons. It offers a more scholarly, less 'practical' rationale of the teacher of film. We have been for some time in need of such books, since too many of the books which have come out recently on film-teaching have concentrated very heavily on the practical, and have offered too little in terms of philosophy and purpose. Like other N.C.T.E. material, it can be ordered through the English Teachers' Association of N.S.W.—F.C. (condensed from N.S.W.E.T.A. *Newsletter*).

Wild Strawberries by Ingmar Bergman—Modern Film Scripts (L. & S. Publishing) Melbourne, 1972, 124 pp, P'back, $1.75.

'Film has nothing to do with literature; the character and substance of the two art forms are usually in conflict,' writes Bergman in a short introductory statement. Yet even the movie-maker can't escape the need to use the written word, and here we have the script of the film Bergman first directed back in the 1950s. The film was both powerful and beautiful and to the student of Ingmar Bergman this script makes interesting reading. One hopes for more copies of film scripts from the same source.—F.C.

Meeting the Media by Barry Dwyer and Bruce Thomson (Reed Education) Sydney, 1973, 61 pp, P'back, $1.35.

Two of the three authors who produced the highly successful *Mastering the Media* have again combined to write an introduction to mass media study designed for upper primary classes and for First Form in the secondary school. The title page bears the description 'a trip around the mighty modern mass media of entertainment, information, advertisement, in order to discover what on earth they are up to'. The emphasis is on exploration rather than upon discrimination. Each double-page spread in this lavishly illustrated book introduces a different aspect of the media, with suggestions for discussion, writing, and many other activities. The presentation is lively and there is no doubt that pupils will become enthusiastically involved. Highly recommended.—K.W.

The Mosaic Form by G. Blackmore et al. (Cassell) Melbourne, 1972, 32 pp. P'back, $1.50.

One in the series of Cassell's Resource Books, this volume provides material on the press, and reproduces pages of newspapers of varying vintages, as well as a number of articles and paragraphs about the role and responsibilities of the press. Some attention is paid to advertising and the cultural and social implications of the press' role. Well worth having on hand.—G.A.C. (reprinted from *E.T.A.Q. Newsletter*).

COMPOSITION—WRITING—RHETORIC

Recent American research shows that, while no single approach to writing has yet proved its superiority over all others, more and more teachers of English are concentrating on the whole *process of writing** in preference to the old before-and-after method which only concerned itself with pre-writing motivation and post-writing marking.

Unfortunately the importance of this process is not evident in most of the new theme books and course books in English. So the teacher has to inject his own understanding of the process into his treatment of these texts. An excellent new aid to the gaining of such an understanding is Professor James E. Miller's **Word, Self, Reality—the Rhetoric of Imagination** (Dodd, Mead) New York, 1972, 224 pp, P'back, $4.25.

Miller is prominent in English teaching circles in America, a man whose life and teaching were both transformed by the famous Dartmouth Conference of 1966 which revealed to him the dynamic role of creativity in English teaching. His book succeeds in its aim of recovering a 'sense of excitement and mystery' in the use of language. Indeed he has produced an adventure of the imagination while also demonstrating the special value of writing in exploring the world and discovering one's own identity in the midst of our bewildering technocratic culture. The book is pitched for U.S. tertiary students but teachers will readily translate it for secondary. (You may have to ask your bookseller to import it.)

Let's Write a Script by T. E. Harding (Georgian House) Melbourne, 1972, 113 pp, P'back, $1.95, is a sensible guide to the writing of radio and TV scripts, with a section on documentaries. While stressing the appealing novelty of making tapes and films, it reminds its readers that the 'old' writing skills are as important as ever. I liked the clear presentation of method, the emphasis on revising before 'publishing' the script, and the belief that students who haven't written well up till now might just find script-writing exciting—as a third-rate footballer might discover after years of frustration that his game is golf. . . . Well, here's hoping!

Script-writing should of course be part of every modern child's writing experience. Another very useful publication is **Three plus Three** by H. G.

* The stages of this process have been analysed by Mr Walshe in his chapter in *Good Australian English*, reviewed elsewhere in this *A.A.T.E.* —Ed.

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★ ★ ★ ★

All prices quoted herein are those recommended by the publisher.

Felsen (Scott Foresman) Illinois, 1972, 90 pp, P'back, $1.10. This truly pocket-size book contains three short stories plus three transcriptions of these stories into film scripts. Students really learn from this succinct demonstration of the difference between story and script—and enjoy the book.

Programmed-learning books are fewer these days than in the apocalyptic sixties—and even then there were few that attempted to teach writing. However a new and carefully contrived specimen has come to hand: **Clear Writing** by M. B. Gilbert (John Wiley) N.Y., 1972, 336 pp, P'back, $3.15. 'Teach yourself the quick proven way,' says the cover, predictably. No doubt a child who worked through this big book would benefit; but I fear that, being on the receiving end of so much incessant instruction, he would lose interest long before the end. I repeat a caution I've made before: 'How tempting to compile a list of writing skills, praise the qualities of good writing—and still write badly!' Nevertheless, if a teacher has an earnest self-disciplined child on whom the book could be tried, I'd love to hear the results.

Grammar won't go away. Some people, who aren't traditional shellbacks, believe enlightened uses have been found for it. Virginia Tufte, for instance, has written a fascinating book, **Grammar as Style** (Holt Rinehart) N.Y., 1971, 280 pp, P'back, $4.75. Instead of 'parsing and analysis' it presents a thousand sentence samples from the best writers, groups them by grammatical categories, and throws sentence structure into useful relief. I learned a lot, I confess, from the chapter on 'Parallelism' and have eagerly worked this into my teaching of writing.

Youth Writes 1973 & 1974 ed. Marcia Kirsten (Reed) Sydney, 1973, 100 pp, P'back $1.45, Hard $2.75, is the fourth issue of this two-yearly collection of verse and prose by Australian, N.Z. and P.N.G. secondary students. The quality of the writing manages to be even better than before. Professor A. D. Hope in the Preface says: 'As an old poet fast shrivelling on the bough it is a delight for me to know that all this new and vigorous growth is going on around me. . . . What surprises and excites me in this volume is to see so much real promise. . . . Among the voices heard here for the first time it is likely that some will emerge as the well known and well loved names in the poetry of the next generation.' As previous editions of this *Guide* have said: a 'class set' of the paperback deserves a place in the school library whence it can circulate to all classes, setting a standard of fine youth writing, and motivating many a composition period.

In past years I've recommended for the school library a few of the better books of 'readings' from the vast annual American outpouring. Their fascinating articles will tempt senior students to read, argue and write: (1) **The Critical Man—Reading, Thinking, Writing** ed. A. M. Tibbetts (Scott Foresman) Illinois, 1972, 391 pp, P'back, $5.50; (2) **The Rationale of the Essay** ed. A. Chandler (Holt Rinehart) N.Y., 1972, 437 pp, P'back, $5.95; (3) **Contemporary Rhetoric** ed. D. Ehninger (Scott Foresman) Illinois, 1972, 340 pp, P'back, $4.50. This last may be too tough for senior students, but its collection of over 40 modern articles on rhetoric will be prized by any teacher who believes, as I do, that no part of the English course is more significant than writing.—R.D.W.

Come to Your Senses ed. D. A. Sohn (Scholastic) New Jersey, 1972, boxed kit, $27.00.

This is a teaching kit, including a series of photographs and four strip films, intended to stimulate heightened perception and awareness among children, and hence to encourage them to write more imaginatively and with greater insight. It makes a useful contribution to the growing range of such stimuli. It could well be used in a unit of teaching for imaginative writing, though it is not the kind of teaching aid that could be used without due reference to the many stimulating and enlivening possibilities that literature also provides. It is unfortunate that the photographs are of somewhat varying quality and interest. A teacher's handbook is included.—F.C.

Impact 1, Impact 2 by Frank Plimmer (Macmillan) Basingstoke, n.d. (30 cards in plastic bag), $7.00 ea.

The *Impact* series consists of two sets, each of thirty photographs printed on laminated cardboard. All photographs are 8″ x 10″ in size, and all have been chosen because of their immediate impact upon the child's imagination. On the back of each card there are suggestions for writing; some also contain research topics and open-ended questions to stimulate discussion.

The English origin of these cards does not provide any impediment to their use here. Whilst most of the cards could be used throughout Forms 1 to 4, *Impact 1* appears to have been designed with Sixth Grade and First Form in mind, whilst *Impact 2* would be particularly appropriate for Forms 2 and 3. Highly recommended.—K.W.

LANGUAGE AND ORAL WORK

Good Australian English ed. G. W. Turner (Reed Education) Sydney, 1972, 317 pp, Hard cover, $3.95.

Undoubtedly the most widely appreciated section of *Good Australian English* will prove to be the seventy-page 'Guide to Usage and Style' which rounds off the book. Would it were longer! Most of us have felt at one time or another uneasy about our dependence on Fowler or *Usage and Abusage*; the appearance of a guide to *Australian* usage—albeit a comparatively short one—is particularly to be welcomed.

But this is not the only virtue of the book. Each of its eleven essays is written in a lively style that makes it accessible to any senior school pupil interested in his language. John Gunn's excursions into the slang of racing and shearing will delight students; one can imagine, too, their pleasure at discovering that an academic finds the argot of surfing and 'pop' worthy of study. W. S. Ramson contributes a lucid discussion of the distinctive features of Australian English. R. D. Eagleson skilfully guides the novice through the shoals of transformational grammar. R. D. Waishe presents 'Good Writing' from the modern view that we should consider not just the finished product but a whole 'process of writing'.

Of particular interest to teachers are Henry Schoenheimer's article, 'Sanity in Spelling', and Joyce Belfrage's 'The Mass Media and Our English'. The former ought to be made compulsory reading for all teachers, particularly those in schools where the traditional approach through random word-lists holds sway; the latter provides much stimulating material which could be used with profit in senior classes.

It is impossible in the space of this review to comment on every article in the book; suffice to say that each provides rewarding reading. Of course, one can quibble with a few things: Dr Eagleson's use of 'learn' in the sense of 'acquire' or 'absorb unconsciously' might possibly mislead the unwary reader; 'review' in preference to 'revue' in Mrs Belfrage's contribution seems to be carrying Mr Schoenheimer's advice too far. But these are minor matters. *Good Australian English* can be recommended without reservation. Every school library should have at least two copies.—K.W.

Exploring Language by P. Doughty, J. Pearce and G. Thornton (Edward Arnold) London, 1972, 191 pp, P'back, $3.30.

Exploring Language is an introduction to the study of language from the standpoints of teaching and learning. The authors eschew the idea of linguistics as a glorified device for sentence analysis and explain the relevance of linguistic study to the problems of the classroom. It is the need of the non-linguistic specialist, be he teacher or student, that is the basic criterion for selecting topics for exploration from the range of linguistic studies available. Accordingly, these authors assume that

it is an understanding of the part played by language in the process of learning and teaching and the relationship of this to language as a feature of living, both individual and social, that are two areas which should be of crucial concern to teachers.

Ex 'oring Language focuses on learning situations and the extent to which teachers' and students' use of language for learning determines their nature and effectiveness. Above all, the strength of the book lies not in that it tells teachers things they do not know but rather that it sharpens and makes explicit the connections relevant to their professional needs.—Diana Kelly (condensed from *Idiom*).

Explorations in the Functions of Language by M. A. K. Halliday (Edward Arnold) London, 1973, 140 pp, P'back, $3.65.

Halliday is a most interesting and original grammarian. Even if his present theories are incomplete, he is at least wrestling with the idea of a truly 'functional' grammar, so long an unrealised wish on the part of English teachers. He is relating and placing in perspective many things about language that we 'know in our bones' but have never been systematised before.

Halliday has very limited faith in 'pure grammar', and does not believe that a language system is self-subsistent or self-explanatory. He maintains that to understand the form of an utterance we have to look at its function; its meaning-potential in its social situation. Language is what it is because of what people use it for. Other grammars are not so much rejected as subsumed into this wider view.

In this collection of papers, evidence for this view, and implications of it, are well argued. Halliday sees the small child as 'knowing' that language is used differently for some five fairly distinct purposes (including, for example, an 'I want' function as distinct from a 'let's pretend' function). In more mature uses of language, Halliday sees various functions being carried out in the same utterance: 'A clause in English is the simultaneous realisation of ideational, interpersonal and textual meanings', and this is why clauses are shaped as they are. These ideas are further applied to semantic issues in their social context, and to a fascinating analysis of how 'the syntax serves as a vision of things' in Golding's *The Inheritors*.

Despite the need to use technical terms, Halliday writes clearly and attractively. He is working so intelligently on matters of such concern to teachers that he deserves to be read widely by them.—G.L.

Multiple Choice English Comprehension by Clifford H. Fisher (George Philip) London, 1971, 138 pp, P'back, $2.00.

With the future of the School Certificate examination in doubt in New South Wales, the value to teachers of a collection of thirty short comprehension passages, each accompanied by twelve to fifteen objective questions, is not entirely assured. However, for those teachers who find objective comprehension a convenient means of testing in English, the ...will provide a valuable source of material.

The passages are almost all extracts from novels, and about sixty lines in length. The prose is mainly modern, Joseph Heller, C. S. Forester, Monica Dickens, George Orwell and William Faulkner being represented. The print is small but legible, and the layout of the book—important in works of this kind—is neat.

Not that I could really recommend that teachers consider class sets of this collection. However, I would think that a copy in the staff room would be a very welcome acquisition, especially when class and term tests are being prepared. Certainly, while the School Certificate exam retains its present form, the passages in this book would provide excellent practice.—F.B.

Language in Education prepared by The Open University (Routledge & Kegan Paul) London, 1972, 254 pp, P'back, $4.00.

Subtitled 'A Source Book', *Language in Education* is a most useful collection of readings on language in the educational context. Authors include such outstanding leaders in the field as Gumperz, Bernstein, Quirk, Labov, Baratz, Rosen, Chomsky, Bellugi, Britton and Bruner. There are 33 articles covering eight sections: 1. Language as system and language as behaviour; 2. Language and social reality; 3. Social relationships and language codes; 4. Language in the classroom; 5. Language acquisition: language and thought; 6. Language deprivation and educational disadvantage; 7. Language and values; 8. Language and literature.

The collection draws on the findings of linguistics, psychology, philosophy and sociology and shows how each has a contribution to make to the study of the role of language in learning. The breadth of its scope and the general soundness of its content make it an admirable introduction to the subject and one which can be highly recommended to every teacher.—R.D.E.

English Objective Tests by David Self (Macmillan) London, 1972, 102 pp, P'back, $1.40.

This collection of objective comprehension passages and questions begins with a rather defensive introduction which claims that the usual objections to multiple-choice comprehensions are that they are 'unfashionably creative', 'unimaginative', 'frustrating' and that 'they smack of gimmickry and modern efficiency'. Not so, claims the compiler of this collection. 'English is about the communication of ideas—both their expression and comprehension, and as such should not be concerned exclusively with poetry, improvised drama and creative writing. The comprehension of a factual piece of writing and the objective assessment of its implications are vital and practical skills which ought to be tested.'

It would be difficult to disagree. David Self has provided twenty passages, each of about five hundred words, with around twelve questions at the end of each. The questions are multiple-choice, of a type familiar to those who have known past School Certificate English examination papers in New South Wales. My copy contains an insert, on which the required answers are (badly) printed.

The book has two laudable features. The first is that the passages are interesting and varied, ranging from a discussion of the emancipation of women to an account of Athenian school discipline, from a factual report on the arrest and killing of Lee Harvey Oswald to a discourse on yogurt. Secondly, a section in the back of the book entitled 'Suggestions for Follow-up Work' provides stimulus for class discussion of the content and ideas of the passages, conceivably as a basis for argumentative essay-writing.

It is a well-presented and sturdy little book which would be suitable for use in the middle secondary school.—F.B.

The Language of Prose by Robert Millar and Ian Currie (Heinemann Educational) London, 126 pp, P'back, $2.10.

This is a rather unpretentious but successful 'handbook'—the authors' term. The authors state, this 'introduction to the practical criticism of prose' sees criticism as the act of determining 'how the writer obtains certain effects, his deployment of his linguistic resources, his selection of language and syntactical patterns, his arrangement and structuring of ideas in order to achieve most effectively his purpose in writing'. Faced with a mountain of modern prose types, the authors confine themselves to two kinds of prose: 'discursive prose, used in the exposition of ideas, and creative or imaginative prose'. For school purposes the choice could not be happier.

The authors wish to expand what they consider the narrow concern with referential meaning found in most school approaches to the assessment of prose, and incorporate an analysis of 'the most powerful effects of successful writing'. They deal with 'a few approaches' to the language of prose in order to bring the reader to evaluation of prose for himself. They stress the need for an individual evaluation in 'a world in which we are constantly assailed by prose writing, much of which is carefully designed to manipulate our minds and condition us to the writer's way of thinking; where language is used as a weapon, an important part of the armoury of the educated person is knowledge of at least some of the techniques used in communication.'

What eventuates is most interesting and of definite value to language and prose study in schools. Senior English classes will find extensive use for this book, and able pupils in Forms 3 and 4 will benefit also. The first eighty-four pages contain the authors' ideas. The remainder of the book contains directed exercises. Part 1 contains five chapters or sections: 1. What Practical Criticism Works With; 2. The Varieties of Prose; 3. The Element of Sound; 4. The Grammatical Element; and 5. The Element of Meaning. A highlight of the book, to me, is the treatment of 'The Element of Sound'. It is practical and avoids the rarefied elevation that speaks only to the initiates. Senior students will follow and apply the lessons given.

A final word for the forty-two pages of exercises. They provide good variation both in the passages chosen and in the scope of the questions. *The Language of Prose* is a readable, understandable book, and a practical addition to class texts for language work in the senior school. —G.

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Now widely recognised, this two-yearly collection publishes the best verse and prose of secondary students from Australia and Papua New Guinea. It mines the experiences the young are having today. The school that equips itself with a class set of "Youth Writes" can circulate it through all classes, setting a high standard of craftsmanship, stimulating discussion, and inspiring students to emulate the finest writing of their peers. Available now; 100 pp.; hardback $2.95; strong p'back only $1.45.

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edited by R. D. Walshe

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Mastering English is a much-tested book which combines advanced scholarship with practical teaching skills. *Features include:* A Course in Modern Writing, Comprehension/Precis; Punctuation/Sentence Correction; A Minimum Grammar (Traditional); The Sentence is Basic—a modern course in practical sentence structure; Clearer Thinking; Poetry Appreciation; Guides to Study of the Novel, Short Story, Drama and Essay. *Arrangement-in-Units* enables students to do much more work than is possible with conventionally arranged texts. A complete year's work for any class from the middle to the senior school, 11" x 8½"; [illegible] pp.; section-sewn binding; $2.45.

Person to Person: Rhetoric, Reality and Change ed. Irving Deer, Harriet A. Deer and James A. Gould (Holt, Rinehart) New York, 1973, 396 pp, P'back, $5.95.

Aimed at U.S. students doing a college Composition course, this book is a mixture of essays, extracts, newspaper articles and topical arguments drawn from such diverse sources as *Mad* magazine, the *Saturday Evening Post* and Martin Luther King's 'Letter from Birmingham Gaol'. Although the articles are all interesting the book is so American in its orientation that I suspect many students would be quite lost in some of the essays.

The book is divided into three broad sections. 'The first section discusses some of the ways language has been abused in the modern world—through jargon, stereotyping, racism, politics, statistics, public education. The second section reveals some of the consequences of this abuse . . . and in the third section, the book reveals some of the ways, both traditional and contemporary, in which language may be used to affirm human dignity and wholeness.'

Like so many U.S. textbooks the price—$5.95—is quite prohibitive for any teacher on a limited budget contemplating the acquisition of a class set, although it would certainly be a valuable reference book for senior language teachers.—B.D.E.

The System of English Grammar by Ralph and Dorothy Long (Scott Foresman) 1971, 531 pp, Hard cover, $6.50.

As a result of the forays of new-grammar and no-grammar enthusiasts in the 1960s, traditional grammar was unceremoniously dumped in favour of—what? Grammarless language work, I suppose. Here now is the first considerable statement in defence of what we were assured was useless, misconceived and downright wrong: a comprehensive book which updates traditional grammar and discovers virtue in it. It accepts the word as a valid grammatical unit, departs very little from long-established terminology, and is above all concerned with 'pragmatic description' of sentence structure. Ralph Long is a grammarian of considerable distinction. I'm putting his book beside Jespersen's. Its quietly assertive point of view can't be disregarded—no, not even by structuralists, transformationalists, tagmemicists, or stratificationalists. It has the look to me of a great book which could arouse a storm in linguistic and English circles.—R.D.W.

The Lively Art of Debating by Neil Gunther (John Wiley) Sydney, 1972, P'back, $1.95.

The author, himself very active and highly respected in the high school debating sphere, has produced a handbook on the subject of considerable practical worth to adjudicators, debating coaches and the debaters themselves. Mr Gunther reveals his expertise in his detailed coverage of such techniques as preparing and presenting a case, the handling of affirmative and negative argument, and so on. A strong feature is the author's emphasis on revision of important points made in the text, and the busy teacher will appreciate the list of some 600 topics for debate. Although such a specialised book will not be a volume seller, it deserves to do —T.C.

Something to Say, a comprehensive textbook for public speakers, by L. K. Burgess (McGraw-Hill) Sydney, 1972, 280 pp, P'back, $2.95.

Mr Burgess, a Past President of the Australian Rostrum Council, has written a text of general interest to principally adult public speakers. Worthy features include some fifty pages of sample speeches, hundreds of speech topics (including some unusual 'formula-type' speeches), and some sound advice on the basic techniques. The book, however, will have restricted suitability in high school classrooms. In addition, the cost seems high and the binding rather poor value.—T.C.

Essentials of Debate by H. E. Gullet and P. R. Biddle (Holt, Rinehart) New York, 1972, 8 pp, P'back, $1.40.

The format of the 'Aspects of English' series, of which this booklet is one, should be well known and respected. The material is soundly based in theory and systematically presented, dealing with such basic requirements as evidence, reasoning, affirmative and negative cases, and refutation and rebuttal. Although each section is succinctly stated, the general level of the booklet is too difficult and too detailed for our high school classes.—T.C.

POETRY

Those Fabled Shores: Six Contemporary Australian Poets ed. Dennis Robinson (Holt Rinehart/E.T.A. of N.S.W.) Sydney, 1972, 92 pp, P'back $1.75, Hard cover $2.65.

In this excellent anthology each of the poets—Rosemary Dobson, Gwen Harwood, Bruce Dawe, Randolph Stow, Rodney Hall, Thomas Shapcott—is represented by ten to thirteen poems. The poems have strong visual and auditory appeal and each artist's genuine concerns come through, compelling response from readers.

A few comments from working with different classes late last year will give some notion of the book's role in the senior classroom. An individual's response is shown when one student presented a paper he had written on the Shapcott poems, 'Lake Swans' and one or two others he had loved and he spoke about them with animation, but he rejected the rest of the selection and had brought in other Shapcott poems he liked better. That the poems in this book have prompted wider reading in a poet's work is to be valued.

In another class, Fifth Form girls read the Gwen Harwood poems about being a woman together with Dawe's 'Miss Mac'. The insights developed during one week's readings and discussions of these poems, and their efforts to write of their own experiences, seemed to me immensely valuable.

In small group work, Rodney Hall's 'I'm a Killer I am' and 'The Fence' raised concern, indignation and a new perception of cruelty. Some wrote their own poems prompted by Hall's work.

One must endorse the editor's decision to omit critical comments, questions or study guides so that students and teachers, in the words of the introduction, are 'free to approach the poems as they wish. In the end the experience of a poem is a personal and individual thing.'—R.L.

Improving on the Blank Page ed. D. Cook and K. Gallasch (Rigby) Adelaide, 1972, 113 pp, P'back, $2.50.

A very good fortnight's work in English could be spent on poetry—browsing, close study, illustrating, writing. I wonder whether such work is being done intensively; if so, this anthology could be very useful indeed. Scores of modern poems—I cannot imagine any one of them not being popular if well handled—good photographs, sensible and practical advice for teachers. It is a very colourful anthology that should prove popular with all junior forms.—D.M.

Happenings 2 ed. Maurice Wollman and Alice Austin (Harrap) London, 1972, 96 pp, Hard cover, $2.35.

Happenings 2 is an attractive-looking book of seventy-five poems, and is a companion volume to *Happenings* edited by Wollman and Grugeon. It maintains the standard of that selection.

THOSE FABLED SHORES

EDITED BY DENNIS ROBINSON

An anthology of six contemporary Australian poets chosen with the intention of providing a cross-section to illustrate the variety and richness of contemporary poetry. There is sufficient material provided to make a reasonable study of any one poet, or to make useful comparisons amongst them, or to relate them to other writers. Although primarily produced for 5th and 6th Forms, it would be of considerable interest in Australian Literature courses at Colleges of Advanced Education and Teachers' Colleges.

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MALLICK, MALLICK, DELANEY, BROOK, LEWIS, O'CONNOR

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MALLICK, MALLICK, LEWIS, CHRISTIE

This book attempts to bring discipline and a wholeness into English. It is a development from THE OTHER SIDE OF THE FENCE (not just a more difficult collection) leading to Form Arrangement. It seeks to provoke lively, creative writing; reading; acting; speaking and thinking with these activities being stimulated not only with dramatic visuals but by the inclusion of imaginative literature drawn from prose, poetry, drama and the media. Suitable for students in their second or third year of secondary school. **$3.25**

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Although this is a collection of 'children's poetry' the poets all have assured places in literature, ranging from Eliot to Lawrence to Wright; from Frost to Carlos Williams to e. e. cummings. The poems have an immediate appeal, but there is meat under the surface and bones in the meat. Much of the value in the book will be in using it at its various levels with varying classes, and then exploring the deeper layers of language and meaning to be found in almost every poem.

In the preface the editors say, 'In all poetry we look at things, familiar and unfamiliar, through the eyes of the poet, and this enables us to see things differently and sometimes more clearly.' The poems do cover a great range of subject matter, from direct social statement to pure fantasy, but the vision remains constant; the poems relate to the child's world, English or Australian, and to his place in it. The poems may be simple at times, but there is depth and complexity to extend the best pupils, even in these.

I would be pleased to have at least one set of *Happenings 2* circulating in the junior school, and would not be above taking the collection into some senior classes I know, with malice aforethought and success certain. —E.D.G.

Say It Aloud ed. Norman Hidden (Hutchinson Educational) London, 1972, 168 pp, P'back, $2.85.

The title of this new anthology has a special significance, for the poems have been chosen for the verse-speaking examinations of the Poetry Society. This motive for choice perhaps gives the anthology its freshness, for fresh it certainly is. The representation of 'new' British poets is considerable, there is a sizable section devoted to experimental verse, the 'Poems by Children' are as numerous as those in most of the other groups, and there are very few tried and true anthology pieces.

Interesting and diverting as the book is, its adoption could probably be impeded by the misgivings that many would have about its overall quality.—T.C.

This or That or Nothing and **What Makes My Toenails Twinkle** by L. M. Hannan and B. Breen (Cheshire) Melbourne, 1972 and 1973, Hard covers, $2.50 ea.

These are two excellent anthologies of poetry for secondary students in a series of anthologies continuing on from *Laugh or Cry or Yawn.*

The first feature that catches the eye is the layout and design which are an outstanding feature of this series: a vast array of different typefaces is used in both books in addition to different coloured papers and large drawings and photographs especially selected to go with the particular poems they illustrate.

The selection of poems in both books is wide—from Chinese poetry to contemporary Australian, from Shakespeare to Bruce Dawe, and from sonnets to concrete poetry. *This or That or Nothing* has poems on themes of politics, nature and animals, childhood, love and death. The endpapers in this volume are in the front 'poetry' from cards given to parents on the birth of their children, and at the end poems composed emembrance of dead relatives. Both are yardsticks in the crucial

question of 'What is good poetry?'. Suitable for use as a class text in the upper secondary school.

What Makes My Toenails Twinkle has poems on similar themes with endpapers of concrete poetry composed by Mr Breen's pupils. These could act as stimuli in getting pupils to write their own poetry. Suitable for lower to middle secondary.

Both of these volumes are welcome additions to the range of poetry anthologies available in Australia. They could be used as class sets or as additions to teachers' libraries to be used alongside *Voices* and *Reflections on a Gift of Watermelon Pickle*. Unlike both those anthologies, however, they set out to sell poetry in a much bigger way with boundless enthusiasm. They have a particular advantage for use in Australian schools, too, above these British and American anthologies because they are oriented to the Australian secondary student in their choice of poems —while at the same time being international in outlook. To be fair, however, I don't feel that at all times the layout 'works'; but they are both lively and interesting anthologies which attempt to communicate to pupils the magic and mystery of poetry with excellent selections of poems pupils enjoy, and they are thoroughly recommended for class use.—P.K.

Man (Books 1, 2, 3) ed. C. Gardiner et al. (George Harrap) London, 1971, 71, 63, 61 pp, P'back, $2.00 ea.

I must confess that I am rather disappointed with this series. There is an over-abundance of the old familiar anthology pieces. In fact, one gets the impression that the authors of this series surrounded themselves with about a dozen poetry anthologies and selected the poems according to their tastes.

The perennial favourites from Hopkins, Eliot, Yeats, Auden, Dylan Thomas, Shakespeare, Tennyson, Lawrence, Shelley, Owen etc. appear *ad nauseam* throughout this series. Even the poems selected from the works of Kirkup, Hughes and Tessimond have well and truly run the gauntlet of earlier anthologies.

I am afraid that purchasers of English texts must look elsewhere if they are to get value for their money.—R.K.S.

Seasons of Man: Poets of Seven Centuries ed. Enid Moodie Heddle and John Curtain (Longman) Camberwell, 1973, 373 pp, Hard cover, $4.95.

In the introduction to this pleasingly produced anthology the editors declare that 'a poem may have as many different meanings as there are different minds to respond to it', a statement that many will dispute. An annoying feature of the collection is that there is no index of poems by title.

Nevertheless, *Seasons of Man* is quite an impressive anthology. More than half the poems are modern, and many of these are not found in other collections. There is a useful section consisting of translations from other languages. Senior pupils will find much that is stimulating and certainly it deserves a place in every school library.—K.W.

Poetry by Themes (1) 'Where It's At' ed. Maureen Stewart and Terry Doyle (Macmillan) Melb., 1972, 100 pp, P'back, $1.65.

Poetry by Themes (2) 'Tonight at Noon' ed. Maureen Stewart and Terry Doyle (Macmillan) Melb., 1973, 138 pp, P'back, $1.80.

As the title suggests, these two anthologies are thematically arranged and cover some of the same areas as the editors' *Actions and Reactions* series, now finding favour in many schools. Like the major theme books, these collections are modern and trendy, giving a highly contemporary selection of poems in such areas as 'Relationships', 'War', 'Love', 'Growing Up', 'Environment' and 'Feelin' Groovy'.

Shakespeare and Browning, Frost and Yeats manage to squeeze an entry in here and there, but the books are aggressively 'with it'. One could have reservations about the lasting value of some of the selections, but many classes—as least as long as memories last—would be pleased to have poetry texts which included the words and music of Don McLean's *American Pie*, Cat Stevens' *Where Do the Children Play?*, Bob Dylan's *Like a Rolling Stone*, and *Puff, the Magic Dragon*. Lennon and McCartney, Mick Jagger and Keith Richard, Elton John and Rod McKuen are all still very viable names in the classroom, and the occasional Yevtushenko or Spike Milligan poem would provide incentive for a number of young readers.

It is interesting to muse on what 1978 students will make of the little song from the original rock-musical, *Hair*: 'L.B.J. took the I.R.T./Down to 4th Street, U.S.A./When he got there/What did he see?/The youth of America on LSD/L.B.J.—I.R.T./U.S.A.—L.S.D./L.S.D.—L.B.J./F.D.R.—C.I.A./F.B.I.—C.I.A./F.B.I.C.I.A.L.S.D.L.B.J.'

I like the books, but although they are well presented and illustrated (except for some ugly line drawings that clearly long to be coloured in), I think that they are a little expensive. (Perhaps rights to a John Lennon lyric come high.) On the other hand, they are very well bound indeed —the books could outlast some of their contents.—F.B.

Modern Poetry: A Selection by John Rowe Townsend (Oxford University Press) London, 1971, 222 pp, Hard cover, $6.75.

This anthology begins with 'the work of poets who were young in the thirties' and ends with that of those who are middle-aged or older in the seventies. Few of the names will be unfamiliar, though some of the poems probably will. The selection seems to me to be a sensitive and judicious one, but such a judgement is of its nature highly subjective.

The publishers have tried to lift the book above the level of 'just another anthology' (and to justify its price?) by its presentation. The design is clean, tasteful and unexciting. The 'gimmick' is to intersperse the text with reproductions of modern paintings and sculpture; a sensible enough idea in itself but one that founders on black-and-white prints five inches by four. The intricate balance of a Lowry reduced to this scale is bad enough; Henry Moore's 'Pink and Green Sleepers' (in full black and white) is worse, but Roy Lichtenstein's 'Little Big Painting' (p. 80) is too much altogether.—K.R.W.

Ends and Beginnings ed. Frank Ritchie (Macmillan) Melbourne, 1972, 247 pp, P'back, $2.95.

Ends and Beginnings is a poetry anthology selected for senior students. The editor of the text has adopted a broadly thematic approach, grouping poems under such headings as 'Universal View', 'Colonial Verse', 'Satire and Humour', 'Commitment' etc.

Frank Ritchie has kept himself to very safe ground in compiling this book. One could comment that the only thing new about the book is the grouping of poems. Many of those selected are traditional standbys: good poems but well anthologised. Familiar poets, Keats, Blake, Shakespeare, Hopkins, Slessor, Judith Wright etc., are represented by familiar poems. The text is no better than numerous others that contain *Ode to a Nightingale*, *To His Coy Mistress*, *The Tiger*, *Preludes*, and no worse than those that also include *The Man from Snowy River*, *Clancy* and that horrible jingoistic piece *The Soldier* by Rupert Brooke.—G.J.C.

The Penguin Book of Australian Verse edited with an introduction by Harry Heseltine (Penguin Books Australia Ltd) Sydney, 1972, 483 pp, P'back, $1.90.

It is fifteen years since *The Penguin Book of Australian Verse* edited by John Thompson, Kenneth Slessor and R. G. Howarth was published; the revised edition, published as *The Penguin Book of Modern Australian Verse* in 1961, has been reprinted four times. Professor Heseltine, in the introduction to his new anthology, writes that his aim was to present what he judged to be 'a selection of the best poems written in this country since 1788'. The earlier anthology begins with Mary Gilmore; this one includes Charles Harpur, Adam Lindsay Gordon, Henry Kendall, Victor Daley and Andrew Barton ('Banjo') Paterson, and many more poets from 1935 onwards. The bush songs and ballads are excluded, being readily available today.

In making his selection, Professor Heseltine says: 'Generally, I have been guided not only by what personally pleases me but also by what I believe to be essential to an understanding of the development of our poetry.' In effect, the anthology embodies 'the history of articulate, personal poetry in this country; poetry in which the individual imagination encounters a language, a physical environment, and a culture, and seeks to amalgamate the elements of that encounter within the forms of a conscious art'. As the selection grew, it became clear that patterns of growth emerged and the 'most unavoidable fact of all was that the best of the poetry written in Australia tends to fall after a date somewhere around 1930': 'The weighting of the anthology towards the last forty years was not an arbitrary decision nor one dictated by a prejudice in favour of modernity; it was dictated by the quality of the poems themselves.'

It is a pleasure to agree with the concluding statement of Professor Heseltine's fine introduction: 'there is already a corpus of Australian poems which both imply a native tradition of some solidity and complexity, and offer delight and enrichment to discerning readers any-[illegible]'—M.I.A.

Inside : Outside ed. Frank Plimmer (Macmillan) London, 1972, 46 pp ea., P'back, $1.65. Titles: **Fair on a Beautiful Morning, If I Had a Hammer, Sky with Diamonds.**

These three anthologies are most attractively produced, with many quite striking photographs and drawings. Each contains about twenty-five poems, most of them accessible to First Form pupils, but with sufficient poems of greater difficulty to make them useful elsewhere in the secondary school. Class sets would make a useful addition to the English Department's resource material, but the price is rather high.—K.W.

Poetry Cards I and II ed. B. Ireson (Basil Blackwell) Oxford. 1972, $4.55 set.

Basil Blackwell's *Poetry Cards* are expensive, but their attractive illustrations, clear type, variety, durability, and the excellent follow-up questions on each card make them well worth the money.

Each set contains sixteen cards. Set 1 is suitable for the full range of primary school and is adaptable for infants. Set 2 is suitable for primary and even junior secondary use. Poems chosen range from the work of children to much-anthologised classics, and each card carries two or three. Cards and questions may be used by teachers or by children working on their own. They are designed to encourage observation, to develop an understanding of rhythm, image and sound, to link poetry with drama, art and music, to sharpen and increase vocabulary, and to lead to further poetry reading.—J.M.

Touchstones 4 and 5 by M. Benton and P. Benton (English University Press) 1971, 176 pp and 185 pp, Hard covers, $2.05 and $2.35.

The authors in their note to teachers are unduly hesitant over the sub-title of each text, *A Teaching Anthology*. The books are so arranged that almost innumerable personally designed approaches would be possible. Even the 'teaching sections' of Book 4 (which are not continued in 5) are rather aspects of poetry illustrated by example. The grouping of poems by technique, subject and style, the discussion questions and suggestions for creative writing all seem very well chosen. The art reproductions and photographs, the attractive and, I would expect, very serviceable format, as well as the range of poetry from Shakespeare to Yevtushenko, combine to make this a very attractive production. Don't choose a poetry collection without considering these.—G.P.W.

Preludes ed. Rhodri Jones (Heinemann) London, 1971, 56 pp, P'back, 95c each.

Preludes consists of a set of five books each containing poems grouped under a central theme. These five themes are: Families, Work, Play, Weathers, and Five Senses. A Teacher's Book accompanies the series (but was not presented for review).

Each book has some forty poems on the relevant theme with accompanying black-and-white photographs. The selection of poetry spans a broad range that includes the works of the venerated (e.g. Blake, Wordsworth, Keats) as well as that of more modern poets (Sandburg, Hughes,

Auden, Dyment, Scannell et al.). The work of pupil writers is also included.

In all, an attractive series, though perhaps a little impractical to be used as a class text, with one theme only contained in each book.—R.D.

Themes ed. Rhodri Jones (Heinemann) London, 1972.

Town and Country, 65 pp, P'back, $1.30 (teacher's handbook, 65c).

Men at Work, 78 pp, P'back, $1.30 (teacher's handbook, 65c).

Themes to Explore ed. T. Parker and F. Teskey (Blackie) London, 1971, 58 pp, P'back, $1.55 ea. **The Urge to Mate, Five Faces of War, Law and Order, This Human Frame.**

The earlier volumes in both of these series have been favourably reviewed in previous *A.A.T.E. Guides*, *Themes* in 1972 and *Themes to Explore* in 1971. The present volumes maintain the standards set in the earlier books; all would provide valuable resources for the English teacher. They are aimed at the middle and upper levels of the secondary school; some of the material in *The Urge to Mate* and *This Human Frame* might cause some teachers to question their suitability as class texts. Certainly, however, they deserve a place in an English staff library. —K.W.

PROSE

Avalanche! by A. Rutgers van der Loeff (Hutchinson Unicorn Books) London, 1972, 199 pp, Hard cover, $1.80.

Prisoner of the Indies by Geoffrey Household (Heinemann New Windmill Series) London, 1972, 152 pp, Hard cover, $1.45.

Maigret's First Case by Georges Simenon (Heinemann New Windmill Series) London, 1971, 191 pp, Hard cover, $1.30.

The Witch's Daughter by Nina Bawden (Heinemann New Windmill Series) London, 1972, 160 pp, Hard cover, $1.45.

All four of these novels are worthy of inclusion on wide reading lists, the Simenon book for Fourth and Fifth Forms and the others for First and Second Forms. One can conceive of all of them as class texts with particular classes, although, with the possible exception of *Avalanche!*, none of them has sufficient merit to be given a blanket recommendation for class study. *Maigret's First Case* might well suit a class of reluctant readers such as one sometimes finds in Fifth Form; *Prisoner of the Indies*, which is based on a true story from Hakluyt's *Voyages*, could prove popular with boys in Second Form. *The Witch's Daughter*, recently the subject of a television serial, could be used with First Formers (particularly girls), especially in conjunction with videotaped sequences from the serial.—K.W.

The Outsiders by S. E. Hinton (Armada Lion) London, 1972, 128 pp, P'back, 85c.

Written by a seventeen-year-old, this is a compelling novel about teenage gangs and violence in an American city. It should prove popular with Australian teenagers, especially those in the lower socio-economic groups who often don't like reading but who will probably identify quite intensely with the hero. *The Outsiders* is a novel well worth discussing in class with Form III pupils.—J.P.

Heracles the Strong by Ian Serraillier (Heinemann New Windmill Series) London, 1972, 110 pp, Hard cover, $1.15.

Swallows and Amazons by Arthur Ransome (Heinemann New Windmill Series) London, 1972, 351 pp, Hard cover, $1.45.

Ash Road by Ivan Southall (Heinemann New Windmill Series) London, 1972, 171 pp, Hard cover, $1.45.

Here are three welcome additions to the New Windmill Series. *Swallows and Amazons* and *Ash Road* are both too well known to require comment; suffice to say that *Ash Road* in particular provides rewarding study as a class text in either First or Second Form. *Heracles the Strong* is yet another of Serraillier's excellent retellings of the Greek myths. Like his *The Way of Danger* and *The Clashing Rocks*, it should prove particularly useful with First Form classes, especially those of average ability. The black-and-white illustrations by Graham Humphreys effectively complement the story. Highly recommended.—K.W.

The Millstone by M. Drabble (Longman's Imprint Series) London, 1971, P'back, $1.75.

Rosamund's millstone is her illegitimate child, and her experiences, so sensitively narrated by Margaret Drabble, provide sophisticated reading for middle secondary or upper secondary girls; perhaps as a library book rather than a class text. The first-person narrative and frankly understated tone of the writing make compelling reading, even if the heroine lapses into self-pity on occasions. Rosamund's character is well sustained throughout, and her attitudes towards single parenthood provide some interesting perspectives in these days of increasing tolerance within society of unmarried mothers who elect to keep their child.—R.K.

Hell's Edge by John Rowe Townsend (Hutchinson Unicorn Books) London, 1973, 223 pp, Hard cover, $1.95.

As I Walked Out One Midsummer Morning by Laurie Lee (Heinemann New Windmill Series) London, 1972, 209 pp, Hard cover, $1.60.

The Third Man and **The Fallen Idol** by Graham Greene (Heinemann New Windmill Series) London, 1972, 195 pp, Hard cover, $1.45.

Set in Yorkshire, *Hell's Edge* is a well-written tale of boy-girl relationships which should appeal to Third Formers. While it probably does not offer enough to warrant its use for class study, it is certainly worth including in wide-reading lists. In *As I Walked Out One Midsummer Morning*, Laurie Lee continues the story of his life begun in *Cider with Rosie*. At the age of nineteen, he leaves his village in Gloucestershire to tramp across Spain, on the eve of the Spanish Civil War. Whilst it does not exert quite as strong an appeal as *Cider with Rosie*, the book might well be considered by teachers looking for non-fiction suitable at Fifth Form level. *The Third Man* and *The Fallen Idol* (the latter originally published as *The Basement Room*) together make a useful volume for study at senior level, particularly since Graham Greene has contributed forewords describing the ways in which they were adapted for the film medium. If the two films, which were probably Carol Reed's best, are still available, they and the book could provide the basis for a stimulating unit of work for senior pupils.—K.W.

It Could Be You ed. Hal Porter (Rigby) Adelaide, 1972, 220 pp, P'back, $1.95.

Brightly produced and appropriately illustrated with five Drysdale prints (in black and white) this anthology of 23 stories is good value. Although Hal Porter does not enter into a discussion of the short story as a literary form, his brief biographical notes are unusually interesting and helpful. They give consistent illustration of his theme that the chosen writers have produced work that is 'unmistakably deeply rooted in experience or observation . . . a common denominator trait in worthwhile Australian writers of any period'.

While some of the stories, e.g. those of John Lang, John Arthur Barry and Steele Rudd, are perhaps worth while only for their historical interest and relevance to the editor's theme, most of the others are of sound literary merit. In this category we see represented Porter himself, Astley, Frank Roberts, Christina Stead and Shirley Hazzard.

The stories cover a wide range in period, theme and type and would provide useful literary study at about Fourth Form advanced level.—T.C.

Arch of Triumph by Erich Maria Remarque (Hutchinson Educational) London, 1972, 445 pp, Hard cover, $2.50.

The rapidly expanding Hutchinson Unicorn series has become a boon to many teachers looking for good, cheap, well-bound texts for both the junior and senior forms.

The junior series now runs to over thirty titles and includes *I Own the Racecourse!, Saturday at Pudney* and a number of John Wyndham's books. The newer senior series now has eight titles including *The Spy Who Came in From the Cold, A Kind of Loving* and this excellent novel by the man whose *All Quiet on the Western Front* must still be considered one of the best war novels of this century.

Arch of Triumph pursues the war theme but focuses on Paris just prior to World War II and the ever-growing refugee problem as thousands pour into Paris from Germany, Spain and Italy. The novel reminded me of Louis Ferdinand Celine's *Journey to the End of the Night*, although it is not as cynical.

Appropriate for study by bright senior students and especially appropriate for those with a leaning towards history.—B.D.E.

Halic: The Story of a Grey Seal by Ewan Clarkson (Hutchinson Unicorn Books) London, 1972, 160 pp, Hard cover, $1.70.

A novel which is not only of the life of Halic but a plea for conservation in general and of the sea in particular. The beginning is fairly dense and unlikely to induce any but the determined to read on. A quite detailed account of the life cycle of the seal, it might appeal to the ecology enthusiasts and would fit well into a Man/Nature theme but is poorly illustrated and lacks sufficient action to engross the younger reader.—D.T.

The Fractured Image: Symbolic Explorations of Conscience and Consciousness, 282 pp; **The Life Force:** Dramatic Challenges to Personal Strength and Integrity, 300 pp; **Edges of Reality:** Confrontations with the Uncanny, the Macabre and the Mad, 295 pp. Three books of 'Shorter Long Fiction' ed. R. Cohen (Scott, Foresman) Glenview, 1972, P'back, $2.08 ea.

Each of the books contains five stories by authors such as Scott Fitzgerald, Wilde, Henry James, Robert Louis Stevenson, Conrad and Kafka. The books are attractively presented and are good value for the amount of reading material, although some may consider that the works selected are not representative of the authors' best works.

The point on which these books will stand or fall is that they have been 'partially edited' by the editorial staff of the publishers. I had no way of checking if this meant that the editors had shortened the stories, or merely referred to the marginal notes and the comment section at the end of each story. The marginal notes contain 'information, directions for thought, and questions which may take you further into the ...ries than you would go without them'. The editors suggest that the

stories be read through first, ignoring all notes, 'taking time to follow whatever directions your own experience and imagination indicate'. The marginal notes explain vocabulary problems and difficulties which are assumed to be beyond the pupils' experience. Almost all other marginal notes pose questions or suggest directions of thought to explore. The Comment sections are short and the accompanying Synthesis sections continue the questioning nature of the marginal notes, and attempt to introduce the reader to larger issues, seeing the story as a whole and in relation to the other stories.

If you are looking for a programme of directed reading at, say, Fifth Form level, or a set of books which pupils may explore on their own, then these volumes deserve consideration. They do what they set out to do efficiently; the editors' restraint is admirable; and although obviously slanted to the American system, could easily find enthusiastic supporters in this country.—E.D.G.

Forum: Contemporary Australian Essays ed. Bruce Elder (John Wiley & Sons) Sydney, 1972, 229 pp, Hard cover, $2.50.

While it is doubtless convenient to have such a collection of modern Australian journalism (chiefly from *The Australian, The Bulletin, Nation Review*, etc.), and while the editor has deliberately limited himself to journalistic prose with the aim of greater student participation in both reading and writing in this field, I cannot help wondering if there could not have been a wider variety of styles represented. Much of the material seems both unmemorable and incestuously bred, although it validly represents one aspect of Australian journalism during 1970 and 1971.—G.A.C.

English Prose Technique ed. I. A. Gordon (Reed Education) Wellington, 1972, P'back, $2.95.

English Prose Technique is intended by the editor to fill a gap that he sees in the English literature studies of senior students. Remarking that although students are called upon to read poetry of different periods, they are rarely given the same historical exposure to prose.

The collection is compiled to illustrate the view that there is a tradition of English prose stretching continuously from Anglo-Saxon times to the present day. Gordon selects numerous and varied passages to illustrate the development of prose, ranging from 'The Prodigal Son' in Anglo-Saxon of the ninth century to a modern technical article on the marketing of potatoes.

Gordon's approach is valuable in that it illustrates the numerous functions of language at all periods, presenting the ornate and the colloquial, the emotive and the technical. The collection is prefaced by a useful introduction which explains the structure and intent of the book as well as giving the teacher a starting point in presenting the material to his students for discussion.

Although I feel that the book is a little highly priced at $2.95 I would nevertheless recommend it as a valuable text for senior students in their study of literature. It should help them to gain a perspective of the ...orical developments of English prose.—G.J.C.

Seven Approaches to the Novel by John Stephens (Australian Publishing Company) Sydney (in association with Harrap, London), 212 pp, Hard cover, $2.95.

Mr. Stephens' book could be of very great value to teachers in handling what is arguably the most difficult of literary forms in the classroom—the novel. There is, of course, no approach to teaching any novel which will do full justice to the work involved, and teachers are usually satisfied to make observations about two or three 'aspects', leaving many areas to the individual perceptivity and inclination of their students. But so often the problem seems to be one of approach: how to make meaningful suggestions about a work of fiction, and to pose questions about it, without distorting the author's intention, and ending up with a lot of sterile, compartmentalised 'points' on character, plot, setting, etc.

If it can be agreed that the problem is one of approach, then one can welcome Mr. Stephens' suggestion of no less than seven! The book is something of an anthology, as each of the seven chapters incorporates four to six longish illustrative extracts from such novels as *Cry, the Beloved Country*, *A Portrait of the Artist as a Young Man*, *Lord of the Flies*, *A Passage to India*, *Cider with Rosie*, *The Old Man and the Sea* and *The 'Caine' Mutiny*. These admirably illustrate, in contrasting and illuminating ways, the areas of approach which Mr. Stephens commends:

(1) The Novel's Beginning (a valuable discussion of 'increasing and decreasing circles'); (2) The Introduction of Characters; (3) The Relation of Characters to Environment (natural and social); (4) Characters and Situations, Plots and Themes; (5) Characters Talking (a discussion of different types of dialogue); (6) Characters Thinking and Feeling; (7) Characters Departing (methods of concluding a narrative).

Each section is accompanied by a well-written and well-pitched introduction, comparative observations, and suggestions for class discussion and wider reading. Mr. Stephens clearly understands the level for which he is writing, and his commentaries are more likely to evoke response than provide answers. What he does provide are points of entry; a universally applicable set of suggestions which I would think could make the study of the novel in the classroom (and out) more fruitful for both students and teachers.

I am enthusiastic enough about this book to suggest that all Fifth Form Level 1 students would benefit from a short course based upon it, and at the reasonable price (it is a sturdy and well-produced volume) a class set would not seem impracticable. I think any senior student would benefit from using it, and—as I've stated before—I think it has much to offer open-minded teachers of the novel.—F.B. (Reprinted from *Teaching of English.*)

DRAMA

The Group Approach to Shakespeare by David Adland (Longman) London, 1972-3, P'back, $1.90 ea. (**Romeo and Juliet** 149 pp, **A Midsummer Night's Dream** 142 pp.)

Adland's series *Group Drama* is of course a landmark in educational drama publishing. But I wonder whether *The Group Approach to Shakespeare* mightn't turn out to be an even greater one. These two titles are the first to appear of a series which aims '. . . to bring the acting experience into the classroom or drama hall, to engage all the students in the activity, and to assist, through private performance, the student's understanding of the lines or the scene he is then studying'.

In making use of one of these books, teachers will have at their disposal a full resource kit for text exploration and creative drama; a programme of improvisation and extended activities which feed out of the text and back into it.

There is a host of activities for each play. Conversations for two, group improvisations and mimes, rehearsal projects, sub-text exercises; discussions; studies of language with an imaginative and practical approach; writing and design projects. Dispersed quotations from theatre critics keep the idea of performance constantly forward. Everything hinges on a systematic but not exhausting exploration of the play's structure and quality.

Adland's approach to a Shakespeare play results in a book which is a genuine teaching aid, to be used as a supplement to the text by the teacher, or even by the pupil. (Textual references are to the Penguin editions.)

For the adventurous devotee of Shakespeare, and particularly for the teacher who appreciates the problems and dangers of sharing an enthusiasm with uninitiates, these books are a 'must'.—F.D.

The Group Approach to Drama (Pupils' Book Six) by David Adland (Longman) London, 1972, 161 pp, P'back, $2.45.

This book apparently completes David Adland's well-known and much-admired series of group drama books. It seems to me to be, fittingly, the best in his series. The pity is that, in N.S.W. at any rate where external public examination determines a purely literary rather than a theatrical approach to prescribed and time-honoured plays, there is no real opportunity for the incorporation of this book or its ideas and approaches into the work of Sixth Forms. The good and imaginative teacher will look to giving it some currency in Fifth Form, however.

The book acknowledges the challenges made today to established traditions, in particular 'the various aspects of the theatre' (new approaches to staging, new styles of acting, new modes of playwriting, especially a frankness about social, political and sexual issues).

In Great Britain senior students have a richer drama upbringing in both their school and their community lives than those in our country,

yet in Australia we too now teach a generation which has had a modest share of this upbringing in the arts of the theatre. Thus it is precisely the sort of material and considerations set out in this excellent book that our drama courses should be leading up to.

The book is in two parts. The first part consists of more than twenty written and spoken statements by important playwrights, designers, managers, critics and directors (no actors) on all manner of experimentation in modern theatre. Each of the fascinating passages leads to rich discussion areas (some of which would, of course, be more fertile if all participants had experienced the production, or theatre, or whatever, under discussion). The second part of the book consists of five scripts: extracts from *Interview* by Jean-Claude van Itallie, *The Sport of My Mad Mother* by Ann Jellicoe, *US* by the RSC, and *Saved* by Edward Bond, together with the full text of *Silence* by Harold Pinter.

The book also appends a bibliography of the principal books relevant to contemporary theatre. Bravo, Mr Adland!—D.R.

Drama Broadsheets—Street Theatre by Claire Dobbin, Ron Brooks and Peter Pavey (Cassell Australia Ltd) Melbourne, 1972, $8.20.

Drama Broadsheets is a projected series in which a box of seven large broadsheets (about 30" by 40") is provided for the teacher of creative drama. The sheets are intended for wall display, and aim 'to stimulate drama activity and suggest a framework which enables students to express their own ideas'. The idea is that the sheets will lead to discussion, which itself will lead to improvisation. The sheets, the authors hold, are preferable to books because they are likely to provoke 'group response'.

The first three sheets in this set trace a kind of history and suggest a place in the community for Street Theatre. Sheet 1 suggests affinities with the Commedia dell'Arte tradition; Sheet 2 denigrates the mass media and argues that street performance is a more valid way of allowing people to 'relate to each other' and to 'publicise their views'; Sheet 3 is a blueprint for a street performance, and the remaining four sheets are intended as stimulus material.

Accepting the likely reflection on myself, I cannot imagine any drama group I have ever taught finding the material stimulating, or even comprehensible. Granted that the set is aimed at 'middle and senior Secondary students who have had experience in creative drama', it seems to me of little value to the teacher in what I think to be the typical high school situation. The graphics are trendy in the extreme, although the colour printing on some sheets is difficult to decipher. Some teachers may also object to the firm political stance of the authors, and the inclusion—as one of the sheets—of the Australian Performing Group and Tribe practising their art at a 1970 Melbourne demonstration.

I think the idea behind *Drama Broadsheets* is a good one, but I fear that the *Street Theatre* series is not very useful: a cluttered collage that just too clever.—F.B.

The Play is Not the Thing by G. Fairclough (Basil Blackwell) Oxford, 1972, 80 pp, P'back, $2.35.

The 'play' in so far as this excellent little book is concerned is not a text or a script but is, of course, improvisation or creative activity. It sets out briefly a wide range of suggestions, some of them familiar, some of them quite novel, for the profitable engendering of such activities in the classroom. Of particular help are the outlines of a lesson structure and of a drama programme. There are notions one might wish to dispute, but at least plenty of ideas are suggested for starting points.

Although a slender volume and in the main having the primary school in mind, this book is recommended equally to the teacher of drama at the junior secondary levels. It includes in an appendix a list of all the main books in the field of creative drama.

The Play is Not the Thing is in the series Blackwell's Practical Guides for Teachers.—D.R.

Transitional Drama *by P. Piddington (Thomas Nelson).* **From Playing to Plays**, Teacher's Handbook, $1.50; **Phase 1 and Phase 2**, Pupils' Books, $1.95 ea.

Phyllis Piddington was formerly a lecturer in speech and drama at Wattle Park Teachers' College, Adelaide. Her aim, with these booklets, is to update child drama so as to bring it into line with the most progressive principles of child maturation. Her belief is that when children have been involved in drama they have always been told where to stand, what to say and what to do. This she regards as 'disciplined' and therefore 'educationally pointless'.

The term 'transitional' drama refers to a transitionary stage for the child. The child should be first involved in improvised drama where the child becomes part of a spontaneous play. After this comes transitional drama which can be equally improvised or rehearsed. Teachers can direct in different ways—either let the children be completely spontaneous, or give limited direction. To take full control would only inhibit the students.

The Teacher's Handbook seems to be a rather hastily written piece of work. There is little cohesion in the presentation of ideas. Discussion moves from one topic to another or from one level to another without any connecting thread or overall idea.

Phase 1, the first students' booklet, contains six plays, whilst *Phase 2* contains four. Each play takes approximately 30-40 minutes to perform. Four of the plays are for acting in the round, the others can be acted the same way or on a normal stage.

It seems that whilst Piddington recommends a minimum of teacher's interference or direction, she spends most of the booklets on advising what the teacher should do in the classroom in regard to the direction of the students. Another prohibitive factor will be price of the booklets in relation to the material presented in them. The Teacher's Handbook has only 48 pages with an extremely poor cover. The students' booklets contain only 68 pages with a slightly better cover. All rather expensive.

Drama Workshop 5 by Esta de Fossard (Macmillan) Melbourne, 1972, 101 pp, P'back, $1.40.

For use at senior secondary level, this book is for teachers and pupils in a course where Drama is properly established and appropriately staffed. Its most valuable part is the last chapter, *Aboriginal Drama* by Mary Durack.

One wonders why this was not published as a separate pamphlet. It exists in its own right with an explanatory essay stressing the importance of the corroboree in terms of religion and tribal law, as well as entertainment and community experience. This is followed by five examples of different Aboriginal dramas which have been scripted as far as possible. They serve to illustrate both the high quality of performance needed and the complete impossibility of such drama being performed by anyone but Aborigines themselves. (Mary Durack says this herself at the end.) *Aboriginal Drama* would be useful in any theme course on Aborigines; it is a reference through first-hand experience.

There are mixed feelings about the rest of the book. Without doubt Esta de Fossard has both a feeling for theatre and a talent for writing. She provides some situations for improvisation, and five varied and energetic scripts which in themselves are good material for performance; and she continually goads the user of the book to deal arbitrarily with her creations, to adapt them and utilise them as the group sees fit. But why should confusing classifications be invented to describe what are either outlines for improvisation or scripts (albeit adaptable) for performance? *Thematic Drama* is simply three different types of script on the theme 'Chains'. *Drama of Explanation* is the pretentious and unnecessary description of a promising script, *Solo*, on the theme of youthful alienation from society. Worst of all is the misleading definition of 'Socio-Drama' (sic), described by Miss de Fossard as 'an attempt to explore real life situations which might be met by members of the group'; this section of the book is a collection of ideas for improvisation on a theme of adolescent problems. It might be social drama, under the guidance of a wise teacher; but socio-drama—which is a deep action dramatic method dealing with inter-group relations and collective ideologies—it is not. The equation of role-playing with 'socio-drama' (p. 3) is also erroneous.

On the positive side, this book like its predecessors communicates a feeling for the vitality and variety of drama; and it gives contact with the busy imagination of an experienced and exceptionally resourceful teacher of dramatic art.—F.D.

A Variety of Experiences by Brian Hogan, designed and illustrated by Carole Bullock (Jacaranda) 1972, 34 pp, Hard cover, $2.50.

There is certainly varied fare in this collection of stimuli, which does not confine itself to drama purely. There is a palpable Social Studies accent (Welfare, Foreign Policy, Environment) as well as carry-overs of writing, music, art and visual effects.

The integral design is striking, everything from collage to psychedelia. Visual interest is instant. Sometimes the atmospheric colours together with the eccentric typesetting could upset the speed-reading habits of the oldies, but for children the search and discovery is not only fun but part of the stimulation for drama.

The book is aimed at the late primary and early secondary school. It covers its ground well; I can imagine copies of it on the resources shelf of a fifth or sixth grade teacher, or a small set could be used for group work in a junior secondary form.—F.D.

Marquee—Ten Plays by American and British Playwrights ed. James E. Miller, Jr, Robert Hayden and Robert O'Neal (Scott, Foresman) Glenview, 1973, 432 pp, P'back, $2.65.

Marquee, a title in the Scott, Foresman *Man in Literature* programme, is one of those wildly eclectic American collections which crams an incredible amount into one volume, so that while one marvels at the value for money, one still objects deep down to the 'cramming'. Not an inch of any of the 432 pages is wasted: looking through the book, one longs for an occasional 'patch of white'.

That said, there can be nothing but praise for the collection, which would be an admirable and economical addition to any school or college library. Between one set of covers, one acquires the full texts of six full-length plays (*The Importance of Being Earnest*, *The Andersonville Trial*, *Saint Joan*, *The Admirable Crichton*, *The Hairy Ape* and N. F. Simpson's *One Way Pendulum*), two shorter plays (Noel Coward's *Weatherwise* and Tennessee Williams' *Lord Byron's Love Letter*), and two television plays (Paddy Chayefsky's famous *Marty*, which was later made into a movie, and film director Sam Peckinpah's *Noon Wine*, based on a short novel by Katherine Anne Porter).

The book is worth having if only for the two television scripts, even though they are printed without any camera directions at all, except a perfunctory 'Fade In' and 'Fade Out' at the end of each scene. The Wilde, Barrie and O'Neill plays, along with *Saint Joan* minus the preface, would probably be second copies in a library of any size, but worth having for all that.—F.B.

In Focus ed. D. Reid and F. Bladwell (Macmillan) Melbourne, 1972, 198 pp, P'back, $2.20.

Here is a further selection of television drama for use in schools made by the editors of the very successful *Close-Up*. Aimed at Second and Third Form pupils, *In Focus* contains six scripts from such commercial television programmes as *Skippy*, *Barrier Reef*, *Matlock* and *Animal Doctor*. Particularly valuable are the suggested exercises at the end of each script, and the 'TV Workshop' with which the book concludes. The 'workshop' includes a detailed analysis of a TV script and [illegible]e suggestions for script-writing by the pupils. Highly recom-[illegible].—K.W.

Five African Plays ed. Cosmo Pieterse (Heinemann Educational) London, 1972, 217 pp, P'back, $1.95.

We in Australia remain remote from much else in the world. Rarely do events in Black Africa, for example, impinge on our consciousness in any meaningful way. How much more rare is it for any of us to be aware of the literature and the special adaptations to familiar modes of expression which this area of the world evinces.

It can be exciting for the teacher to discover a book such as this one. There are abundant reasons, of course, why this excitement ought to be shared with thoughtful and sensitive senior students. The language of the plays tends to be too frank perhaps for the book to have general use in schools, however.

The plays are: *Abiku*, a television play from Nigeria by Femi Euba; a powerful and very imaginative dramatisation of Ferdinand Oyono's novel *Houseboy*, premiered in Zambia; *The Drug*, a compelling experimental radio play by the Sierra Leonean writer, Gaston Bart-Williams; *The Cell* by Harold Kimmel, a grimly humorous play with only two characters, about South African oppression; and a conventional domestic drama by Kwesi Kay of Ghana, called *Laughter and Hubbub in the House*.—D.R.

Maria Marten, or Murder in the Red Barn—A Victorian Melodrama ed. Montagu Slater (Heinemann Educational) London, 1971, P'back, $1.15.

In 1827 William Corder murdered Maria Marten. A pamphlet describing his trial sold over one million copies. Then came the play. It was a smash hit in the new popular theatres throughout the 1830s and 1840s. It is recognised today as a classic of its genre, the early Victorian melodrama where crime rather than some social injustice is the central issue, and where the villain is not a merciless grubbing commercial manipulator but a richly endowed and monstrous seducer of trusting virtue.

English teachers who are drama-oriented should know of this play, versions of which have in the past been rarely available. It would fit excellently well into a Fifth Form drama course and, what's more, much of it would provide great fun for school production.

The play itself is of course replete with melodramatic conventions, and the editor has supplied a brief but informative introduction on the social and theatrical background to the play.—D.C.R.

Eight Days a Week by Phillip Mann (Heinemann—Australian Theatre Workshop) Melbourne, 1972, 99 pp, P'back, $1.50.

A play about schoolteachers and their pupils, set in a slum school. Some good dialogue highlighting staffroom tensions, but the characterisation is shallow and the denouement—delinquent boy converted from bashing, illicit sex and the making of pornographic pictures by being made class vice-captain and being offered the panacea of hard work in the classroom—a little hard to take.—K.W. (reprinted from N.S.W.E.T.A. *Newsletter*).

John Ford's Cuban Missile Crisis by A. Hunt (Eyre-Methuen, Methuen Young Drama Series) London, 1972, 61 pp, P'back, $2.05.

Playspace by M. Kriston (Methuen Educational) London, 1972, 60 pp, P'back, $1.75.

Methuen's Young Drama Series provides English teachers with collections of plays written for people of secondary school age to read, to discuss and to perform. Every play is accompanied by production suggestions, and the critical introductions provide some useful insights and suggestions. *John Ford's Cuban Missile Crisis* was an experimental political cartoon-type play produced by students at Bradford Art College, sending up the Cuban Crisis of 1962-1963 as a movie western. The four plays in *Playspace* offer a wide variety of dramatic experiences, biased perhaps towards fantasy drama.

Both books are probably worth considering for purchase in class sets for reading and discussion, if not performing.—R.K.

The Sixth Windmill Book of One-Act Plays ed. E. R. Wood (Heinemann Educational) London, 1972, 126 pp, Hard cover, $1.60.

Teachers needing to refresh the supply of actable plays will rush for this collection. Every play can properly employ the resources of a fairly large class, and most of them are written on contemporary themes with sufficiently serious overtones to interest today's adolescents. The only drawback is that some are very noticeably English in characterisation. But the range of dramatic content offered is a pleasing feature—from light fantasy with *Olaf and the Ogre*, through the playground realism of *Rules* (quite a universal consideration of schoolboy injustice) to a science-fiction comedy (*Trial and Error*). *Ticket to Hitsville* updates the Pied Piper story, while *Us and Them* considers the dynamics of international aggression, and *The Foe* looks within, to present symbolically the self-deception which the younger person sees so clearly in adult behaviour. There is a particular diversity of production challenge, and good value for use throughout the junior forms.—F.D.

The Seventh Windmill Book of One-Act Plays by Kenneth Lillington (Heinemann Educational) London, 1972, 116 pp, Hard cover, $1.60.

These are comedies, all by Kenneth Lillington, for fairly small groups in the senior school. They would be very useful for a lively drama club or as items for a school production. Many are parodies of well-known situations and drama classics; students who have longed for an antidote to *Riders to the Sea* will get many a belly-laugh from *Mockery Hollow*, 'A play steeped in Celtic Twilight', involving an English filming team and the efforts of some thirsty and resourceful Irish mourners.

I am a Dustbin ('. . . with its lid off, assimilating the garbage of the world . . .') takes a flamboyant sideswipe at pretentiousness in art and criticism. *Come What May* makes fun of the obsessional amateur dramatic society; *A Latin Lesson* is a sophisticated send-up of old-fashioned Latin grammars; *The Adventures of Chastity Pewke* burlesques various TV super-spy series. Altogether there are eight plays, each quite different, all neat, clever and, given verve and intelligence in production, funny indeed.—F.D.

Second Playbill, One, Two, and Three ed. Alan Durband (Hutchinson Educational) London, 1973, P'back, $1.90 ea.

Teachers familiar with Durband's first series of volumes of plays, *Playbill*, will welcome this second selection of fifteen modern plays, if only on the basis of their wide variety both of themes and dramatic media. Graded in difficulty, the selected plays emphasise modern trends in the theatre, while providing excellent opportunities for student contact with the continuing traditions of the English stage.

Their attractive format and relatively cheap price make these books of plays an excellent proposition for purchase as class sets. In addition, each play has sufficient scene directions to make student productions entirely feasible.—R.K.

English Through Drama by Christopher Parry (Cambridge) Cambridge, 1972, 229 pp, P'back, $5.50.

This is a very good book showing how drama can be central to English teaching. Concerning a young teacher's experiences at the Perse School, Cambridge, it gives a very detailed description of a year's work, with the failures and the problems described as clearly as the successes. It stresses for me the importance of a separate, equipped (not necessarily lavishly) drama room. Parry writes: '. . . it is not vital for a room in which drama may take place conveniently to have a built-in stage or bench desks such as I inherited. . . . The essential features are adequate space, black-out and some storage facilities, fairly simple lighting resources, the means of playing and making recordings and an adaptable set of rostra . . .' All headmasters and English masters should read this book.—D.M.

History on Stage: Sumer and Egypt; Ancient Rome by Helen Downey (Cheshire) Melbourne, 1972, 40 pp, P'backs, $1.25 ea.

These books represent an attempt at a valuable integration of subjects: English, specifically drama, and Social Studies or Form 2 History. They present a series of scripted or continuous prose pieces for dramatisation, using as their subject aspects of ancient civilisations. *Sumer and Egypt* has pieces on Gilgamesh, a city barber, Tutankamen and a harem. *Ancient Rome* has pieces on Romulus and Remus, a slave revolt, the assassination of Caesar, and Nero.

Each piece has production suggestions, music activities and other suggestions. These exercises could provide a wealth of material for an extended unit of work on English, Social Studies or History, but unfortunately their historical worth and general tone are disappointing to a history teacher; but if accuracy is less important than involvement, this need not be a shortcoming. These books deserve attention by teachers for the kind of subject integration and re-animation of the past they are attempting. Full of useful work and stimulating ideas, and open to development and extension, they may be a valuable and inexpensive addition to a teacher's or subject department's library.—J.T.

CRITICISM

Shakespeare the Professional by Kenneth Muir (Heinemann) 1973, $10.40.

Kenneth Muir, who is editor of *Shakespeare Survey*, is well known as a writer in the Shakespeare industry, and amongst the most influential of them. His most recent work, *Shakespeare's Tragic Sequence*, was published in 1972, and the current one is *Shakespeare the Professional*. This latter consists of a number of studies written over the last ten years and now collected, revised and published as a book. The writer claims they are linked in various ways, but the link is so tenuous it escapes me. His own description of the contents, however, is accurate: 'The first three chapters are concerned with the relationship between the poet, the dramatist and the actor; the next six discuss the way in which the poet's imagery was used for essentially dramatic purposes; and the last three show that in the alternative profession open to him as a narrative poet, Shakespeare tried out, more skilfully and dramatically than in his earliest plays, some of the themes and images he was to use in his mature work.'

The first section I found the most interesting, especially the study which gives the book its title, and a somewhat misleading title as far as most of the pieces are concerned. This study singles out the professional aspect of Shakespeare and illustrates his technical competence in using the resources of the Elizabethan theatre. It is rather fascinating, as Muir knows the plays so thoroughly, is at home in so many allied areas of literature, has such a well-stocked mind and such a grace and charm of style that one is caught into an enthralling discourse. Likewise the section 'Shaw and Shakespeare' spans four hundred years with ease and assurance in a pleasant exercise in wearing learning lightly.

The book however is really about Imagery and should have been called *Imagery and Symbol*. This aspect of Shakespeare study requires detailed and exhaustive knowledge of the texts, a quality which Kenneth Muir possesses in full. He examines the attitudes of various critics towards imagery and then moves through the plays in a discussion of imagery and symbol. This is a notable contribution towards the imagery approach to the plays, and one that no student of Shakespeare could afford to neglect. It is also all the better for the fact that Kenneth Muir never insists on the exclusive approach of any one way of considering Shakespeare.—A.A.

Shakespeare Survey, 25 ed. Kenneth Muir (Cambridge), 1972, $10.65.

The twenty-fifth annual survey of Shakespearian study and production has chosen this year to concentrate mainly on Shakespeare's problem plays. A survey of attitudes towards these plays is followed by a number of studies of them. R. A. Yoder's essay on 'Troilus and Cressida' is indeed an enlightening and startling assessment. He sees the problem plays, long neglected and mistaken, as being peculiarly suited to our times: complexity and confusion in moral issues, war and the degradation of war, 'value as a function of time'. There are two studies of 'M[illegible]e for Measure' and one of 'All's Well That Ends Well', followed

by a discussion with director Gareth Evans on the production of these plays. All this is essential reading for students of these plays.

The survey maintains its usual standard, gathering in from many sources studies in many aspects of the plays. A couple of pieces on 'The Tempest' raise issues connected with production and the possibility of Isaiah as source material. Roger Prior looks at the life of George Wilkins, reputed to have written part of 'Pericles', and there are surveys of the current year's productions at Stratford. These latter, over the years, begin to present a picture of theatrical change, and are an invaluable part of the book. In all, a good issue.—A.A.

Shakespeare and the Critics by A. L. French (Cambridge University Press) London, 1972, 239 pp, Hard cover, $11.25.

It is refreshing to find so fine a critic exhorting us, in the most lucid prose, to read our Shakespeare as it exists before us, and not with the quasi-historical preoccupations which confuse so many readers and distort so much criticism.

In a series of excellent essays on the plays *Romeo and Juliet* and *Measure for Measure* in the introduction, *Hamlet*, *Othello*, *King Lear* and *Antony and Cleopatra* in the main text, French turns his keen intelligence to some of the time-honoured issues which have drawn the attention of critics, such as the matter of suicide in *Romeo and Juliet* and the redemptivist reading of *King Lear*. The results are brilliant indeed. Any library which made a claim to possessing first-rate Shakespearean criticism would find this work a must—in spite of the price.—G.W.

Yours that Read Him by Hilda Hulme (Ginn and Company) London, 1972, 96 pp, P'back, $2.95.

Hilda Hulme has a highly deserved reputation as a scholar of Shakespeare's language. Her earlier publications have been marked by sound research and perceptive insight. Many a difficulty has yielded to her skilful investigation and in the process she has provided keener understanding of the linguistic mastery of Shakespeare.

Yours that Read Him is a distillation of her many years of research. It is designed specifically for the younger student and the general reader, and is admirably suited for its task, requiring less understanding of linguistic and textual principles than some of her more professional writings. There is a gradual progression in the book. Chapter 1 describes the achievement of Shakespeare with language; Chapter 2 discusses the linguistic milieu in which he found himself, an important aspect which is often overlooked; Chapter 3 introduces the reader to some 'difficulties' in his plays.

The items discussed are all important and interesting. *Yours that Read Him* should stimulate students to examine more closely the language of Shakespeare and pursue their own investigations.—R.D.E.

Shakespeare's Tragic Sequence by Kenneth Muir (Hutchinson University Library) London, 1972, 207 pp, P'back $3.20, Hard cover $7.35.

Professor Muir's approach to the subject is indicated by the word *sequence* in his title. Rejecting the inadequacies of the Bradley recipe for a Shakespearian tragedy, Muir argues that 'there is no such thing as Shakespearian tragedy; there are only Shakespearian tragedies'. From this point, Muir develops a thesis which studies Shakespeare's tragedies from the earliest (yes, even *Titus*) to the latest, *Timon of Athens*. An effort has been made to omit some of Muir's work which overlaps with a collection of essays currently being printed. As always, however, his discussions of the texts are most valuable, not least because they are so carefully grounded in the words of the plays. Invaluable.—G.A.C.

Shakespeare III—1599-1604 by Gareth Lloyd Evans, Writers & Critics Series No. 72 (Oliver and Boyd) Edinburgh, 1972, 119 pp, P'back, $1.70. **Pope** by Elizabeth Gurr, Writers & Critics Series No. 71 (Oliver & Boyd) Edinburgh, 1972, 117 pp, P'back, $1.70.

The Writers and Critics Series has deservedly received wide acceptance and praise and these two small volumes are no exception.

Shakspeare III covers the period from 1599 to 1604 in a systematic and chronological fashion. After giving a brief account of Shakespeare's life during this time it concentrates on a scholarly look at what Gareth Evans calls 'The Mature Comedies': *Much Ado About Nothing, As You Like It, Twelfth Night*; 'The Problem Plays': *All's Well That Ends Well, Measure for Measure, Troilus and Cressida*; and *Romeo and Juliet* and *Julius Caesar*. The bias of the text seems to be strongly towards the dating of the play, the historical sources and the influences, with rather too little critical appreciation.

Pope, while being an excellent background work, covering Pope's life, the reasons for the writing of the major poems, the various contemporary references in the poems and the effect the poems had on their original readers, lacks a critical discussion of the nature of the poetry itself.

While I would not want to question the usefulness of these two books for those people interested in the scholastic rather than critical aspects of Shakespeare and Pope, I doubt the value of these books to the average school or university student looking for critical opinions to measure against his own responses.

At $1.70 for 110 pages of text (when I bought my first Writers and Critics book it cost 3/6) and with no index, I doubt the value of these books for the average student.—B.D.E.

Old English Verse by T. A. Shippey (Hutchinson University Library) London, 1971, 220 pp, P'back, $4.45.

(The English price of £1.25 is equivalent to an Australian price of about $2.20. It would certainly pay to buy abroad from Blackwells or some other shop.)

nlikely that Old English literature will ever become as popular

as it deserves to be with students (or teachers!) at any level of English studies. Part of the cause lies in the difficulty of the language, although this is often used to justify lack of interest or effort. More of the cause lies in the at times esoteric approach of critics of the period. Mr Shippey's account of Old English poetry goes a long way to meet both of these potential objections. Quotations are always accompanied by translations—and the translations and discussion of the text are such that the reader can easily see how the language is working in the poetry in question. And the forceful and rigorous critical analysis places the work immediately in a context as familiar to the modern student as his own environment. Highly recommended (if the publisher can afford a stronger glue).—G.A.C.

Topics in Criticism arranged by Christopher Butler and Alastair Fowler (Longman) London, 1971, P'back, $3.25.

Topics in Criticism is an arrangement of statements on literary theory, ranging from 'What is Literature', through 'Story', 'Imagery', 'Metaphor', 'Intention', to 'The Writer in Society' and 'Moral Influence'.

The statements are quotations from a vast range of writers: ancient and modern, familiar and out-of-the-way—and make interesting reading. They are in many cases, however, somewhat too esoteric for secondary school students, and would benefit only the best.

The arrangers suggest that the book may have two main uses: first, as a guide to the state of the subject and a store of specific instances on which to focus attention; second, as a stimulus to developing a line of thought which is the reader's own. It would be interesting to see how original a secondary school student could be in this regard.

Recommended mainly as a reference book.—G.W.

A Short History of Literary English 2nd ed. by W. F. Bolton (Edward Arnold) London, 1972, 89 pp, P'back, $2.55.

A very readable and valuable introduction to the history of our language. The first four chapters sketch very briefly how our language has changed since Alfred; the rest of the book shows how attitudes to language have changed over the same period. There is a full bibliography and glossary. No senior literature student can afford to be without at least this much knowledge about our language, for 'the student who does not know something of the history of his tongue cannot read any but the most recent works accurately'.—G.A.C.

Mankind's Spies by Graeme Kinross Smith (Cassell) Melbourne, 1972, 32 pp, P'back, $1.50.

This booklet looks at an area of literature that is often neglected—the writer's view of his own motives, aims and achievements. The remarkable (and alarming) expansion of academic criticism in the last twenty years has had the effect, for many readers, of making the critical voice carry an authority that can seem to challenge even the writer's knowledge of himself. It is time the balance were restored, and a collection of writers' views on writing is a good way to start. For one thing, it shows

the complexity and variety of writers' attitudes to their work, and so warns the reader against trying to oversimplify and classify works into types, genres and periods.

There is, of course, the parallel danger of taking a writer's words so literally that one feels reluctant to say anything about his work that contradicts or is at odds with his own view of it. Perhaps no writer tells the whole truth about his art. Perhaps he cannot, given the subtle workings of his imagination. Mr. Kinross Smith wisely warns his readers not to feel that they need believe everything written in this book. I hope they take his good advice.

I hope, too, that nobody wants to offer the kind of material presented here in a more formal way. The book is attractive and inviting. Mr. Kinross Smith stands back to allow his writers to speak, and doesn't force his readers to play follow the leader. His discreet presentation should encourage his readers to take a fresh view of the writers' world.—L.K.

Critics on D. H. Lawrence ed. W. T. Andrews (George Allen and Unwin Ltd) London, 1971, 126 pp, P'back, $2.75. **William Blake** by D. G. Gilham (Cambridge University Press) Great Britain, 1973, 216 pp, P'back, $4.10. **Coleridge** by Reginald Watters (Evans Brothers) London, 1971, 128 pp. P'back, $1.80.

Critics on D. H. Lawrence as its title suggests provides a selection, chronologically arranged, of critical opinions on that author, though not the more readily accessible, definitive views of such 'heavies' as Leavis, Hough or Spilka. (These important names are none the less noted in the select bibliography appended.) So, even though the aim of the book is to present a survey of the development of Lawrence criticism from the early '20s up to the present, deficiencies are obvious.

Still, the volume has some validity and its representing of such voices as those of Ezra Pound, Ford Madox Ford, Joyce, Virginia Woolf, Huxley among the early commentators, as well as its inclusion of incisive yet less well-known recent essays on the major novels, recommends it as an addition to the school library's (probably already well-stocked) shelf on Lawrence.

The study of Blake, well written and perceptive in bursts as it is, cannot be so suitable in the school context. Its very compliance with the critical principles of the series from which it comes (British Authors Series), as well as its length, renders it so. General editor Robin Mayhead states: 'Great literature is taken to be, to a large extent, self-explanatory to the reader who will attend carefully to what it says. "Background study" whether biographical or historical is not the concern of this series.' In the light of this statement, Gilham's book is perhaps an irrelevance to the student whose interest in Blake leads him to 'attend to the words on the page' carefully on his own. Such a task is too time-consuming to permit lengthy perusal of someone else's 'careful attention', however sensitive that reading may be. And surely the secondary school teacher's job is to lead the student to a first-hand and rewarding encounter with the *poet's* words.

In any case, much of what Gilham says has been said before and in

a shorter space. Much is repetitive. A little is over-interpreted. But some (the comments on 'Infant Joy' and 'Infant Sorrow', and on 'The Sick Rose' and 'The Blossom') are succinct and sensitive.

Finally we have a small volume which professes and follows the 'background' line of entry to the texts. *Coleridge* by Watters examines the major literary works of that poet (the great poems, the Shakespeare criticism, Biographia Literaria) in the light of his life and times. The biographical detail is well chosen, unobtrusive and captivating; the commentary on the poems sensitive, realistic and undogmatic. Rather than engage in polemics, Watters offers his own views along with those of other notable Coleridge critics, and this acts as a stimulus to the reader's personal reassessment of the poems. Generally though, Watters follows the line of Humphrey House and even seems to retain some of that critic's genial sympathy yet discreet judgement.

The study falls into five sections, the first four dealing chronologically with the poet's career, the last treating the criticism separately. Brief but intelligent and up-to-date book lists are supplied for further reading on both individual works and the totality of the poet's works. And the appetite for this further reading *is* whetted by Watters' generous affectionate style.

Watters' small volume provides a sound entry for both teacher and senior pupil to Coleridge the man and the poet.—F. de G.

Notes on Literature ed. W. H. Mason (Blackwell) Oxford, 1971: **The Crucible** by C. J. Partridge, 90 pp, P'back, $1.75; **Julius Caesar** by J. Hirst, 94 pp, P'back, $1.75; **Tess of the D'Urbervilles** by J. McLaughlan, 117 pp, $1.75.

This is an excellent series which should be collected in each English Department as well as by individual teachers of English. The latest three titles are most interesting and useful critiques, with perhaps Partridge's critique of *The Crucible* as the best of the three. I liked the inclusion of extension projects with each chapter: listening to a tape, comparative studies, wider reading, stage designing, and production responsibilities are some of these.

In his discussion of *Julius Caesar*, Hirst leads the student to think about motives, purposes, characters and sympathies by frequent close study of selected dialogue. Juliet McLaughlan's *Tess* is perhaps the most strenuous reading of the three, as well as being the most academic in its exercise questions.—R.L.

D. H. Lawrence: Body of Darkness by R. E. Pritchard (Hutchinson University Library) London, 1971, 223 pp, P'back $2.95, Hard cover $6.75.

This chronologically arranged review of Lawrence's life and work brings both together into a single analysis, as often seems appropriate in Lawrence's case. As the title may imply, this particular approach has its roots in Freudian sexology, with some emphasis given to the consequences of Lawrence's vision of the true self located at the base of spine. The author answers the anticipated charge of this approach

'dissipating the complex fullness of life and art' by adducing the breadth of the complex whole which is Lawrence's life and art. The 'shibboleth of the "intentional fallacy"' is also not relevant here because 'intentions' at such a level are not separable from meaning and form. Lawrence's insights are found to be perceptive, even prophetic, and even more relevant today than in his own time.—G.A.C.

The Shavian Playground by Margery M. Morgan (Methuen) London, 1972, 366 pp, Hard cover, $15.90.

'The well-fed Englishman,' wrote Shaw in the preface to *Three Plays for Puritans*, 'though he lives and dies a schoolboy, cannot play. . . . To him playing means playing the fool.' It is Shaw's ability to play, to combine laughter, speech and reason, that leads Margery Morgan to make a modern reassessment of his work. She points out that there was no place in the official Victorian canon for Shaw's greatest and most characteristic virtue: gaiety of mind. The implication is that since he had a sense of play he was not taken seriously. It was not understood that the difference between tragedy and comedy is a matter of perspective and deliberate attitude, and that humour is a response to distress.

She writes: 'The relation between jest and earnest is not constant throughout his plays and to define its nature in each instance is the task of the critical interpreter.' This task she undertakes in a lengthy, closely argued and well-documented book. Beginning with the novels she gives thorough and detailed treatment of the whole Shavian output from the early socialist drama to the late burlesques. She traces links with Ibsen, Strindberg, Chekhov and Shakespeare. Current influences and contemporary criticism are examined and modern assessments made.

Her examination of *Saint Joan*, to take an instance relevant to teachers, is most impressive. The play is examined in the context of Shaw's other historical dramas, and in drama of a similar genre from Shakespeare to Brecht. *Saint Joan*, she holds, invokes a concept of tragedy, but repudiates it. 'It does so by virtue of being a Passion Play even more than by being—sporadically—a pantomime. The episodic structure recalls the pageant drama and the successive examinations of Joan are roughly analogous to the bringing of Christ before Annas, Caiaphas and Pilate in the orthodox Christian Passion Play.' This theme is developed and examined most convincingly, but the writer rarely takes a viewpoint that excludes other aspects of the play. She considers the thesis of Joan as an innocent fool, of the play as a study of Joan's self-delusion and the compulsion this exerted over others and the view of Joan as the exploring spirit, single and free, not the nurse, protector and conserver of life as many of Shaw's other heroines are.

This is a good book for the school library and one to send the bright students to. Also one for teachers who want some new ideas or to refurbish their own.—A.A.

The Second Wave by John Russell Taylor (Methuen & Co. Ltd.) 1971, $8.40.

John Taylor's earlier book on drama, *Anger and After*, was a survey of drama in England from the explosive year of *Look Back in Anger*, 1956, to about 1965. In it the dramatists of those years were analysed, and the list of names is interesting now: Osborne, Behan, Delaney, Shaffer, Simpson, Wesker, Bolt, Pinter, Dyer, Whiting, Livings, Arden. Not that they are old-time now, but a new wave has flowed over them and all but a few have faded a little from the mind. Those who overthrew the establishment in drama became the establishment, and the second wave of dramatists now challenges the revolution they wrought.

Taylor discerns a movement towards new types of theatres in the late sixties and early seventies which is paralleled here. 'In London these informal and peripatetic art centres have largely taken the place of the old theatre clubs, rendered obsolete by the final disappearance of the Lord Chamberlain's censorship in 1967 and some relaxation of the licensing laws. This sort of theatre suits the young, the eager, the ready-for-anything; its informality and even perhaps its frequent physical discomfort give it an atmosphere pleasingly unlike the old formality of the evening in Town.'

Eight of the major figures of this 'Second Wave' are analysed in some detail by the writer: Peter Nichols, David Mercer, Charles Wood, Edward Bond, Tom Stoppard, Peter Terson, Joe Orton, David Story. The theatregoer in this country will be familiar with most of them, but not the general public. The writer also gives shorter notice to some dozen other new dramatists, so that the book is a comprehensive survey of English drama since 1965, and quite invaluable to anyone who wants to know what is going on in this field. And there is plenty going on. The book is well written, and by an expert in the field. He discovers no 'trends' as such, but pays the individuality of each playwright. This is a book which along with *Anger and After* should be in every library.—A.A.

THE RETARDED READER AND THE MIGRANT CHILD

(See also Source Books and Course Books, pp. 33-34.)

Scope Visuals Sydney (Scholastic Book Services) New York, 1971-3, $4.50 ea.: 1. Reading Skills, 2. Vocabulary Building, 3. Observation Skills, 4. Determining Sequences, 5. Reasoning Skills, 6-7-8. Cross-words (Vowel, Consonant and Language Usage).

Scope Visuals are designed for use with junior and senior high school students with reading ages from about 9 to 12 years (primary grade levels IV-VI approximately). Their purpose is to provide follow-up and supporting skills-building activities, specifically for the well-known and popular *Scope Skills* series of skills-building books (nine basic readers in paperback at 75c per copy with language and vocabulary controlled at the grades IV-VI levels but content at the adolescent level of interest: popular music, sports, fashion, spies, etc.). They could be used, however, as supporting material for any of the remedial reading programmes described in Richardson and Hart's admirable *Books for the Retarded Reader* (Melbourne: A.C.E.R., 1971).

Each book has material in eight sets; transparencies and 'ditto sheets' (spirit duplicator master sheets) are provided. The idea is that the transparency is used for an all-class or group lesson with the overhead projector, and the master sheet for duplicating this same material for individual work. Hard-pressed teachers will find the books excellent value. Also the exercises are soundly conceived, and with rare exceptions quite suitable for use in the Australian context.

As the compilers point out, however, the materials in themselves do not constitute a self-sufficient course and teachers still will have to: (a) modify or change completely some of the lessons in the light of the specific needs of the class; (b) devise additional lessons along the same lines (eight short lessons won't do the job); (c) prepare additional materials to meet the (unpredictable) needs of individual pupils—needs shown up in their lessons on the basal readers or in their free reading (for example of the *Trend* series, or Scope's own *Reluctant Reader Libraries*).

With these reservations in mind, and provided teachers realise that the aim is to get pupils actually reading various materials (*using* the skills, not just *acquiring* them—achieving through 'performance' rather than learning mere 'competencies') I commend these materials.—S.E.L.

Up Our Way by Paul Groves and Nigel Grimshaw (Edward Arnold) London, 1972, P'back, $2.85.

In this little book there are seventeen loosely connected stories featuring a group of teenage boys and girls. The text is simple with the vocabulary pitched at a reading age of about ten; the interest level would be three or four years higher. Each story is four or five pages long, treats topics of interest to teenaged boys and girls, and is followed by activities, more or less related to the text, requiring discussion, written expression and dramatisation. As, in addition, the type is clear and large and the [illegible]d white illustrations numerous, the book could be used to some

purpose with less gifted English classes, although the book's 'English-ness' and perhaps also its price would restrict its acceptability.—T.C.

Adventures in English: A series of readers designed for speakers of English as a Second Language, adapted by W. Kottmeyer (McGraw-Hill International) New York, 1973, 150 pp ea., P'back, $1.00 ea. **King Arthur and His Knights; The Call of the Wild; Cases of Sherlock Holmes; Juarez, Hero of Mexico; The Count of Monte Cristo; Treasure Island; The Robin Hood Stories; A Tale of Two Cities; On Jungle Trails; Bob, Son of Battle; The Gold Bug and Other Stories; Simon Bolivar.**

At a dollar each, these readers are good value. Ranging in length from 106 to 160 pages, all the books have a number of full-page colour illustrations, making them attractive to both teacher and potential reader. They have been adapted from works quite famous in their own right, and, pleasant surprise, retain much of the flavour and impact of the originals. Vocabulary and sentence structure have been subject to some control, but a major weakness of the series is that there is no explicit indication of either the level of each book or its order in a progression from easy to more difficult. The order of titles on the back of each volume is a rough guide. In any case, it would be my view that the series might be used to best advantage as a set of extensive readers for either reasonably well-advanced learners of English as a second language, or for mildly retarded readers in Forms I-III. It is doubtful whether any other collection of mixed titles suitable for individual, class or group work could be acquired so reasonably. There is a balance between short stories (*Cases of Sherlock Holmes*) and novels (*Bob, Son of Battle*) which, coupled with attractive format and artwork, renders the series a sound investment for teachers of either remedial or migrant classes. —N.H.

Patchwork Paperbacks (Cassell) Melbourne, 1972: **Bottle-O!** by Judah Waten, 86 pp, P'back, $1.00; **The Silver Fish** by Joan Wise, 87 pp, P'back, $1.00; **How They Caught Kevin Farrelly** by Barry Oakley, 82 pp, P'back, $1.00.

Essar Series (Heinemann) Auckland, 1972: **Shane** by Jack Schaefer, 70 pp, P'back, 95c; **Dracula** by Bram Stoker, 88 pp, P'back, 95c; **Old Mali and the Boy** by D. R. Sherman, 50 pp, P'back, 95c; **The Boy Who Was Afraid** by Armstrong Sperry, 34 pp, P'back, 95c.

Bulls-Eye Books (Hutchinson) London, 1973: **Red in the Morning** by Dornford Yates, 80 pp, P'back, $1.40; **The Triffids** by John Wyndham, 124 pp, P'back, $1.40; **Doctor No** by Ian Fleming, 118 pp, P'back, $1.40.

It is very heartening to find that publishers are at last making a serious attempt to meet the needs of the retarded reader in the secondary school. Three more titles have appeared in the *Patchwork Paperbacks*, a series launched last year. These are suitable for children with reading ages of about 7½ years and above who are in upper primary or First Form classes. The interest level is high. The *Essar Series* from New Zealand consists of adaptations of well-known novels. Attractively presented, the

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series should prove of considerable value throughout the first three forms of the high school. It is suitable both for moderately retarded and for reluctant readers.

Also designed for moderately retarded readers are the *Bulls-Eye Books*, which cater for pupils at about Third or Fourth Form level.—K.W.

Two Eggs on My Plate by Oluf Reed Olsen, retold by John Kennett (Blackie) Glasgow, 1972, 138 pp, Hard cover, $2.35.

This book is part of the Kennett Library (Modern Series) which, to judge by the titles listed, is made up of adventure stories, predominantly of recent war. In this case Oluf Olsen recounts his exploits as a secret agent in occupied Norway during the Second World War.

John Kennett's retelling appears to be a very much simplified account of the original. At least one hopes it is; for this retelling presents action undiluted by any other quality. Olsen and his fellow agents are mere names with not even a flicker of life. I am afraid that even the action arouses only the mildest interest; episode blurs into similar episode and there is absolutely no change in the level of interest from the first to the last chapter.

Obviously this book is aimed at moderate readers of secondary school age. But it is so drained of life and vitality that I can see little point in anyone reading it.—R. Smith.

(Other recent titles in the Kennett Library include *Exploration Fawcett* and *Cockleshell Heroes*.—Ed.)

New Life—New Language, Readers 4, 5 and 6 by A. K. Grabham (Angus and Robertson) Sydney, 1972, 28 pp ea., P'back, $2.20 a set.

These readers complete a series of six, designed for pupils whose mother tongue is not English. The emphasis on essentially Australian subject matter has been retained. As additions to the all too limited range of reading materials specifically designed for migrant children, they will be useful as either class sets for special English classes or as individual readers for the isolated child in a normal Australian group. In both cases, mastery of essential English structures and vocabulary is assumed. As the author acknowledges, by secondary school, reading for information becomes a crucial skill, and in fact we require many more than this series to achieve a reasonable level of competence. The jump in level of complexity and demand upon the pupil is very great from Book 1 to Book 6, and teachers may find they need to devise or find additional material to bridge the gaps.

The value of the series lies in (a) some attempt to control the structures within each Reader, (b) a wide range of vocabulary, on which the teacher could build a number of associated developmental activities, and (c) a considerable amount of information, current and historical, about Australia. It still seems a pity that the author gives no further suggestions about possible uses for the readers, other than a few brief ideas outlined inside the front cover. Particularly for the teacher who meets isolated cases, and has no training in teaching English as a second language, even a page or two of possible ways to use the readers would make the series even more valuable than it is now.—N.H.

MISCELLANEOUS

Scholastic Core Library, Level H ed. Don Holdaway (Ashton Educational) Auckland and Sydney, 1972, $75 (direct from publishers).

Now that wide reading is being accepted as an important part of the English teacher's responsibility, the teacher who has failed to read widely in children's literature is finding himself at a disadvantage. For those in such a situation the Scholastic Core Library could provide all (or almost all) the answers. One hundred paperback books, both fiction and non-fiction, graded according to difficulty and with a mean reading level of 12-13 years; one hundred guide cards suggesting appropriate questions and activities based on the books; a matching file (with answers) for the teacher. As a bonus, the editor has outlined ways in which the Core Library can be used for thematic work by individuals, by groups, or by the whole class. A teacher's guide gives details of twelve such themes.

Among the titles included are many that teachers would applaud: Treece's *Horned Helmet*, Serraillier's *The Silver Sword*, White's *The Sword in the Stone*, O'Dell's *Island of the Blue Dolphins*, Esther Hautzigg's *The Endless Steppe*, Madeleine L'Engle's *A Wrinkle in Time*, Alan Garner's *The Owl Service*. Unfortunately, there is also a quota of rather inferior material of American origin: *Wipeout, Fastest Funny Car, Big Caesar*. Still, if books of high quality aren't in the majority, at least they are there in large numbers.

One must question a grading system that places *A Wrinkle in Time* as two grades higher in difficulty than *The Owl Service* and *The Pearl*. Something called the Elley Noun Frequency Count is claimed to be the basis of the grading; on this evidence, its accuracy is more than suspect.

There are at present three Core Libraries. Levels D and F have mean reading levels of 8 years and 10 years respectively. The latter might have possibilities with moderately retarded readers at junior secondary level, but Level H, the Library under review, is—despite the reservations noted above—very appropriate for use in Forms 1-3.—K.W.

Armada Lion and Pan Piccolo School Library (William Collins) Sydney, 1973, $35.75.

No fewer than three separate wide reading schemes have appeared on the market this year, and none is simply a carbon copy of the others. Thus the English teacher convinced of the importance of wide reading —and let us hope all teachers are!—can choose according to his needs and the needs of his classes.

The Collins *School Library* is designed for First Form, and could also be used in some Second Form classes. For teachers who are not well read in children's literature, this scheme is particularly to be recommended, since its concentration upon eight carefully selected novels allows the teacher eventually to read all the books and so participate fully in discussion. (As a stopgap, the teacher's notes provide a very detailed synopsis of each story.)

The provision of five copies of each of the eight novels means that valuable follow-up work can be done in the way of group discussion and group activity. Again, the teacher's notes provide an impressive array of suggestions for group discussion, for written assignments, for further creative work, enabling the teacher to select those most appropriate for his class. If by chance the teacher does not favour group work, many of the questions will permit follow-up work on an individual basis. Most of the questions are interpretative, helping the pupils to see the implications of what they have read.

The eight novels in the box—*The Moon of Gomrath*, *When Marnie Was There*, *The Far-Distant Oxus*, *The Greatest Gresham*, *The Secret Passage*, *The High House*, *The Fox Hole* and *Climb a Lonely Hill*—are suitable for co-educational and girls' classes. For all-boys' classes, the publishers will offer two further titles, with accompanying notes, in place of *When Marnie Was There* and *The High House*.

The *School Library* is packed in a sturdy box that is well designed for display purposes. The only criticism one could make is that the Armada Lion and Pan Piccolo colophons which embellish the box look, when enlarged, a trifle juvenile for the age group for which the *Library* is designed. This, however, is a minor matter. One hopes that the publishers will produce a further *School Library* aimed at Second and Third Forms.—K.W.

Wide Reading Scheme ed. A. Delves and G. Tickell (Cassell) Melbourne, 1973, $19.50.

Wide reading in its latest connotation in the junior secondary school implies having in the classroom a set of books of different titles, sufficient in number for each pupil to read at his own rate. In choosing the set, provision must be made for tastes of boys and/or girls, and some variation in difficulty of text kept in mind. At the same time the teacher needs to keep himself informed of each pupil's progress, and to this end records of various types are kept by the readers themselves. Hence guidelines and directions of some sort need to be provided for each of the books in use, and in the case of forty or more books this involves a great deal of work for the teacher.

The *Wide Reading Scheme* here reviewed is devised to meet this. It is an attractively boxed set of 80 cards, each of which is introduction and guide to a book. The covers of 80 books are reproduced in colour on the first page of each card, so that they are attractive and can be easily identified with the book. The level is junior secondary.

Each card provides a brief synopsis of the story, written so that it intrigues a reader and leaves him wanting to find out more; and each synopsis leaves off at a point with a question or a statement which can be resolved by reading the book. There are also questions which raise important issues from the book—major themes as it were—so that the book is related to life. For the rest there are 'leads' which a teacher can employ profitably when he wishes since they raise related topics for investigation, and follow-up activities involving reading, writing,

speaking and listening. In addition each card has a 'read on' section for those caught in by the book, where books of a similar type—as animal stories, science fiction, adventure, etc.—are listed. Some of these are in the set.

The scheme involves buying the books used in the scheme. All but a dozen of them are Puffins, and all are reasonably accessible. Presumably any number from 30 to 80 could be purchased, choice being made according to the needs of the class concerned.

The actual titles represent a varied selection from the best books available for readers at this stage. Each title is in itself worth while; and the guiding principles have been apparently to provide books for girls as well as boys, to cover the various interest fields (historical novels, animal novels, mystery, fantasy, adventure, family, career, etc.) and to provide a range of difficulty from books which are relatively easy to some which make considerable demands on readers of this age. It seems to me these principles have been well realised: every school library should have all these books on its shelves, and every school should have a selected set or two circulating among classrooms. Messrs Delves and Tickell and their band of contributors have done a good job.—A.A.

Double Image ed. John Fairfax (Longman) London, 1972, five posters (22" x 15"), $5.45.

An unusual teaching aid consisting of five large posters combining visual and verbal art, *Double Image* presents five poems by contemporary British poets Michael Baldwin, John Fairfax and Brian Pattern, each strikingly illustrated by Ken Turner. John Fairfax states in the teachers' notes that *Double Image* 'presents a diverse set of stimuli from which pupils can be encouraged to set off into similar or diverse areas of expression'. Certainly the collection should prove a fruitful source of discussion, and at $5.45 a relatively cheap way of brightening up a classroom.—K.W.

Art [illegible] **Man** (Scholastic) New Jersey, 1971: **Signs and Symbols; Art and War**, $15.00 ea.

These two kits have greater relevance to the Art Department than to the English Department, but their usefulness in English teaching would probably be sufficient to warrant a joint purchase. Each kit contains thirty copies of a well-illustrated magazine devoted to the theme of the kit, sixteen 35mm. colour slides, and teachers' notes suggesting ways in which the kit could be used in English, Art and Social Studies. In addition, *Signs and Symbols* contains a colour film strip, 'The Flight of the Arrow', showing the arrow as weapon, as a symbol of bravery, as a symbol of love and of religious redemption, and finally abstracted into a directional signal. There is no film strip in *Art and War*; instead there is a set of Goya etchings.

Whilst the cross-curricular nature of the kits might be considered a drawback by some, I personally find this one of their strengths. Certainly they are worth examining, for the material in them can be used in a variety of ways. The kits are distributed by H. J. Ashton Co.—K.W.

Australian Literature Cassette Series (Angus and Robertson): **The Poetry of Judith Wright**, $6.95; **The Fire on the Snow** by Douglas Stewart, $6.95; **The Shifting Heart** by Richard Beynon, 2 cassettes, $12.75.

The Poetry of Judith Wright is a cassette that will delight lovers of Judith Wright's poetry and provide a moving experience for listening students. The poems have been chosen and are introduced by David Malouf; there is an introductory personal note by Dr Val Vallis; the poems are read by Lynne Murphy and Ron Haddrick; accompanying music is played by Allan Vivian.

David Malouf stresses that his is a narrow selection out of a large body of work. Whatever the individual choices we might have made, we must thank David Malouf for his, and for the Judith Wright he presents to us. Side 1 includes 'South of My Days', 'Train Journey', 'Country Dance', 'Bora Ring', 'Nigger's Leap', 'Ishtar', 'The Bull', 'The Company of Lovers'; following further introductory material on Side 2 there are eleven more poems, all of which, except 'Pelicans', are from *Five Senses*. My one shock was to hear a male voice speaking 'South of My Days', words which to me peculiarly belong to a woman.

The remaining cassettes, *Fire on the Snow* and *The Shifting Heart*, are both Old Tote Theatre Company productions directed by Robin Lovejoy. The first is of course well suited to this medium. *The Shifting Heart* has been well adapted for sound recording by Alistair Duncan in conjunction with the playwrights. Both productions well deserve a place among teachers' resource materials.—M.I.A.

The Brontes compiled by Phyllis Bentley (Jackdaw Publications) London, 1971, $2.75. **Shelley** compiled by Graham Robertson (Jackdaw Publications) London, 1971, $2.75.

Each of these folders contains facsimile material and broadsheets dealing with particular stages in the writers' lives. The approach is necessarily historical and biographical rather than literary, and the suggested discussion topics (e.g. 'Do you think the Rev. Patrick Bronte was a good father?') generally not the sorts of questions one is pursuing in the English classroom. But *The Brontes*, in particular, could prove of great interest to pupils studying *Wuthering Heights* and *Jane Eyre*; it is worth adding to the resource material available in the English Department.—K.W.

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