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ABSTRACT

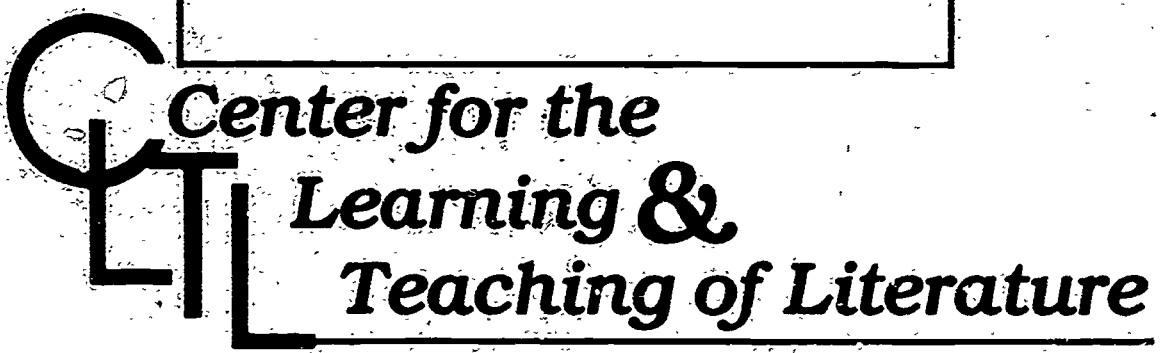
A national survey was conducted to determine what book-length works are currently being taught in public, parochial, and independent secondary schools (grades 7-12). Department chairs were asked to list the works which all students, in any English class, study. Although the rank ordering differed somewhat in the three samples, the top 10 titles included were identical in the public and Catholic school samples, and nearly so in the independent schools. Data compiled by author of required titles looked quite similar. William Shakespeare, John Steinbeck, Mark Twain, and Charles Dickens were among the most popular authors. There was considerable diversity in the grade levels at which titles were taught, but also some consistency in the levels at which specific titles were most likely to be taught. Department heads were also asked to indicate assignment of the texts according to track. The correlation among the tracks in the titles that appeared, indicated that there was some differentiation between the high and low groups. The titles required in 30% or more of the public schools were summarized and compared with the results of a study done 25 years earlier. Changes of titles required in independent and Catholic schools since 1963 were also compared. To investigate differences in offerings in different communities the required authors were examined. The study reflects what is explicitly valued as the foundation of students' literary experience. (Nine tables of data are included; eight appendixes including titles listed according to type of school, grade, and track are attached. The survey instrument is also appended.) (MG)

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Center for the Learning and Teaching of Literature

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Center-sponsored research falls into three broad areas. 1) surveys of current practice in the teaching of literature, including studies of both what is taught and how it is taught, 2) studies of alternative approaches to instruction and their effects on students' knowledge of literature and critical-thinking abilities, and 3) studies of alternative approaches to the assessment of literature achievement, including both classroom-based and larger-scale approaches to testing.

The Center also promotes good practice in the teaching of literature through conferences and seminars, through the development of computerized bibliographies on research and practice in the teaching of literature, and through publications that present the Center's own research and provide other resources for research and practice. To receive a list of current publications, please write to CLTL, School of Education, University at Albany, 1400 Washington Avenue, Albany, NY 12222.

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A Study of Book-Length Works Taught in High School English Courses

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Introduction

The past few years have seen the reemergence of concern with content and approaches in the teaching of literature. In the public press, in best-selling books, and in pedagogical journals, discussions have centered on what to teach and how to teach it. Some of the concern has arisen as teachers and scholars have begun to apply recent theories of writing instruction to the comprehension of literature. Some has come from a variety of groups who have argued the need to broaden the traditional high school canon to include a better representation of works by women and by members of minority groups. And some has come from scholars who have been worried about the erosion of traditional Western cultural content from the heart of the curriculum. This essentially professional discussion has spilled over into the public arena, propelling such seemingly unlikely books as Hirsch's (1987) Cultural Literacy and Bloom's (1987) The Closing of the American Mind to the top of the bestseller lists.

Such concerns converge to create an especially opportune time for a reassessment of content and approaches in the teaching of literature. Thus one major strand of the research agenda at the Center for the Learning and Teaching of Literature is concerned with developing a detailed portrait of current approaches. To develop this portrait, the Center is sponsoring a series of related studies. Early studies in this series include case studies of schools with reputations for excellence in English (Applebee, 1989); an inventory of what counts as knowing literature, as reflected in assessment practices (Brody, DeMilo, & Purves, 1989); and detailed analyses of individual high school literature lessons (Brannon & Knoblauch, 1989; Marshall, 1989). Future studies that will contribute to this overall portrait include a national survey of instructional approaches, curriculum content, and institutional and individual factors shaping the curriculum; an analysis of students' elementary school experiences with literature; and an analysis of the content and approaches in high school literature anthologies. Together, these studies will provide a comprehensive picture of what is being taught, to whom, for what reasons, and under what constraints. Such a portrait is an essential first step in any reassessment of the literature curriculum, providing a necessary reference point for any systematic attempts at reform.

In spite of current debates about what should be taught, there is a singular lack of information about the titles that are actually being taught in American secondary schools. We do not know whether the attempts to broaden the traditional canon to include more works by women and minorities have been successful. Nor do we know whether any such broadening has taken place more rapidly in programs for upper or lower tracks, or in schools that serve minority populations. We do not even know the extent to which the texts in the traditional canon of Western literature have continued to be taught.

The content of the curriculum is determined by many factors. These include the selections available in literature anthologies, as well as the choices teachers make from among

the selections available; they also include the book-length works that students may be required to read, either through the choices made by individual teachers or because of departmental or district-wide mandates. These book-length works constitute a major part of the curriculum; in our cases studies of schools with local reputations for excellence, for example, they were used in some 70 percent of the classes that were observed (Applebee, 1979).

To learn more about the book-length works that students are actually reading, the Literature Center conducted a national survey of book-length works currently being taught in public, parochial, and independent secondary schools. To provide some basis for understanding the results, the survey replicated a study completed 25 years earlier, in the spring of 1963 (Anderson, 1964), extending the earlier survey by including questions to gather information about the effects of tracking and of community composition on the selections that were required. Because completing the survey required considerable effort on the part of the department chairs, the study was carried out separately from the other Literature Center studies examining content and approaches in the English curriculum.

Where the Canon Comes From: Historical Patterns

The existence of a body of agreed-upon texts at the center of the high school English curriculum is a relatively recent phenomenon. It dates to the late 19th century, when a variety of loosely related studies (grammar, spelling, history of literature, oratory, and composition) came together as a single subject, English (on the history of English as a school subject, see Applebee, 1974).

A series of factors influenced the selection of texts for English courses in the late 19th century. These included:

The prestige of Milton and the Augustan poets, whose Latinate styles had made them useful vehicles for parsing according to the rules imposed by Latinate school grammars. Since grammar entered the curriculum before literature, there was already a tradition of attention to the language of these poets.

A strong tradition of Shakespearean criticism, both academic and popular. Until late in the 19th century, Shakespeare was a part of mass culture, widely read, performed, and applauded (see Levine, 1988, on the transformation of Shakespeare into "high culture" late in the century).

The influence of earlier traditions in the teaching of Latin and Greek. This is evident in the labeling of the English canon of "classic" texts, as well as in the selection and placement of particular texts. Thus Julius Caesar was taught during the same year as Caesar's Chronicles; the Latin or Greek epic was followed by Longfellow or Paradise Lost; British and American orators were paired with Cicero and Demosthenes. The development of such a curriculum by analogy was further fostered by the fact that many early teachers of English had trained as teachers of Latin or Greek.

A concern with modern literature, which led to a ready adoption of the works of such then-contemporary or near-contemporary authors as Charles Dickens and George Eliot.

A concern with providing some texts that would be easily accessible to all students, particularly those in the junior high school level or in nonacademic tracks; this led, for example, to early inclusion of the works of Sir Walter Scott.

The influence of these various factors is evident in the lists of works that were most widely taught at the beginning of this century (Tanner, 1907). The ten most popular titles included:

Shakespeare	<u>Julius Caesar</u>
Shakespeare	<u>Macbeth</u>
Eliot	<u>Silas Marner</u>
Milton	<u>Minor Poems</u>
Shakespeare	<u>Merchant of Venice</u>
Burke	<u>Speech on Conciliation with the Colonies</u>
Lowell	<u>The Vision of Sir Launfal</u>
Coleridge	<u>Rime of the Ancient Mariner</u>
Scott	<u>Ivanhoe</u>
Macaulay	<u>Essay on Addison</u>

All ten of these titles were taught in over 60 percent of the schools Tanner surveyed at the turn of the century; Julius Caesar was taught in over 90 percent of the schools.

The Canon Today

In the present study, department chairs were asked to list "for each grade in your school the book-length works of literature which all students in any English class study." Four different samples of schools were surveyed, paralleling the samples in the Anderson (1964) study: 1) public schools, Grades 7-12; 2) independent schools, Grades 9-12; 3) Catholic schools, Grades 9-12; and 4) urban public schools, Grades 7-12, from communities of 100,000 or more. Tallies of their lists of required titles were used to describe trends that have occurred since Anderson's (1964) survey, as well as to describe differences in the prescribed offerings for students in different tracks and in communities with higher proportions of minority students. Details of the instrumentation, sampling, and procedures are provided in appendix 1.

The titles appearing in the various samples of schools are presented in full in appendices 2 through 7. The discussion here will focus on the most frequent titles and authors, and on the relationships among the various lists.

The "Top Ten"

Table 1 summarizes the ten titles most frequently taught in public, Catholic, and independent schools for Grades 9-12. Although the rank ordering of the titles differs somewhat in the three samples, they are remarkable for their consistency more than their differences: the titles included in the top ten are identical in the public and Catholic school samples, and nearly so in the independent schools.

There are a few statistically significant differences that should be noted in the

Table 1
Most Popular Titles, Grades 9-12

Title and Percent of Schools

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Romeo and Juliet	84%	Huckleberry Finn	76%	Macbeth	74%
Macbeth	81	Scarlet Letter	70	Romeo and Juliet	66 *
Huckleberry Finn	70	Macbeth	70	Huckleberry Finn	56
Julius Caesar	70	To Kill a Mockingbird	67	Scarlet Letter	52
To Kill a Mockingbird	69	Great Gatsby	64	Hamlet	51
Scarlet Letter	62	Romeo and Juliet	63 *	Great Gatsby	49
Of Mice and Men	56	Hamlet	60	To Kill a Mockingbird	47 *
Hamlet	55	Of Mice and Men	56	Julius Caesar	42 *
Great Gatsby	54	Julius Caesar	54	Odyssey	39
Lord of the Flies	54	Lord of the Flies	52	Lord of the Flies	34

* Percentage significantly different from public school sample, $p < .05$.

proportions of schools requiring specific titles. Romeo and Juliet, for example, is a required title in significantly fewer of the Catholic and independent schools than of the public schools (63, 66, and 84 percent, respectively). To Kill a Mockingbird and Julius Caesar are similarly less popular in the independent schools than in the public schools, though again both remain within the top ten.

The only variation in the titles appearing in the top ten occurs for the independent schools, involving the appearance of The Odyssey and the displacement of Of Mice and Men (but only to 11th place). Though The Odyssey is relatively less popular in the public and Catholic school samples, ranking 24th in both, it is required in approximately the same proportion of schools (Grades 9-12) in all three samples.

The occasional differences in the top ten for the independent schools may reflect the greater selectivity that these schools enjoy, and a consequent targeting of the curriculum toward a somewhat higher-achieving group of students. As will be apparent later in the discussion, however, there are also some differences in preferred selections even when the results are considered separately for upper and lower tracks.

It is important to note that in all three samples, the top ten include only one title by a female author (Harper Lee) and none by members of minority groups. This in 1988, two decades after the civil rights and women's movements focused national attention on imbalances and inequities in the school curriculum.

Popular Authors

Table 2 compiles the data by author instead of by title. Here, the rankings are based on the cumulative percentage of schools requiring titles by each author, so that totals greater than 100 can occur for authors with more than one frequently-taught book.

As with rankings of specific titles, results from the three samples look quite similar. Shakespeare, Steinbeck, Twain, Dickens, and Miller are the five most popular authors in all three samples. Lee and Hawthorne also are included in the top ten in each list. The only major variation in the top ten concerns the place of Classical literature, which is stressed somewhat more in the Catholic schools (Sophocles ranks 7th) and the independent schools (Sophocles and Homer rank 8th and 9th, respectively).

There are no minority authors among the top ten, and only one woman (Harper Lee, in all three samples).

In general, the overall listings suggest that the patterns that led to the formation of the original high school canon continue to have considerable influence. Shakespeare continues to carry a special place and prestige; contemporary literature (now stretching to Steinbeck and Miller) receives some attention; and there is some concern with providing selections that will be relatively accessible (Harper Lee and Mark Twain). The influence of the classical languages has waned somewhat, though the tradition continues in translation, at least in the Catholic and

Table 2
 Ten Most Frequently Required Authors, Grades 9-12

Author and Cumulative Percent of Titles Required

Public Schools (n = 322)		Catholic Schools (n = 80)		Independent Schools (n = 86)	
Shakespeare	364%	Shakespeare	358%	Shakespeare	334%
Steinbeck	150	Steinbeck	140	Steinbeck	101
Dickens	91	Dickens	108	Twain	76
Twain	90	Twain	96	Dickens	69
Miller	85	Miller	83	Miller	61
Orwell	70	Hemingway	76	Hawthorne	56
Lee	69	Sophocles	75	Fitzgerald	53
Hawthorne	67	Hawthorne	73	Sophocles	51
Hemingway	60	Lee	67	Homer	47
Fitzgerald	54	Orwell	66	Lee	47
Golding	54				

independent schools. Another factor may be at work as well: the natural tendency for teachers to turn to texts they know well rather than to select a work they have not previously used, with which they are less familiar, and for which they have little way of knowing how their students will react.

Grade Level Assignments

The lists in appendices 2 through 4 show the grade level assignments of each title as well as the overall total. The most striking fact about the grade level assignments is the diversity: most titles are regularly taught at several different grade levels. For example, of the 20 most frequently taught books in Grades 9 through 12 in the public school sample, all are taught in at least three grade levels, and 70 percent are taught in all four high school grades. In the Catholic and independent school samples, the 20 most frequent titles are similarly all taught at at least three grade levels; 65 percent and 60 percent, respectively, are taught at all four grade levels. This diversity in placement reflects the familiar notion that individual titles can be read at more than one level, and in turn can be taught in many different ways.

However, it is important to note that these overlapping grade-level assignments occur almost exclusively across schools, rather than within them. Less than 1 percent of the schools reported any titles that were required of different groups of students at more than one grade level. (A similar pattern is evident in Anderson's [1964] study.) This suggests that within schools there is considerable structure and sequence in the titles that are taught, with little likelihood of overlap between grades.

Although there is considerable diversity in the levels at which titles are taught, there is also some consistency in the grade levels at which specific titles are most likely to be taught. Table 3 summarizes the three most frequent titles at each grade level in each sample; more than three titles are listed when there was a tie for third place. Results for Grades 7 and 8 are included for the public school sample; these grades were not surveyed in Catholic and independent schools.

These lists suggest that there is little consistency in choice of titles for Grade 7 (none is used by even 25 percent of the schools). In Grade 8, Diary of a Young Girl is most popular, but still only in 34 percent. In Grade 9, Romeo and Juliet leads all three lists, being required in fully 76 percent of the public schools. To Kill a Mockingbird and Great Expectations both appear on two of the three lists. In Grade 10, Julius Caesar leads all three lists, with Huckleberry Finn appearing on the lists for both Catholic and independent schools. Grade 11--typically the year for American Literature-- has the most consistent set of selections, with The Scarlet Letter, Huckleberry Finn, and The Great Gatsby being the most frequently cited texts for all three samples. Grade 12, typically emphasizing British or world literature, is dominated by Macbeth and Hamlet, with Oedipus Rex appearing on the lists for both the Catholic and the independent schools.

Table 3
Three Most Popular Titles at Each Grade

Title and Percent of Schools

Public Schools (n = 322)	Catholic Schools (n = 80)	Independent Schools (n = 86)
<u>Grade 7</u>		
Call of the Wild 22%	Not surveyed	Not surveyed
Tom Sawyer 15		
Red Pony 15		
A Christmas Carol 15		
<u>Grade 8</u>		
Diary of a Young Girl 34	Not surveyed	Not surveyed
Call of the Wild 14		
The Pigman 12		
<u>Grade 9</u>		
Romeo and Juliet 76	Romeo and Juliet 53%*	Romeo and Juliet 60%*
Great Expectations 32	To Kill a Mockingbird 39 *	Great Expectations 18 *
To Kill a Mockingbird 16	Merchant of Venice 22 *	Odyssey (18)
The Pearl 16		
<u>Grade 10</u>		
Julius Caesar 64	Julius Caesar 38	Julius Caesar 28 *
The Pearl 31	Scarlet Letter 33 *	Macbeth 16 *
To Kill a Mockingbird 29	Huckleberry Finn 33 *	Huckleberry Finn 16
<u>Grade 11</u>		
Scarlet Letter 52	Scarlet Letter 35 *	Huckleberry Finn 37
Huckleberry Finn 43	Huckleberry Finn 32	Scarlet Letter 35 *
Great Gatsby 39	Great Gatsby 32	Great Gatsby 35
<u>Grade 12</u>		
Macbeth 56	Hamlet 50	Macbeth 42 *
Hamlet 45	Oedipus Rex 33 *	Hamlet 33
Lord of the Flies 19	Macbeth 32 *	Oedipus Rex 16
1984 19		

* Percentage significantly different from public school sample, $p < .05$.

Differentiated Curricula

The discussion so far has concentrated on titles that were reportedly required of any students in a school. Department heads were also asked to indicate differential assignment of texts according to track. Table 4 summarizes the relationships among tracks in the titles that appeared in 5 percent or more of the schools on the various lists, using correlation coefficients calculated using the percentage of schools citing each title. These correlations indicate that there is some differentiation between the high and the low groups. In fact the suggestions for high groups were more similar (with correlations of .75 to .85) across the three groups (public, Catholic, and independent high schools) than were high and low groups within each of the samples (with correlations of .40 to .62). Relationships among the titles for lower-track students across the three groups fell in between (with correlations of .59 to .73).

Table 5 summarizes the 10 most popular titles for the upper and lower tracks in the three samples. (Only 7 are listed for the independent school sample because of the small number of those schools reporting on separate classes for lower track students; other titles were reported by only 1 or 2 schools.) Several aspects of these results are interesting. Overall, there is considerably more consensus about what the upper tracks are asked to read, both in terms of the percentage of schools citing each title and in terms of the amount of overlap among the lists. The lists for the lower tracks show less overlap with one another, as well as a somewhat greater proportion of relatively recent literature and of young adult novels. The greater variety in the selections for the lower tracks may reflect teachers' attempts to find works that will appeal to less-motivated students, and a concomitant lessening of concern about college-entrance requirements. On the other hand, the reports for lower track students typically listed fewer titles of any sort, reflecting a curriculum with less overall emphasis on literature. (A similar lessening of emphasis on literature for nonacademic students was evident in the Literature Center study of excellent schools [Applebee, 1989].) For these students, teachers may be using worksheets and similar skills-oriented reading materials, instead of using literature as the mainstay of the program.

Changes Since 1963 in Titles Required in Public Schools

Table 6 summarizes the titles required by 30 percent or more of the public schools and compares the results in 1988 with those 25 years earlier. (Note that this list is based on Grades 7-12 rather than 9-12, for both 1963 and 1988.) Of the 27 titles that appear in 30 percent or more of the schools, 4 are by Shakespeare, 3 by Steinbeck, and 2 each by Twain and Dickens. Only two women appear on the list--Harper Lee and Anne Frank--, and there are no minority authors.

Compared with the titles that dominated in 1963, the current results reflect both change and stability. One of the largest shifts involves the number of books that are required of at least some classes in 30 percent or more of the schools: this has tripled from 9 in 1963 to 27 in 1988. In other words, rather than being diluted in recent years, the role of the canon seems to have been strengthened. Shakespeare dominated the list in 1963 and continues to do so, although the most popular titles have rearranged themselves somewhat. Romeo and Juliet has displaced Macbeth at the top of the list, a major shift from the earlier years when Romeo and Juliet was reported by only 14 percent of the schools. This shift may be directly related to the popularity of the recent film version of Romeo and Juliet, which has helped to make the play

Table 4
 Pattern Correlations Among Titles Required in 5 Percent or More
 of Public, Catholic, and Independent High Schools, by Track

	Public		Independent		Catholic	
	High	Low	High	Low	High	Low
Public High						
Low		.61				
Independent High		.75	.28			
Low		.49	.59	.40		
Catholic High		.85	.34	.79	.40	
Low		.73	.73	.52	.62	.62

n = 189 titles required by at least 5% of the schools in any of the three samples

Table 5
Most Popular Titles by Track, Grades 9-12

Title and Percent of Schools

Upper Track

Public Schools (n = 229)		Catholic Schools (n = 76)		Independent Schools (n = 37)	
Romeo and Juliet	44%	Macbeth	53%	Hamlet	49%
Macbeth	44	Scarlet Letter	51 *	Odyssey	46 *
Huckleberry Finn	38	Huckleberry Finn	49	Macbeth	40
To Kill a Mockingbird	35	Hamlet	49 *	Huckleberry Finn	35
Julius Caesar	34	Great Gatsby	47 *	Scarlet Letter	27
Hamlet	34	To Kill a Mockingbird	38	Great Gatsby	27
Scarlet Letter	34	Romeo and Juliet	38	To Kill a Mockingbird	27
Great Gatsby	31	The Crucible	37	Tale of Two Cities	27
Lord of the Flies	28	Oedipus Rex	35 *	Oedipus Rex	24
The Crucible	28	Of Mice and Men	32 *	Romeo and Juliet	22 *
		Julius Caesar	32	Grapes of Wrath	22
		Grapes of Wrath	32 *	Heart of Darkness	22 *

Lower Track

(n = 173)		(n = 43)		(n = 14)	
Of Mice and Men	25%	Of Mice and Men	33%	The Pearl	64%*
The Outsiders	23	Julius Caesar	28 *	Of Mice and Men	43
The Pearl	21	The Pearl	20	Romeo and Juliet	21
Romeo and Juliet	17	Macbeth	23	Huckleberry Finn	21
Macbeth	17	Romeo and Juliet	23	Lord of the Flies	21
The Pigman	14	Animal Farm	23 *	Catcher in the Rye	21
To Kill a Mockingbird	13	Huckleberry Finn	21	Night	21 *
Julius Caesar	13	Old Man and the Sea	19		
Call of the Wild	13	To Kill a Mockingbird	19		
Diary of a Young Girl	12	Catcher in the Rye	14		
		The Outsiders	14		

* Percentage significantly different from public school sample, $p < .05$.

Table 6

Titles Required in 30 Percent or More of the Schools
Public Schools, Grades 7-12

Title	Author	Percent of Schools	
		1988	1963
Romeo and Juliet	Shakespeare	90	14 *
Macbeth	Shakespeare	81	90 *
Huckleberry Finn	Twain	78	27 *
To Kill a Mockingbird	Lee	74	3 *
Julius Caesar	Shakespeare	71	77
Pearl	Steinbeck	64	15 *
Scarlet Letter	Hawthorne	62	32 *
Of Mice and Men	Steinbeck	60	<5 *
Lord of the Flies	Golding	56	<5 *
Diary of a Young Girl	Frank	56	6 *
Hamlet	Shakespeare	56	33 *
Great Gatsby	Fitzgerald	54	<5 *
Call of the Wild	London	51	8 *
Animal Farm	Orwell	51	5 *
Separate Peace	Knowles	48	<5 *
Crucible	Miller	47	<5 *
Red Badge of Courage	Crane	47	33 *
Old Man and the Sea	Hemingway	46	12 *
Our Town	Wilder	44	46
Great Expectations	Dickens	44	39
Tale of Two Cities	Dickens	41	33
Outsiders	Hinton	39	0 *
Pigman	Zindel	38	0 *
Death of a Salesman	Miller	36	5 *
Tom Sawyer	Twain	32	10 *
Miracle Worker	Gibson	32	<5 *
Red Pony	Steinbeck	31	5 *

n (1988) = 322 schools

n (1963) = 222 schools

* Percentage significantly different from 1988 sample, $p < .05$.

accessible to many students who otherwise might have rejected it. Many of the other changes seem to reflect the schools' attempts to introduce contemporary literature, though many of these "contemporary" titles are now 40 or more years old.

In all of the shifts, Silas Marner is the only title which has shown a major drop in popularity. This book, which was third in rank in 1963 (cited by 76 percent of the schools), was reported by only 15 percent in 1988. In this case the shift seems directly related to the role that Silas Marner played in discussions of the literature curriculum during the 1960s. Squire and Applebee's (1968) report is typical, in noting "the virtually unanimous recommendations that Silas Marner be dropped in favor of better literature" (p. 101).

Changes since 1963 in Titles Required in Catholic Schools

Table 7 presents comparable data for Catholic schools, Grades 9-12. As in the public school sample, one of the most striking findings is the increase in the number of titles that are required in 30 percent or more of the schools; this more than doubled from 11 in 1963 to 27 in 1988. Again, Silas Marner is the only title popular in 1963 (appearing in 60 percent of the schools) to have virtually disappeared in 1988 (appearing in 8 percent). Several other titles have dropped 15 percentage points or more, however, though they still appear in 30 percent or more of the Catholic schools: Merchant of Venice dropped from 80 to 30 percent, Macbeth from 96 to 70 percent, Julius Caesar from 83 to 54 percent, and The Red Badge of Courage from 51 to 33 percent. The changes in Shakespeare simply reflect a rearrangement of the most popular works, with Romeo and Juliet jumping from 11 percent in 1963 to 63 percent in 1988. Changes in the proportion of schools requiring Merchant of Venice may reflect concerns with the stereotyping of Jews reflected in the depiction of Shylock, making some teachers reluctant to continue to teach the play.

Of the 27 titles required in 30 percent or more of the Catholic schools, 3 are by women authors (Harper Lee, Emily Bronte, and Jane Austen), and none are by members of minority groups. Of the 11 comparable titles in 1963, 2 were by women: Jane Austen and George Eliot. Again, there is no evidence of a broadening of the canon to represent a wider spectrum of authors.

Changes since 1963 in Titles Required in Independent Schools

Table 8 summarizes the titles required in 1988 in 30 percent or more of the independent schools (Grades 9-12) and compares them with the percentages required in 1963. The pattern here is noticeably different than in the public and Catholic high schools: there are actually fewer titles required in 30 percent or more of the schools in 1988 (12) than in 1963 (14). Again, however, Silas Marner is the only title to have dropped precipitously in popularity, falling from 41 percent in 1963 to 10 percent in 1988. Other titles to drop by 15 percentage points or more include Macbeth (from 89 to 74), Hamlet (from 56 to 41), Julius Caesar (from 70 to 42), and Merchant of Venice (from 36 to 17). At the same time, Romeo and Juliet gained in popularity, as did Huckleberry Finn, Lord of the Flies, and Of Mice and Men.

Table 7
Titles Required in 30 Percent or More of the Schools
Catholic Schools, Grades 9-12

		Percent of Schools	
		1988	1963
Huckleberry Finn	Twain	76	29 *
Scarlet Letter	Hawthorne	70	37 *
Macbeth	Shakespeare	70	96 *
To Kill a Mockingbird	Lee	67	20 *
Great Gatsby	Fitzgerald	64	<5 *
Romeo and Juliet	Shakespeare	63	11 *
Hamlet	Shakespeare	60	44 *
Of Mice and Men	Steinbeck	56	<5 *
Julius Caesar	Shakespeare	54	83 *
Lord of the Flies	Golding	52	<5 *
Separate Peace	Knowles	47	<5 *
Catcher in the Rye	Salinger	43	<5 *
Crucible	Miller	42	<5 *
Tale of Two Cities	Dickens	41	48
Animal Farm	Orwell	40	8 *
Grapes of Wrath	Steinbeck	39	<5 *
Great Expectations	Dickens	38	44
Wuthering Heights	Bronte	37	20 *
Oedipus Rex	Sophocles	36	8 *
Pride and Prejudice	Austen	33	32
Old Man and the Sea	Hemingway	33	8 *
Red Badge of Courage	Crane	33	51 *
Antigone	Sophocles	31	6 *
Odyssey	Homer	31	23
Merchant of Venice	Shakespeare	30	80 *
Pearl	Steinbeck	30	14 *
Glass Menagerie	Williams	30	<5 *

n (1988) = 80 schools

n (1963) = 223 schools

* Percentage significantly different from 1988 sample, $p < .05$.

Table 8
Titles Required in 30 Percent or More of the Schools
Independent Schools, Grades 9-12

		Percent of Schools	
		1988	1963
Macbeth	Shakespeare	74	89 *
Romeo and Juliet	Shakespeare	66	34 *
Huckleberry Finn	Twain	56	34 *
Scarlet Letter	Hawthorne	52	50
Hamlet	Shakespeare	51	66 *
Great Gatsby	Fitzgerald	49	17 *
To Kill a Mockingbird	Lee	47	7 *
Julius Caesar	Shakespeare	42	70 *
Odyssey	Homer	39	31
Lord of the Flies	Golding	34	13 *
Of Mice and Men	Steinbeck	33	<5 *
Our Town	Wilder	30	26

n (1988) = 86 schools

n (1963) = 192 schools

* Percentage significantly different from 1988 sample, $p < .05$.

Of the 12 titles required in 30 percent or more of the independent schools, only one was by a woman (Harper Lee), and none were by members of minority groups. The comparable list of titles in 1963 also included one female author (George Eliot).

Differentiation of Curricula for Schools Serving Communities of Different Types

To investigate differences in offerings in different communities, we compared the required authors in schools in urban centers (over 100,000 population), in schools with minority populations equaling 25 percent or more of the student body, and in schools with minority populations equaling 50 percent or more of the student body.

Table 9 summarizes the results from these comparisons. Shakespeare, Steinbeck, Dickens, and Twain remain the most frequently required authors in schools with higher proportions of minority students, though the particular percentages fluctuate somewhat from sample to sample. Some interesting details do begin to emerge, however, when we examine where in the rankings minority authors begin to appear. In the public school samples, the highest ranked minority authors were Lorraine Hansberry and Richard Wright, who ranked 42nd and 53rd, respectively. In the urban schools, which tend to have somewhat larger concentrations of minority students, these remain the most popular minority authors, though they move up to ranks 25 and 37. In schools with 25 percent or more minority students, they rank 25th and 28th; in schools with 50 percent or more minority students, they rank 14th and 17th. No other minority authors make it into the top 50 in any of these lists.

The shifting ranks for Wright and Hansberry suggest that teachers are making some changes in their curriculum in response to the perceived backgrounds and interests of their students. The changes are slow, however, and seem to be limited to the margins of the established canon; they certainly do not reflect any wholesale rethinking of the appropriateness of the texts that are required.

The rankings of female authors show less consistent fluctuations. In the complete public school sample, there are 11 women among the 50 most popular authors. For the special samples being considered here, the number of women in the top 50 was 8 for the urban schools, 7 for the schools with at least 25 percent minority students, and 9 for those with 50 percent or more minority students.

Discussion

The results from this survey have a number of uses, and, like most studies, raise a variety of issues for further consideration.

At a most direct level, the lists themselves provide a resource for departments and districts in the process of reassessing their own curriculum in literature. In examining these lists, departments may find confirmation of some of their own choices of texts to teach, as well as of their decisions about the distribution of titles across grade levels and tracks. Departments may also find that the lists contain some new options-- texts that they had not thought about using but that other schools have found to be appropriate at some point in the high school curriculum. To further this end, all titles mentioned by any of the departments surveyed are included in the appendices to this report.

Table 9
Cumulative Percent of Authors Required, by School Context
Public Schools Grades 7-12

	Urban (n = 70 schools)	25% Minority (n = 62 schools)	50% Minority (n = 32 schools)
Shakespeare	410	383	405
Steinbeck	161	186	180
Dickens	130	129	145
Twain	114	128	140
Miller	94	77	100
Lee	80	77	90
Sophocles	65	67	85
Fitzgerald	61	65	70
Hawthorne	61	62	70
Hemingway	59	56	65
Williams	56	53	60
Orwell	53	50	60
Hinton	51	50	60
Golding	48	48	55
Frank	48	46	55
London	47	44	50
Knowles	46	44	50
Wilder	46	43	50
Homer	37	38	45
Salinger	35	38	45
Zindel	33	37	45
Gibson	32	37	40
Richter	30	35	40
Conrad	30	35	40
Hansberry	30	33	40
Forbes	29	32	35
Shaw	27	32	35
Paton	26	31	35
Huxley	26	31	35
Hardy	26	30	35
Austen	26	29	30
Chaucer	26	29	30
Bradbury	25	28	30
Armstrong	24	27	25
Joyce	24	26	25
Bronte	22	24	25
Wright	22	24	25
Remarque	22	24	25
Tolkien	21	24	25
O'Neill	20	22	25

Cumulative percents total more than 100 in some cases because of authors with more than 1 popular book.

At one step removed from the lists as a resource, teachers and their departments can use them as a fruitful starting point for examining their assumptions about the nature and extent of the literature curriculum. For example, the canon of texts as it emerges here shows little recognition of the works of women or of minority authors. In all the settings which we examined, the lists of most frequently required books and authors were dominated by white males, with little change in overall balance from similar lists 25 or 80 years ago. Such findings lead to fundamental questions about the nature of the literary heritage for which schools claim responsibility. Is it appropriate for this heritage to remain stable and limited, providing a restricted reference point for students from diverse backgrounds? Or is it more appropriate to broaden the canon to provide a richer sampling from the variety of different literary and cultural traditions that make up the American populace? How, if the canon is so narrow, will young women and students from minority cultures develop a sense of their own place within that culture? Such questions clearly have no easy answers, but teachers and departments provide operational answers every time they choose another book to teach.

A second set of questions that these lists may help departments to address concerns the structure and sequence of the curriculum as a whole. One of the striking features of the detailed results presented in appendices 2 through 7 is that virtually every title that is taught with any frequency is taught in one or another school at each of the senior high school grades. (On the other hand, fewer than 1 percent of the schools that mentioned a specific title taught it at more than one grade within the same school.) Clearly, there is no best grade during which a book should be taught. Thus, each school can rethink its own choices, based on its own student population and its own instructional goals. In practice, there are a wide variety of factors shaping when a particular selection is taught, including the constraints of its placement within an anthology series, the importance of a title in a particular tradition, and the individual preferences of teachers assigned a particular grade level. But the fact that in the nation at large titles are assigned with considerable flexibility offers teachers and departments the opportunity to reassess their own decisions about what to teach when. Why is a particular title taught at the level it is? How does that placement interact with other features of the curriculum? Placed where it is, what kinds of activities can the text reasonably support? If it were moved to a different grade level, what advantages and disadvantages might there be?

Another set of issues raised by these results concerns the effectiveness of various recent efforts to reform the curriculum in literature. Since at least the 1960s, leaders in the profession of English teaching have tried to broaden the curriculum to include more selections by women and by minority authors. These reform efforts have relied on essentially two interrelated strategies: 1) consciousness raising, through articles and conference sessions highlighting the problem and its effects; and 2) resource development, including a long list of bibliographies of alternative works and a variety of suggestions about how they might best be taught. Yet the results of the present study suggest that 20 years of these strategies have been ineffective. The factors that shape the curriculum have been too strong to be offset by the conscious-raising and resource development activities that have taken place so far. New strategies are obviously needed, perhaps strategies that focus on asking teachers to read and discuss specific titles during preservice coursework, inservice workshops, and department discussion groups, so that teachers can gain the familiarity with alternative texts that they now have with the texts that dominate the lists. Such direct experiences with new books might in turn lead teachers to find their own ways to introduce these texts into their classes.

The picture that is presented here is incomplete along a number of significant dimensions. It is important to remember that this survey, and the lists that result, only asked about book-length works, not about the many anthologized selections of short stories, poems, and essays that complement the individual book-length titles. The distribution of favorite authors, of works by women, and of minority literature might look somewhat different if the full range of selections were examined. Other studies from the Literature Center will clarify this larger picture.

The second point to remember is that the lists reflect titles required of all students in any class within a school, not of all students who take English. Thus the curriculum experienced by any given student is likely to look different from that implied in these lists; for most, it is likely to be considerably narrower. On the other hand, the lists do not include the books that students read independently, either for school or on their own. In that sense, the literary experience of American school children is likely to be considerably broader than these lists imply, at least for some children.

What the lists do reflect is the state of the high school canon--the titles and authors that for whatever reasons are most likely to find their way into the required curriculum. They thus reflect what we explicitly value as the foundation of students' literary experience. With these lists in front of us, we have a more solid place to ground our current debates about what should be taught to whom, and why. Those debates will not be easily or quickly resolved. They involve fundamental questions about the nature of the literary and cultural experiences that students should share, as well as the degree of differentiation that is necessary if all students are to be able to claim a place and an identity within the works that they read. The debates also involve fundamental pedagogical questions about the most effective means to help all students develop an appreciation for and competence in the reading of literature.

With these lists before us, it is time for such debates to begin.

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Appendices

1. Procedures
2. Titles Taught in 5 Percent or more of Public Schools, by Grade and Track, Grades 7-12
3. Titles Taught in 5 Percent or more of Catholic Schools, by Grade and Track, Grades 9-12
4. Titles Taught in 5 Percent or more of Independent Schools, by Grade and Track, Grades 9-12
5. Titles Taught in Less Than 5 Percent of Public Schools, Grades 7-12
6. Titles Taught in Less Than 5 Percent of Catholic Schools, Grades 9-12
7. Titles Taught in Less Than 5 Percent of Independent Schools, Grades 9-12
8. The Survey Instrument

Appendix 1

Procedures

Instrumentation

The survey instrument used by Anderson (1964) was addressed to department heads and consisted of a request to list "for each grade in your school the major works of literature which all students in any English class study." Additional examples were given of works to be listed (novels, full-length plays, book-length poems, complete volumes of essays by a single author, complete volumes of short stories by a single author, and full-length biographies and autobiographies), as well as of works not to be listed (anthologies, selections from longer works, abridgments of longer works, retellings of original works, one-act plays, poems of less than book length, single essays, single short stories, anything less than a complete book). For each grade level, space was then provided for listing each work, including author, title, and number of classes studying the work. The survey also asked for the total number of English classes and total number of students taking English at each grade.

For the present survey, we used the same instructions and requested the same information in the same format. In addition, we asked for information on the assignment of works to tracks (specified as advanced, average, lower, or mixed groups), and on the number of students and classes reading each work in each track. A final section was added at the end of the survey asking for information on the student body (percent of minority students, percent of entering students who graduate, and percent of graduates going on to college). A copy of the survey instrument is included in appendix 8.

Sample Selection

Four samples of schools were constructed with the help of Market Data Retrieval, Inc., to parallel the samples in the Anderson (1964) study: 1) public schools, Grades 7-12; 2) independent schools, Grades 9-12; 3) Catholic schools, Grades 9-12; and 4) urban public schools, Grades 7-12, from communities of 100,000 or more.

To keep the samples parallel with those drawn by Anderson, the Catholic and independent school samples were selected by choosing every n th school from the universe of schools containing at least grades 9 through 12. The public school samples, on the other hand, were drawn from two universes of schools: those containing Grade 12 and those containing Grade 8. Anderson also drew separate junior and senior high school samples, pairing them to achieve complete 7 to 12 units. In the present study, schools were not paired, but estimates of the total number of schools requiring a given title at any grade were adjusted for variations in the number of schools represented at each grade level. (Anderson originally used paired schools because of concerns about titles that might be required at more than one grade level; this in fact turned out to be a non-issue, with less than 1 percent of the schools reporting any titles required at different grades within the same school. Similar within-school results were found in the present survey.) Again following Anderson's procedures, in each case every n th school was chosen from the appropriate list of the total population of schools, with n chosen to yield the target sample size. Duplicates (arising from overlaps among the populations sampled) were eliminated with replacement during the sampling process.

To parallel procedures used by Anderson (1964), information from the urban sample was combined with that from urban schools in the regular public school sample to provide more accurate estimates of the titles required in urban communities.

Information obtained on each school in the sample included school size, type of community, region of the nation, and average per pupil expenditures on instructional materials. We also obtained the name of the current department chair, so that the surveys could be addressed to the department chair by name.

Conducting the Survey

To obtain as high a response rate as possible, the survey was conducted in several stages. An initial mailing in March 1988 to all schools was followed at four-week intervals with two follow-up mailings to nonrespondents. Because response rates in the original Anderson (1964) survey were low, a random sample from the public school sample was also selected for more intensive follow up. For this sample, those who had not responded after the second mailing were contacted by telephone to inquire about reasons for nonresponse, and to ask again for cooperation in completing the survey. Responses from this subsample were thus available to determine the extent to which nonresponses were biasing the overall results.

Response Rates

Appendix Table 1 summarizes the number of respondents and response rates for the various populations. Overall, the response rate was 21.2 percent, distributed evenly across the various main samples. The response rate for the intensive follow up sample of 65 schools, however, was 75.4 percent. Breakdowns by type of community and region (also summarized in Appendix Table 1) indicate that schools in urban centers were somewhat less likely to respond than were those from suburban or rural areas, and that those from the Southeast and West were less likely to respond than those from the Northeast and Central regions. These patterns of response parallel those in the Anderson (1964) study, although overall response rates are lower (for public schools, 21.6 percent compared with 30 percent in Anderson's study).

Appendix Table 2 summarizes other comparisons between the responding and nonresponding schools in the main samples. For school size, there were no significant differences between those that responded and those that did not, though there were large differences between the size of schools in the four samples; predictably, the urban schools were larger than those in the other samples, and the independent schools were smaller. For per pupil expenditures on instructional materials (available only for the public school samples), there were again no significant differences between responding and nonresponding schools, though (again predictably) the urban schools had significantly lower per pupil expenditures on instructional materials than did the separate sample of public schools.

Appendix Table 1
Response Rates by Sample

Sample	Sample Size	Schools Responding Number	Percent
Public Schools	1491	322	21.6
Urban Schools	285	55	19.3
Independent Schools	400	86	21.5
Catholic Schools	390	80	20.5
(Chi-square = 0.90, ns)			
Intensive Follow Up Sample	65	49	75.4
Type of Community			
Suburban	707	157	22.2
Urban	952	178	18.7
Small town/rural	904	208	23.0
(Chi-square = 5.81, p < .05)			
Region			
Northeast	631	130	20.6
Southeast	480	85	17.7
Central	780	202	25.9
West	620	126	18.7
(Chi-square = 16.64, p < .001)			

Appendix Table 2
 Characteristics of Responding and Nonresponding Schools

	Respondents	Nonrespondents	
Average School Size			
Public schools	809	762	
Urban schools	859	864	
Independent schools	239	227	
Catholic schools	527	532	
Average Per Pupil Expenditure on Instructional Materials (\$)			
Public schools	64	64	
Urban schools	60	62	
ANOVAS			
	df	F	p
School Size			
Type of School	3	149.24	.001
Response (yes/no)	1	1.42	ns
Interaction	3	0.31	ns
Error	2566		
Expenditure			
Type of School	1	5.41	.020
Response (yes/no)	1	0.11	ns
Interaction	1	0.70	ns
Error	1671		

Intensive Follow-up Sample

From the original public school sample of 1491 public schools, 65 were chosen for intensive follow up to allow us to estimate the bias introduced by the low response rates that occurred both in the original Anderson (1964) study and in the replication. Fifteen of these schools (23.1 percent) responded to the initial round of the survey; telephone calls to the remaining 50 schools suggested a number of factors that influenced the response rate. These included district policies that required all research activities to be previously screened by the district office; the press of other activities, particularly late in the school year; and an uneasiness that the study might be part of an attempt by William Bennett, then Secretary of Education, to develop and impose a national curriculum of "classic" texts. (The latter concern was apparently fostered by our cover letter, which pointed out that the Literature Center was sponsored by the Department of Education.) The one substantive problem raised by respondents in the follow-up study related to the availability of the information requested: some departments did not have comprehensive lists, by track, of the materials that students were being asked to read, and did not have time to compile them for us.

As a check on the bias introduced by the nonrespondents, results from the intensive follow-up sample were separately compiled. This allowed us to look separately at the titles required in the 288 public schools that responded to the initial surveys, and the 34 schools (Grades 9-12) that responded only after the telephone follow up. (The overall response rate for the intensive follow up sample was 75.4 percent, representing 15 schools that responded initially and an additional 34 schools that responded after the follow up telephone calls.) To estimate the extent of bias introduced by the low response rates, we calculated a Pearson correlation between the percent of schools requiring each of the 194 titles required by 5 percent or more of the schools in either sample. The overall r was .94, reflecting a high degree of similarity in responses in the two samples. Correlations by grade level were also high: .86 for grade 9, .90 grade for 10, .92 for grade 11, and .87 for grade 12.

Approaching the problem in a different way, z -scores were used to compare the number of schools requiring each title as estimated from the two samples (the main sample, with a response rate of 21.6 percent, and the intensively followed-up sample, with a response rate of 75.4 percent). For the titles required in 30 percent or more of the schools, there were no significant differences in the proportion of schools requiring that the title be taught ($p < .05$); of those required in 10 percent or more, only 1 differed significantly (Billy Budd, which was required in 14 percent of the main sample and 33 percent of the follow up sample). As will be apparent in examining the results of the study, the stability in results in the intensive follow up study foreshadows considerable stability across independent samples in the study as a whole.

Although the response rate for the main samples in this study was not ideal, these comparisons lead us to believe that the bias introduced by the nonrespondents is relatively small. Because there were few differences in the proportion of schools requiring each title in the main sample (with a response rate of 21.6 percent) and the intensive follow up sample (with a response rate of 75.4 percent), results from the two samples were pooled for the remainder of the analyses discussed in this report.

Treatment of Data

In order to develop an accurate picture of the titles that were required in various samples for different groups of students, all of the responses had to be carefully checked and verified before being entered into a comprehensive computer database. Inaccuracies in titles and authors were common and had to be resolved using Books in Print and library catalog listings in order to insure that slight variations in wording or spelling did not lead to the same title being treated as different during the analysis. For each school, every title and author cited was separately entered for each grade level, together with information on the number of students and classes for whom the title was required. To provide rankings that were as informative as possible, different editions or versions of the same work were combined rather than treated separately. Thus references to Oedipus, Oedipus Rex, and Oedipus the King were combined as Oedipus Rex. Similarly, Anne Frank was widely taught both in the original Diary of a Young Girl and in Goodrich's play based on the book, The Diary of Anne Frank; in estimating the popularity of this title, the two versions were combined. If alternate editions had not been combined in this way, the popularity of several relatively widespread titles would have been underestimated.

Using the computer database, lists were compiled summarizing the relative popularity of the titles and authors reported by the schools. For lists of titles, these are expressed as percentages of schools requiring that at least some students read the titles. For authors, they are expressed as the cumulative percentage of schools requiring each title; in this case, a popular author (e.g., Shakespeare) may total more than 100 percent. In both cases, when a particular title is repeated at a second grade level within the same school, it is included in the grade level totals but is included only once in the overall total. Thus the totals given for "all schools" is sometimes less than the sum of the percentages at each grade level.

For overall comparisons across offerings in different samples, Pearson product-moment correlations were computed between the percentages for each title or author in these summary listings. To compare the prevalence of particular titles in different lists, z-scores were calculated, including a correction for continuity. When frequencies were very low in any of the samples being compared, Fisher's Exact Test was used instead.

Appendix 2

Titles Taught in 5 Percent or More of Public Schools, by Grade and Track, Grades 7-12

Title	Author	ALL	7	8	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	28	1	0	2	1	6	19	15	11	3	8
ACROSS FIVE APRILS	HUNT	18	4	11	0	2	0	0	7	8	1	5
ALAS, BABYLON	FRANK	7	0	0	1	3	2	1	1	4	1	2
ALL QUIET ON THE WESTERN FRONT	REMARQUE	15	0	0	1	5	1	9	8	7	5	4
AND THEN THERE WERE NONE	CHRISTIE	12	4	2	3	0	0	2	4	4	4	2
ANIMAL FARM	ORWELL	51	3	6	14	9	4	17	19	22	9	19
ANTIGONE	SOPHOCLES	28	0	1	5	5	1	17	18	9	2	4
APRIL MORNING	FAST	12	2	3	1	3	3	0	3	3	4	4
AS I LAY DYING	FAULKNER	8	0	0	0	0	4	4	7	2	1	1
BEOWULF	UNKNOWN	12	0	1	0	0	1	10	8	4	4	5
BEYOND THE HORIZON	HENERY	5	0	0	0	0	4	1	1	2	1	2
BILLY BUDD	MELVILLE	14	0	0	0	2	8	3	8	2	1	3
BLACK BOY	WRIGHT	7	0	0	0	2	5	0	4	3	2	1
BLESS THE BEASTS AND CHILDREN	SWARTHOUT	11	1	1	3	4	2	0	2	4	3	6
BRAVE NEW WORLD	HUXLEY	19	0	0	0	0	2	16	9	10	1	5
BRIDGE OF SAN LUIS REY	WILDER	6	0	1	0	3	2	0	3	1	1	1
CALL OF THE WILD	LONDON	51	22	14	10	1	4	2	15	21	13	12
CANTERBURY TALES	CHAUCER	12	0	0	0	1	1	10	8	5	1	2
CATCHER IN THE RYE	SALINGER	26	0	0	0	8	10	8	15	10	8	7
CAY	TAYLOR	7	6	1	0	0	0	0	1	3	4	3
CHOCOLATE WAR	CORMIER	11	0	1	3	2	2	3	3	6	4	2
CHRISTMAS CAROL	DICKENS	20	15	2	2	0	0	0	5	8	6	6
CONTENDER	LIPSYTE	10	1	2	3	3	2	0	1	4	6	3
CRIME AND PUNISHMENT	DOSTOYEVSKY	8	0	0	0	0	0	8	6	0	1	1
CRUCIBLE	MILLER	47	1	2	0	6	36	3	28	18	5	14
CRY, THE BELOVED COUNTRY	PATON	8	0	0	0	2	1	6	6	3	1	1
CYRANO DE BERGERAC	ROSTAND	9	0	0	0	5	0	4	5	3	1	3
DANDELION WINE	BRADBURY	5	0	0	0	4	0	0	2	1	1	2
DAY NO PIGS WOULD DIE	PECK	22	6	8	4	2	0	0	6	8	10	8
DEATH BE NOT PROUD	GUNTHER	10	1	1	2	3	2	2	4	4	3	2
DEA OF A SALESMAN	MILLER	36	0	0	0	5	21	10	20	15	5	12
DEATHWATCH	WHITE	6	1	1	1	1	1	2	0	1	2	5
DIARY OF A YOUNG GIRL	FRANK	56	2	34	9	8	1	1	20	22	12	25
DOLL'S HOUSE	IBSEN	12	0	0	0	1	1	10	8	3	1	2
DR. JEKYLL AND MR. HYDE	STEVENSON	5	0	1	0	2	1	2	2	1	1	3
ETHAN FROME	WHARTON	17	0	0	1	3	12	2	10	8	2	5
FAHRENHEIT 451	BRADBURY	20	1	3	5	4	3	5	10	8	4	5
FAREWELL TO ARMS	HEMINGWAY	12	0	0	0	0	7	5	7	4	2	4
FLOWERS FOR ALGERNON	KEYES	18	1	2	2	6	2	4	6	6	6	6
GLASS MENAGERIE	WILLIAMS	24	0	0	2	5	15	3	12	8	4	12
GOOD EARTH	BUCK	15	1	1	3	5	4	2	9	4	3	2
GRAPES OF WRATH	STEINBECK	28	0	0	0	5	21	2	15	9	2	8
GREAT EXPECTATIONS	DICKENS	44	1	2	32	4	2	3	25	16	4	13
GREAT GATSBY	FITZGERALD	54	0	0	1	4	39	11	31	24	2	14
GULLIVER'S TRAVELS	SWIFT	10	0	0	0	1	0	9	7	2	1	2
HAMLET	SHAKESPEARE	56	0	1	0	2	9	45	34	15	5	17

Title	Author	All	7	8	9	10	11	12	TOP	MID	LOW	MIX
HEART OF DARKNESS	CONRAD	13	0	0	0	0	0	13	7	3	0	3
HIROSHIMA	HERSEY	7	0	0	3	2	2	0	3	2	3	3
HOBBIT	TOLKIEN	16	3	4	4	2	2	3	5	6	4	6
HOUND OF THE BASKERVILLES	DOYLE	18	2	7	6	0	0	2	7	8	3	3
HUCKLEBERRY FINN	TWAIN	78	4	4	5	14	43	9	38	36	10	30
HUMAN COMEDY	SAROYAN	6	0	2	4	0	0	0	3	3	3	3
I AM THE CHEESE	CORMIER	8	0	2	2	3	0	1	2	3	4	1
I HEARD THE OWL CALL MY NAME	CRAVEN	6	0	0	2	2	0	2	2	2	3	3
ILIAD	HOMER	5	0	0	2	0	0	3	3	1	2	3
IMPORTANCE OF BEING EARNEST	WILDE	6	0	0	0	0	0	5	3	1	1	2
INCREDIBLE JOURNEY	BURNFORD	7	6	1	0	0	0	0	0	3	4	1
INFERNO	DANTE	5	0	0	0	0	0	4	4	0	0	1
INHERIT THE WIND	LAWRENCE	10	0	0	2	3	5	0	5	6	1	3
JANE EYRE	BRONTE	16	1	1	2	4	3	8	9	6	0	3
JOHNNY TREMAIN	FORBES	21	8	10	1	0	1	0	7	6	6	7
JULIUS CAESAR	SHAKESPEARE	71	0	1	5	64	2	0	34	36	13	32
JUNGLE	SINCLAIR	6	0	0	0	1	5	0	4	1	0	2
KING LEAR	SHAKESPEARE	11	0	0	0	2	2	8	6	2	0	3
LIGHT IN THE FOREST	RICHTER	24	5	11	5	2	2	0	7	9	8	8
LILIES OF THE FIELD	BARRETT	6	1	2	2	0	0	0	2	2	3	1
LORD OF THE FLIES	GOLDING	56	1	1	8	23	5	19	28	25	8	19
MACBETH	SHAKESPEARE	81	0	0	2	7	16	56	44	40	17	27
MARTIAN CHRONICLES	BRADBURY	6	0	0	2	2	1	0	1	2	2	2
MEDEA	EURIPIDES	10	0	0	1	6	0	4	5	3	1	3
MERCHANT OF VENICE	SHAKESPEARE	10	0	1	2	2	2	3	6	1	1	3
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	18	1	4	4	2	1	6	11	6	1	2
MIRACLE WORKER	GIBSON	32	5	3	18	3	3	0	10	15	8	12
MOBY DICK	MELVILLE	8	0	0	0	1	6	2	4	2	1	2
MURDER IN THE CATHEDRAL	ELIOT	5	0	0	0	0	0	5	4	0	0	0
MY ANTONIA	CATHER	11	0	2	2	2	4	0	5	2	2	6
MYTHOLOGY	HAMILTON	18	1	2	4	4	0	6	9	2	0	8
NATIVE SON	WRIGHT	8	1	0	0	1	4	3	4	2	1	6
NIGHT	WIESEL	6	0	1	1	2	2	2	2	3	1	3
NO PROMISES IN THE WIND	HUNT	7	1	5	0	2	0	0	4	5	3	0
ODYSSEY	HOMER	29	1	2	14	5	2	6	18	7	3	9
OEDIPUS REX	SOPHOCLES	21	0	1	2	4	0	16	14	4	2	6
OF MICE AND MEN	STEINBECK	60	0	2	11	19	23	5	19	27	25	26
OLD MAN AND THE SEA	HEMINGWAY	46	4	4	8	10	18	3	19	16	10	20
OLD YELLER	GIPSON	9	8	1	0	0	0	0	0	4	5	2
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	7	0	0	0	0	0	6	4	1	0	3
ONE FLEW OVER THE CUCKOO'S NEST	KESY	7	0	0	0	2	2	4	3	3	2	3
ORDINARY PEOPLE	GUEST	6	0	0	1	0	2	3	2	2	2	1
OTHELLO	SHAKESPEARE	20	0	0	0	1	5	13	14	4	1	3
OUR TOWN	WILDER	44	0	1	2	10	30	2	12	22	10	19
OUTSIDERS	HINTON	39	12	11	8	5	1	1	7	14	23	10
OX-BOW INCIDENT	CLARK	6	0	1	2	2	2	0	2	1	2	2
PEARL	STEINBECK	64	8	8	16	31	2	0	23	31	21	26
PIGMAH	ZINDEL	38	8	12	11	4	3	0	8	16	14	13
PORTRAIT OF THE ARTIST AS A YOUNG MAN	JOYCE	8	0	0	0	0	0	7	6	0	1	1
PRIDE AND PREJUDICE	AUSTEN	10	0	1	0	0	2	6	6	4	1	2

Title	Author	ALL	7	8	9	10	11	12	TOP	MID	LOW	MIX
PRINCE AND THE PAUPER	TWAIN	12	1	9	1	0	0	0	6	5	1	3
PYGMALION	SHAW	21	0	1	0	2	2	18	12	10	4	6
RAISIN IN THE SUN	HANSBERRY	19	0	2	3	7	4	2	7	8	8	6
RED BADGE OF COURAGE	CRANE	47	1	1	3	6	32	5	22	20	9	14
RED PONY	STEINBECK	31	15	8	4	2	2	0	7	12	10	8
RETURN OF THE NATIVE	HARDY	10	0	0	0	0	0	9	7	2	0	1
ROLL OF THUNDER, HEAR MY CRY	TAYLOR	9	4	5	0	0	0	0	3	3	1	3
ROMEO AND JULIET	SHAKESPEARE	90	1	6	76	6	1	1	44	42	17	39
RUMBLE FISH	HINTON	6	1	1	2	1	1	0	1	1	5	2
SCARLET LETTER	HAWTHORNE	62	0	0	0	8	52	3	34	23	5	21
SEPARATE PEACE	KNOWLES	48	0	3	7	19	12	8	21	20	6	12
SHANE	SCHAEFER	28	7	9	4	7	0	1	4	8	11	15
SHORT STORIES OF EDGAR ALLAN POE	POE	10	1	2	1	2	3	1	4	5	4	2
SHORT STORIES OF HAWTHORNE	HAWTHORNE	5	0	1	1	2	2	0	2	2	2	2
SILAS MARNER	ELIOT	15	0	0	2	10	0	3	5	8	1	8
SOUNDER	ARMSTRONG	15	9	2	2	2	0	0	2	4	8	4
STRANGER	CAMUS	11	0	0	0	0	0	10	7	2	0	2
STREETCAR NAMED DESIRE	WILLIAMS	7	0	0	0	0	4	3	4	4	2	1
SUMMER OF MY GERMAN SOLDIER	GREENE	7	1	4	0	2	0	0	2	1	4	3
TALE OF TWO CITIES	DICKENS	41	1	1	12	10	2	16	24	13	4	12
TAMING OF THE SHREW	SHAKESPEARE	11	1	2	0	1	3	4	7	1	1	3
TESS OF THE D'URBERVILLES	HARDY	11	0	0	0	0	1	10	6	4	0	3
THAT WAS THEN, THIS IS NOW	HINTON	11	1	4	3	2	1	0	1	3	7	3
TIME MACHINE	WELLS	5	1	2	0	2	0	0	2	3	1	1
TO KILL A MOCKINGBIRD	LEE	74	1	4	16	29	21	4	35	30	13	29
TOM SAWYER	TWAIN	32	15	9	4	2	2	0	12	15	9	9
TREASURE ISLAND	STEVENSON	16	9	5	1	0	0	0	4	6	2	4
TWELVE ANGRY MEN	ROSE	13	1	5	2	4	2	0	5	6	5	6
WAITING FOR GODOT	BECKETT	5	0	0	0	0	0	5	3	2	1	1
WATERSHIP DOWN	ADAMS	6	1	1	0	1	0	1	3	1	1	1
WEST SIDE STORY	BERNSTEIN	14	0	2	7	0	2	2	6	7	5	6
WHEN THE LEGENDS DIE	BORLAND	16	0	1	6	6	2	1	6	6	5	8
WHERE THE LILIES BLOOM	CLEAVER	8	6	1	1	0	0	0	2	3	4	2
WHERE THE RED FERN GROWS	RAWLS	21	11	6	3	0	0	0	7	9	8	3
WHITE FANG	LONDON	5	3	1	0	0	0	0	3	2	0	1
WITCH OF BLACKBIRD POND	SPEARE	7	4	2	0	0	0	0	2	3	2	2
WUTHERING HEIGHTS	BRONTE	26	0	1	0	2	5	18	12	9	1	8
YEARLING	RAWLINGS	6	1	2	2	1	0	0	2	2	2	2

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 3

Titles Taught in 5 Percent or More of Catholic Schools, by Grade and Track, Grades 9-12

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	26	0	5	6	14	16	23	5	6
ALL MY SONS	MILLER	9	0	3	2	4	5	3	0	6
ALL QUIET ON THE WESTERN FRONT	REMARQUE	9	1	1	4	3	4	8	2	0
ALL THE KING'S MEN	WARREN	5	0	3	1	1	5	0	0	0
ANIMAL FARM	ORWELL	40	18	8	11	5	18	30	23	13
ANNA KARENINA	TOLSTOY	7	0	1	0	5	7	3	0	0
ANTHEM	RAND	5	0	4	1	0	1	4	2	3
ANTIGONE	SOPHOCLES	31	8	4	1	18	25	20	12	10
BELL JAR	PLATH	5	0	1	0	4	1	3	0	3
BEOWULF	UNKNOWN	9	2	1	2	3	7	3	0	6
BILLY BUDD	MELVILLE	10	0	3	5	4	9	8	0	0
BLACK BOY	WRIGHT	8	0	3	2	3	4	8	2	3
BRAVE NEW WORLD	HUXLEY	22	0	1	9	13	13	18	2	6
CALL OF THE WILD	LONDON	9	8	1	1	0	4	8	9	6
CANDIDE	VOLTAIRE	9	0	0	2	8	5	6	2	3
CANTERBURY TALES	CHAUCER	16	0	3	10	5	16	6	7	13
CATCH-22	HELLER	6	0	0	2	4	7	3	0	0
CATCHER IN THE RYE	SALINGER	43	6	18	15	9	29	29	14	29
CHOCOLATE WAR	CORMIER	8	4	0	4	0	5	6	0	3
CHOSEN	POTOK	9	1	6	0	1	9	4	0	0
CONNECTICUT YANKEE IN KING ARTHUR'S COURT	TWAIN	5	1	1	1	3	0	4	2	6
COUNT OF MONTE CRISTO	DUMAS	6	4	1	0	1	5	3	0	0
CRIME AND PUNISHMENT	DOSTOYEVSKY	25	0	0	2	22	22	2	0	6
CRUCIBLE	MILLER	42	0	23	17	3	37	21	9	23
CRY, THE BELOVED COUNTRY	PATON	9	1	0	2	5	4	6	0	6
CRYSTAL CAVE	STEWART	5	0	0	4	1	5	2	0	0
CYRANO DE BERGERAC	ROSTAND	5	0	1	0	4	3	2	0	6
DAVID COPPERFIELD	DICKENS	5	0	0	2	3	4	3	0	0
DEATH BE NOT PROUD	GUNTHER	10	4	4	2	0	7	8	0	3
DEATH OF A SALESMAN	MILLER	29	0	13	7	9	22	17	7	10
DEMIAN	HESSE	5	0	0	2	3	1	3	0	3
DIARY OF A YOUNG GIRL	FRANK	10	8	3	0	1	7	4	2	6
DOCTOR FAUSTUS	MARLOWE	6	0	0	1	5	7	2	0	0
DOLL'S HOUSE	IBSEN	18	0	1	0	17	13	15	0	0
DR. JEKYLL AND MR. HYDE	STEVENSON	5	0	0	2	4	0	6	2	0
DUBLINERS	JOYCE	5	0	0	1	4	5	0	0	0
ENEMY OF THE PEOPLE	IBSEN	6	1	1	1	3	5	2	2	0
ETHAN FROME	WHARTON	16	0	9	7	1	13	8	2	10
FAHRENHEIT 451	BRADBURY	9	4	4	2	0	4	4	7	0
FAREWELL TO ARMS	HEMINGWAY	22	0	4	9	9	16	8	0	10
FELLOWSHIP OF THE RING	TOLKIEIN	6	1	0	4	3	4	6	2	0
FLOWERS FOR ALGERNON	KEYES	8	5	3	0	0	4	6	0	6
FRANKENSTEIN	SHELLEY	17	1	0	6	10	10	15	2	3
GLASS MENAGERIE	WILLIAMS	30	0	13	16	3	20	26	7	26
GOOD EARTH	BUCK	6	1	3	2	0	5	3	0	0
GRAPES OF WRATH	STEINBECK	39	1	13	18	7	32	18	0	16

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
GREAT EXPECTATIONS	DICKENS	38	18	4	10	8	28	27	9	6
GREAT GATSBY	FITZGERALD	64	0	23	32	13	47	46	12	39
GULLIVER'S TRAVELS	SWIFT	15	0	0	6	9	13	12	5	0
HAMLET	SHAKESPEARE	60	1	0	11	50	49	30	7	26
HARD TIMES	DICKENS	10	0	1	2	7	7	8	5	0
HEART IS A LONELY HUNTER	MCCULLERS	8	1	3	1	4	5	9	0	0
HEART OF DARKNESS	CONRAD	22	0	1	6	14	18	4	0	3
HEDDA GABLER	IBSEN	8	0	0	2	5	4	9	2	0
HIROSHIMA	HERSEY	8	2	4	1	0	3	4	0	3
HOBBIT	TOLKIEN	15	8	1	5	4	8	14	9	3
HOUND OF THE BASKERVILLES	DOYLE	11	10	1	0	0	4	6	5	10
HUCKLEBERRY FINN	TWAIN	76	10	33	32	4	49	59	21	36
I KNOW WHY THE CAGED BIRD SINGS	ANGELCU	9	1	0	4	5	4	4	0	10
I NEVER SANG FOR MY FATHER	ANDERSON	5	0	1	4	0	1	6	2	3
ILIAD	HOMER	6	0	1	1	4	7	2	2	0
IMPORTANCE OF BEING EARNEST	WILDE	9	0	1	5	3	8	6	2	3
INFERNO	DANTE	8	0	0	1	7	8	4	5	0
INHERIT THE WIND	LAWRENCE	8	4	4	0	1	7	6	2	6
JANE EYRE	BRONTE	28	5	10	4	10	26	21	2	3
JULIUS CAESAR	SHAKESPEARE	54	10	38	2	3	32	35	28	45
JUNGLE	SINCLAIR	6	0	1	5	0	5	4	2	0
KING LEAR	SHAKESPEARE	10	0	0	0	12	8	3	0	6
LION, THE WITCH AND THE WARDROBE	LEWIS	5	5	0	0	0	3	6	7	0
LORD JIM	CONRAD	5	0	1	0	4	5	2	0	3
LORD OF THE FLIES	GOLDING	52	10	14	12	16	30	33	7	29
MACBETH	SHAKESPEARE	70	0	8	31	32	53	48	23	42
MADAME BOVARY	FLAUBERT	6	0	0	2	4	5	2	0	3
MAN FOR ALL SEASONS	BOLT	12	0	1	0	10	9	11	2	3
MARTIAN CHRONICLES	BRADBURY	9	2	0	2	5	3	9	0	0
MAYOR OF CASTERBRIDGE	HARDY	9	0	3	2	4	7	3	0	3
MEDEA	EURIPIDES	9	1	5	1	1	5	8	2	3
MEMBER OF THE WEDDING	MCCULLERS	5	1	3	0	1	3	3	0	3
MERCHANT OF VENICE	SHAKESPEARE	30	22	6	0	3	20	21	5	23
METAMORPHOSIS	KAFKA	8	0	0	2	7	4	8	2	0
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	13	4	3	4	3	9	4	0	13
MIRACLE WORKER	GIBSON	13	13	0	0	0	4	11	5	6
MISERABLES	HUGO	5	0	1	2	1	4	2	0	3
MOBY DICK	MELVILLE	9	0	5	2	3	7	2	0	6
MY ANTONIA	CATHER	14	1	4	6	4	10	12	0	6
MYTHOLOGY	HAMILTON	12	2	3	2	5	9	9	7	6
NATIVE SON	WRIGHT	10	0	4	6	0	8	8	2	3
NIGHT	WIESEL	5	0	1	1	3	4	0	2	6
ODYSSEY	HOMER	31	13	6	4	8	22	15	7	13
OEDIPUS REX	SOPHOCLES	42	3	4	2	33	35	23	11	6
OF MICE AND MEN	STEINBECK	56	19	18	17	5	32	35	33	42
OLD MAN AND THE SEA	HEMINGWAY	33	15	14	5	3	16	30	19	13
OLIVER TWIST	DICKENS	11	6	1	1	3	9	3	0	3
ON THE BEACH	SHUTE	5	0	1	2	1	0	2	5	3
ONCE AND FUTURE KING	WHITE	16	0	4	9	4	16	9	2	0
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	10	1	1	2	5	5	6	2	0

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	12	0	1	4	8	4	11	0	3
ORDINARY PEOPLE	GUEST	10	2	0	2	5	5	4	0	10
OTHELLO	SHAKESPEARE	21	0	3	4	14	14	8	0	10
OUR TOWN	WILDER	29	4	13	12	1	18	24	5	13
OUTSIDERS	HINTON	13	11	0	1	0	3	8	14	10
PEARL	STEINBECK	30	19	12	1	0	14	24	26	10
PIGMAN	ZINDEL	9	8	0	1	0	4	4	9	3
PLAGUE	CAMUS	9	0	1	0	8	8	2	0	3
PORTRAIT OF THE ARTIST ...	JOYCE	17	0	1	1	16	14	4	0	0
POWER AND THE GLORY	GREENE	10	0	0	2	8	5	11	2	0
PRIDE AND PREJUDICE	AUSTEN	33	0	4	12	18	29	20	2	6
PRINCE AND THE PAUPER	TWAIN	6	5	1	0	0	3	6	2	3
PYGMALION	SHAW	12	0	0	4	9	8	8	5	3
RAISIN IN THE SUN	HANSBERRY	20	6	6	5	3	10	11	9	13
REBECCA	DU MAURIER	8	0	4	1	3	4	8	2	0
RED BADGE OF COURAGE	CRANE	33	2	17	16	0	28	24	12	13
RED PONY	STEINBECK	8	5	1	1	0	1	3	9	3
RETURN OF THE NATIVE	HARDY	6	0	0	4	3	5	4	0	0
ROMEO AND JULIET	SHAKESPEARE	63	53	5	2	3	38	50	23	42
ROSENCRANTZ AND GUILDENSTERN ARE DEAD	STOPPARD	5	0	0	1	4	4	2	0	0
SCARLET LETTER	HAWTHORNE	70	0	33	35	5	51	42	2	42
SEPARATE PEACE	KNOWLES	47	15	23	4	5	24	36	9	32
SHANE	SCHAEFER	6	2	3	1	1	1	3	9	0
SHORT STORIES OF E.S. POE	POE	5	0	3	2	1	1	6	0	0
SIDDHARTHA	HESSE	12	0	0	1	10	9	6	2	3
SILAS MARNER	ELIOT	8	2	4	0	1	7	4	0	3
SONS AND LOVERS	LAWRENCE	6	0	0	1	5	7	0	0	0
STRANGER	CAMUS	14	0	1	2	10	12	6	0	0
STREETCAR NAMED DESIRE	WILLIAMS	14	0	4	4	8	7	9	2	6
SUMMER OF MY GERMAN SOLDIER	GREENE	5	2	0	1	1	3	3	0	3
SUN ALSO RISES	HEMINGWAY	15	0	1	10	7	10	3	0	23
TALE OF TWO CITIES	DICKENS	41	1	10	16	14	30	26	7	13
TAMING OF THE SHREW	SHAKESPEARE	9	0	4	1	5	5	6	2	6
TEMPEST	SHAKESPEARE	8	0	0	0	8	4	2	0	6
TEN LITTLE INDIANS	CHRISTIE	5	1	0	1	3	3	4	0	3
TESS OF THE D'URBERVILLES	HARDY	12	0	0	4	9	7	8	0	0
TIME MACHINE	WELLS	10	6	0	2	3	4	8	9	0
TO KILL A MOCKINGBIRD	LEE	67	39	18	6	4	38	58	19	36
TOM SAWYER	TWAIN	6	4	1	1	0	1	6	0	0
TREE GROWS IN BROOKLYN	SMITH	5	3	0	1	1	6	2	0	0
TURN OF THE SCREW	JAMES	5	1	3	0	1	4	3	0	0
TWELVE ANGRY MEN	ROSE	7	2	3	0	0	4	4	2	3
WAITING FOR GODOT	BECKETT	10	0	0	0	10	9	3	0	0
WALDEN	THOREAU	5	0	1	4	0	4	2	0	0
WATERSHIP DOWN	ADAMS	5	1	3	0	1	3	4	0	0
WEST SIDE STORY	BERNSTEIN	6	4	1	1	0	3	2	5	3
WHEN THE LEGENDS DIE	BORLAND	9	4	4	1	0	7	2	2	10
WUTHERING HEIGHTS	BRONTE	37	4	3	14	17	30	23	2	6

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 4

Titles Taught in 5 Percent or More of Independent Schools, by Grade and Track, Grades 9-12

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
1984	ORWELL	20	0	6	5	10	11	9	0	18
ALICE IN WONDERLAND	CARROLL	6	2	0	2	4	3	0	0	10
ALL MY SONS	MILLER	8	2	2	3	4	3	9	0	8
ALL QUIET ON THE WESTERN FRONT	REMARQUE	10	3	3	2	4	11	4	7	5
ANIMAL FARM	ORWELL	22	6	9	2	6	19	16	14	10
ANTIGONE	SOPHOCLES	23	9	4	5	6	16	7	0	18
AS I LAY DYING	FAULKNER	6	0	0	3	4	8	0	0	5
BEOWULF	UNKNOWN	20	2	2	8	10	19	9	14	16
BILLY BUDD	MELVILLE	14	2	4	9	2	5	18	0	8
BLACK BOY	WRIGHT	12	6	2	5	3	8	2	14	16
BRAVE NEW WORLD	HUXLEY	10	2	2	2	8	5	2	0	13
CALL OF THE WILD	LONDON	8	6	2	0	0	0	7	7	5
CANDIDE	VOLTAIRE	8	0	0	5	4	3	0	0	13
CANTERBURY TALES	CHAUCER	20	0	2	6	13	14	13	14	18
CATCHER IN THE RYE	SALINGER	21	2	13	5	4	8	9	21	21
CHOSEN	POTOK	6	2	0	5	4	5	2	0	10
CRIME AND PUNISHMENT	DOSTOYEVSKY	6	0	0	3	6	11	0	0	5
CRUCIBLE	MILLER	26	2	12	14	4	11	22	0	21
CRY, THE BELOVED COUNTRY	PATON	12	2	3	2	6	14	4	7	5
CYRANO DE BERGERAC	ROSTAND	6	3	3	2	2	11	2	0	3
DAY NO PIGS WOULD DIE	PECK	6	3	2	2	0	0	2	7	5
DEATH OF A SALESMAN	MILLER	26	0	2	18	12	19	24	7	16
DIARY OF A YOUNG GIRL	FRANK	14	6	6	2	2	5	9	7	16
DOLL'S HOUSE	IBSEN	11	0	0	5	10	14	2	0	10
DUBLINERS	JOYCE	8	0	0	2	6	5	4	0	3
ENEMY OF THE PEOPLE	IBSEN	10	3	0	2	8	11	7	0	5
ETHAN FROME	WHARTON	8	2	4	3	2	3	4	14	5
FAHRENHEIT 451	BRADBURY	9	0	6	0	3	5	7	7	0
FAREWELL TO ARMS	HEMINGWAY	9	0	2	6	3	3	4	0	10
FLOWERS FOR ALGERNON	KEYES	8	4	3	0	0	0	9	0	3
FRANKENSTEIN	SHELLEY	9	0	2	5	4	0	11	0	8
GLASS MENAGERIE	WILLIAMS	24	3	6	14	8	11	24	0	18
GRAPES OF WRATH	STEINBECK	24	0	6	12	9	22	11	0	18
GREAT EXPECTATIONS	DICKENS	28	18	2	5	8	11	18	0	24
GREAT GATSBY	FITZGERALD	49	0	6	35	10	27	33	7	37
GRENDDEL	GARDNER	8	2	2	2	3	5	4	14	3
GULLIVER'S TRAVELS	SWIFT	12	0	2	3	9	8	7	0	10
HAMLET	SHAKESPEARE	51	0	8	15	33	43	29	14	34
HARD TIMES	DICKENS	6	0	2	2	3	3	2	0	5
HEART OF DARKNESS	CONRAD	16	0	3	2	12	22	13	0	3
HENRY IV, PART I	SHAKESPEARE	6	0	3	3	3	0	2	0	16
HOBBIT	TOLKIEN	6	4	2	0	0	0	2	0	8
HOUND OF THE BASKERVILLES	DOYLE	6	4	0	0	2	0	4	0	5
HUCKLEBERRY FINN	TWAIN	56	2	16	37	8	35	49	21	29
I KNOW WHY THE CAGED BIRD SINGS	ANGELOU	9	2	3	3	2	5	4	7	5

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
ILIAD	HOMER	8	0	2	2	4	14	4	0	3
IMPORTANCE OF BEING EARNEST	WILDE	6	0	2	2	4	0	4	7	5
INHERIT THE WIND	LAWRENCE	8	3	0	5	0	5	7	7	0
JANE EYRE	BRONTE	10	8	0	0	3	0	4	7	10
JULIUS CAESAR	SHAKESPEARE	42	13	28	0	2	19	44	0	18
JUNGLE	SINCLAIR	6	0	0	6	3	5	4	0	5
KING LEAR	SHAKESPEARE	20	0	0	8	15	11	11	7	16
LIGHT IN THE FOREST	RICHTER	8	2	3	3	0	0	7	0	5
LORD OF THE FLIES	GOLDING	34	13	13	2	6	16	31	21	18
MACBETH	SHAKESPEARE	74	3	16	17	42	40	42	14	63
MAN FOR ALL SEASONS	BOLT	6	0	2	2	4	3	2	0	8
MAYOR OF CASTERBRIDGE	HARDY	9	0	2	2	8	11	2	7	5
MERCHANT OF VENICE	SHAKESPEARE	17	4	4	5	3	11	13	0	5
METAMORPHOSIS	KAFKA	12	0	2	6	4	11	7	0	3
MIDSUMMER NIGHT'S DREAM	SHAKESPEARE	17	3	9	3	3	3	11	0	16
MIRACLE WORKER	GIBSON	13	13	0	0	0	5	9	0	8
MOBY DICK	MELVILLE	6	0	2	5	2	3	0	7	10
MY ANTONIA	CATHER	6	2	0	3	3	3	2	0	8
MYTHOLOGY	HAMILTON	6	4	0	0	3	8	4	0	3
NATIVE SON	WRIGHT	9	0	3	6	2	3	7	0	10
NIGHT	WIESEL	15	10	0	3	3	14	7	21	13
ODYSSEY	HOMER	39	18	8	8	13	46	20	7	21
OEDIPUS REX	SOPHOCLES	24	2	6	5	16	24	9	0	16
OF MICE AND MEN	STEINBECK	33	10	10	11	3	14	27	43	13
OLD MAN AND THE SEA	HEMINGWAY	18	9	2	8	2	14	13	0	13
ONE DAY IN THE LIFE OF IVAN DENISOVICH	SOLZHENITSYN	8	3	3	2	3	8	7	0	5
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	6	2	0	3	3	3	0	0	10
ORDINARY PEOPLE	GUEST	6	0	0	3	3	0	7	7	0
OTHELLO	SHAKESPEARE	14	2	2	9	3	5	4	0	16
OUR TOWN	WILDER	30	3	9	18	6	16	22	14	26
OUT OF THE SILENT PLANET	LEWIS	6	2	3	0	3	5	4	0	3
PEARL	STEINBECK	28	15	15	3	0	8	16	64	21
PEPELANDRA	LEWIS	6	0	0	2	6	5	0	0	8
PIGMAN	ZINDEL	8	6	3	2	0	5	4	14	8
PORTRAIT OF THE ARTIST AS A YOUNG MAN	JOYCE	6	0	0	2	6	3	2	0	8
PRIDE AND PREJUDICE	AUSTEN	17	0	2	6	9	14	7	0	18
PYGMALION	SHAW	17	0	0	6	15	11	11	0	21
RAISIN IN THE SUN	HANSBERRY	11	3	3	5	3	5	11	14	3
RED BADGE OF COURAGE	CRANE	23	2	6	18	3	8	16	14	24
RED PONY	STEINBECK	6	4	0	2	0	3	7	7	0
REPUBLIC	PLATO	6	0	0	0	6	8	4	0	0
RETURN OF THE NATIVE	HARDY	6	0	0	3	3	3	4	0	3
ROMEO AND JULIET	SHAKESPEARE	66	60	8	0	2	22	49	21	58
SCARLET LETTER	HAWTHORNE	52	2	9	35	10	27	38	7	37
SEPARATE PEACE	KNOWLES	29	12	10	8	0	11	27	7	10
SILAS MARNER	ELIOT	10	4	8	0	2	5	13	0	3
SIR GAWAIN AND THE GREEN KNIGHT	UNKNOWN	9	2	3	3	3	14	9	7	3
STRANGER	CAMUS	9	0	0	6	6	8	7	0	5
SUN ALSO RISES	HEMINGWAY	8	0	0	8	2	11	4	0	5

Title	Author	All	9	10	11	12	TOP	MID	LOW	MIX
TALE OF TWO CITIES	JICKENS	26	3	9	5	12	27	13	0	13
TAMING OF THE SHREW	SHAKESPEARE	9	2	4	0	4	11	4	0	3
TESS OF THE D'URBERVILLES	HARDY	15	0	0	6	12	16	11	0	10
TO KILL A MOCKINGBIRD	LEE	47	16	15	14	8	27	40	14	24
TOM SAWYER	TWAIN	6	3	3	0	0	0	7	0	8
TWELFTH NIGHT	SHAKESPEARE	9	0	0	3	6	8	4	7	3
TWELVE ANGRY MEN	ROSE	9	2	4	3	0	0	4	0	10
WAITING FOR GODOT	BECKETT	6	0	0	5	3	8	0	0	5
WALDEN	THOREAU	9	0	2	6	3	5	7	0	8
WHEN THE LEGENDS DIE	BORLAND	6	4	0	2	2	3	0	14	5
WUTHERING HEIGHTS	BRONTE	10	0	3	2	6	8	7	7	5

Note. Grade level percents do not equal the total for all schools because of rounding and because titles that are required at more than one grade level in a particular school are only counted once in the total.

Appendix 5

Titles Required in Less Than 5 Percent of Public Schools, Grades 7-12

1776	STONE	BAD SEED	MARCH
A B C MURDERS	CHRISTIE	BALLAD OF THE SAD CAFE	MCCULLERS
ACCIDENTAL TOURIST	TYLER	CANNER IN THE SKY	ULLMAN
ACORN PEOPLE	JONES	BARCHESTER TOWERS	TROLLOPE
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK	BAREFOOT IN THE PARK	SIMON
ADAM BEDE	ELIOT	BEAR	FAULKNER
ADAM OF THE ROAD	GRAY	BECKET	ANOUILH
ADMIRABLE CRICHTON	BARRIE	BEING THERE	KOSINSKI
ADVENTURES OF SHERLOCK HOLMES	DOYLE	BELL FOR ADANO	HERSEY
AENEID	VIRGIL	PEOWULF THE WARRIOR	SERRAILLIER
AFTER THE FIRST DEATH	CORMIER	BEST CHRISTMAS PAGEANT EVER	ROBINSON
AGAMEMNON	AESCHYLUS	BEYOND THE DIVIDE	LASKY
ALICE IN WONDERLAND	CARROLL	BIG WAVE	BUCK
ALIEN SPRING	SCHRAFF	BILOXI BLUES	SIMON
ALIVE	READ	BIRTHDAY MURDERER	BENNETT
ALL CREATURES GREAT AND SMALL	HERRIOT	BLACK LIKE ME	GRIFFIN
ALL MY SONS	MILLER	BLACK PEARL	O'DELL
ALL THE KING'S MEN	WARREN	BLACK STALLION	FARLEY
ALL'S WELL THAT ENDS WELL	SHAKESPEARE	BLACK STALLION RETURNS	FARLEY
AMERICAN DREAM/ZOO STORY	ALBEE	BLEAK HOUSE	DICKENS
AMERICAN GRAFFITI (SCREENPLAY)	LUCAS	BLESS ME, ULTIMA	ANAYA
AMERICAN TRAGEDY	DREISER	BLINDED BY THE LIGHT	BRANCATO
ANDERSONVILLE TRIAL	LEVITT	BLUEST EYE	MORRISON
ANDROMEDA STRAIN	CRICHTON	BOOK OF THREE	ALEXANDER
ANNA AND THE KING OF SIAM	LONDON	BOURNE IDENTITY	LUDLUM
ANNA CHRISTIE	O'NEILL	BOY CAPTIVE IN CANADA	SMITH
ANNA KARENINA	TOLSTOY	BOY CAPTIVE OF OLD DEERFIELD	SMITH
ANTHEM	RAND	BOY WHO COULD MAKE HIMSELF DISAPPEAR	PLATT
ANTONY AND CLEOPATRA	SHAKESPEARE	BREAKING AWAY	HOWARD
APOLOGY	PLATO	BRIAN PICCOLO: A SHORT SEASON	MORRIS
ARE YOU IN THE HOUSE ALONE	PECK	BRIAN'S SONG	BLINN
ARMS AND THE MAN	SHAW	BRIDE COMES TO YELLOW SKY	CRANE
AROUND THE WORLD IN 80 DAYS	VERNE	BRIDGE TO TERABITHIA	PATERSON
ARROWSMITH	LEWIS, S	BRIDGES AT TOKO-RI	MICHENER
ARSENIC AND OLD LACE	KESSELRING	BRIGHTON BEACH MEMOIRS	SIMON
AS YOU LIKE IT	SHAKESPEARE	BROTHERS KARAMAZOV	DOSTOYEVSKY
ASSAULT	MULISCH	BROTHERS OF THE HEART	BLOS
ATLAS SHRUGGED	RAND	BUMBLEBEE FLIES AWAY	CORMIER
AUTOBIOGRAPHY OF BEN FRANKLIN	FRANKLIN	BUTTERFLY REVOLUTION	BUTLER
AUTOBIOGRAPHY OF MALCOLM X	HALEY	CAINE MUTINY	WOUK
AUTOBIOGRAPHY OF MISS JANE PITTMAN	GAINES	CALL IT COURAGE	SPERRY
AWAKENING	CHOPIN	CAMELOT	LEARNER
BABBITT	LEWIS, S	CANDIDE	VOLTAIRE
		CANNERY ROW	STEINBECK

CAPTAINS COURAGEOUS	KIPLING	DIFFERENT ONE	COLEMAN
CAT ATE MY GYMSUIT	DANZIGER	DINKY HOCK SHOOTS SMACK	KERR
CAT ON A HOT TIN ROOF	WILLIAMS	DINNER AT THE HOMESICK	TYLER
CAT'S CRADLE	VONNEGUT	RESTAURANT	
CATCH-22	HELLER	DIVINE COMEDY	DANTE
CHEAPER BY THE DOZEN	GILBRETH	DOCTOR FAUSTUS	MARLOWE
CHERRY ORCHARD	CHEKHOV	DOCTOR ZHIVAGO	PASTERNAK
CHICANO VOICES	STEINBECK	DOG SONG	PAULSEN
CHILDHOOD'S END	CLARKE	DOG THAT WOULDN'T BE	MOWAT
CHOSEN	POTOK	DOLPHIN ISLAND	CLARKE
CIMARRON	FERBER	DON QUIXOTE	CERVANTES
CIRCUS	MACLEAN	DON'T BLAME THE CHILDREN	SCHRAFF
CITY BOY	WOJK	DON'T FENCE ME IN: AN AMERICAN	SPAAJNARD
CLOCKWORK ORANGE	BURGESS	TEENAGER IN...	
COLD RIVER	JUDSON	DON'T PLAY DEAD UNTIL YOU HAVE	WOJCIECHOWSKA
COLD SASSY TREE	BURNS	TO	
COLLECTED PLAYS	SHAKESPEARE	DOVE	GRAHAM
COLLECTED PLAYS OF NEIL SIMON	SIMON	DRACULA	STOKER
COLOR PURPLE	WALKER	DRAGONSONG	MCCAFFREY
COMES THE BLIND FURY	SAUL	DREAMLAND LAKE	PECK
COMPLETE SONNETS AND POEMS	SHAKESPEARE	DUBLINERS	JOYCE
CONFESSIONS OF NAT TURNER	STYRON	DUCHESS OF MALFI	WEBSTER
CONNECTICUT YANKEE IN KING	TWAIN	DUNE	HERBERT
ARTHUR'S COURT		DUNKER	KIDD
CONQUERING HORSE	MANFRED	DURANGO STREET	BENHAM
CONSCIENCE PLACE	THOMPSON	EAGLE HAS LANDED	HIGGINS
COUNT OF MONTE CRISTO	DUMAS	EAST OF EDEN	STEINBECK
COUNTRY OF STRANGERS	RICHTER	EDGAR ALLEN	NEUFELD
COURTSHIP OF MILES STANDISH	LONGFELLOW	EFFECTS OF GAMMA RAYS ON	ZINDEL
CROSS AND THE SWITCHBLADE	WILKERSON	MAN-IN-THE-MOON...	
CRY	RAYLOR	EIGHT PLUS ONE	CORMIER
CRYSTAL CAVE	STEWART	ELEPHANT MAN	POMERANCE
CURTAIN	CHRISTIE	EMMA	AUSTEN
DAISY MILLER	JAMES	ENEMY OF THE PEOPLE	IBSEN
DARK IS RISING	COOPER,S	ERIC	LUND
DAVE'S SONG	MC KAY	ESCAPE FROM SOBIBOR (TELEPLAY)	WIESEL
DAVID COPPERFIELD	DICKENS	ESCAPE FROM WARSAW	SERRAILLIER
DAWN	WIESEL	EVANGELINE	LONGFELLOW
DEAD ZONE	KING	EVERYMAN	
DEATH IN THE FAMILY	AGEE	EXCALIBER	KANE
DEATH OF IVAN ILLYCH	TOLSTOY	EXODUS	URIS
DEATH ON THE NILE	CHRISTIE	FACING UP	BRANCATO
DEATHMAN, DO NOT FOLLOW ME	BENNETT	FAIL SAFE	BURDICK
DEERSLAYER	COOPER	FAR AWAY FROM ANYWHERE ELSE	LE GUIN
DEMIAN	HESSE	FAR FROM THE MADDING CROWD	HARDY
DESIRE UNDER THE ELMS	O'NEILL	FAREWELL TO MANZANAR	HOUSTON
DETECTIVE STORY	KINGSLEY	FAT GIRL	SACHS
DEVIL AND DANIEL WEBSTER	BENET	FATHERS AND SONS	TURGENEV
DEVIL'S DISCIPLE	SHAW	FELLOWSHIP OF THE RING	TOLKIEH
DICEY'S SONG	VOIGT	FIDDLER ON THE ROOF	STEIN,J

FIFTH CHINESE DAUGHTER	WONG	HEART OF THE MATTER	GREENE
FIRE NEXT TIME	BALDWIN	HEDDA GABLER	IBSEN
FIREWEED	WALSH		
FLIGHT INTO DANGER	CADDWELL-WILSON	HENRY IV, PART I	SHAKESPEARE
FOLLOW THE RIVER	THOM	HENRY IV, PART II	SHAKESPEARE
FOR WHOM THE BELL TOLLS	HEMINGWAY	HEROES AND MONSTERS OF GREEK	EVSLIN
FORGOTTEN DOOR	KEY	MYTH	
FOUNTAINHEAD	RAND	HESSIAN	FAST
FOUR ESSAYS IN CRITICISM	FRYE	HEY, I'M ALIVE	
FOX RUNNING	KNUDSON	HIAWATHA	LONGFELLOW
FRANKENSTEIN	SHELLEY	HIDDEN PERSUADERS	PACKARD
FREEDOM TRAIN	STERLING	HIDING PLACE	BLOOM
FRENCH LIEUTENANT'S WOMAN	FOWLES	HIPPOLYTUS	EURIPIDES
FRIENDLY PERSUASION	WEST	HIS ENEMY, HIS FRIEND	TUNTS
FROM THE MIXED UP FILES OF	KONIGSBURG	HITCHHIKER	FLETCHER
MRS. BASIL E. FRAN		HOLD FAST	MAJOR
FROM WHERE THE SUN NOW STANDS	GRISSE	HOME COMING	VOIGT
GENTLEHANDS	KERR	HONDO	L'AMOUR
GEORGE'S MOTHER	CRANE	HOUSE OF DIES DREAR	HAMILTON, V
GHOST BOY	SCHRAFF	HOUSE OF STAIRS	SLEATOR
GIANT	FERBER	HOUSE WITHOUT A CHRISTMAS TREE	ROCK
GIANTS IN THE EARTH	ROLVAAG	HOW GREEN IS MY VALLEY	LLEWELLYN
GIFFORD ON COURAGE	GIFFORD	HOW THE WEST WAS WON	
GILEAD	HENDERSON	HUNCHBACK OF NOTRE DAME	HUGO
GIRL WHO OWNED A CITY	NELSON	I AM ROSEMARIE	MOSKIN
GIVING TREE	SILVERSTEIN	I CAN STOP ANY TIME I WANT	TRIVERS
GLAD MAN	GONZALEZ	I KNOW WHAT YOU DID LAST	DUNCAN
GO ASK ALICE	ANONYMOUS	SUMMER	
GOING AFTER CACCIATO	O'BRIEN, T	I KNOW WHY THE CAGED BIRD	ANGELOU
GOOD TIMES, BAD TIMES	KIRKWOOD	SINGS	
GOOD-BYE, MR. CHIPS	HILTON	I NEVER PROMISED YOU A ROSE	GREENBERG
GOVERNMENT INSPECTOR	GOGOL	GARDEN	
GREEK GODS	EVSLIN	I REMEMBER MAMA	VAN DRUTEN
GREEK MYTHS AND LEGENDS	SQUIREH	I WILL FIGHT NO MORE FOREVER	BEAL
GRENDDEL	GARDNER	I WONDER AS I WANDER	HUGHS
GROWING UP	BAKER	I, ROBOT	ASIMOV
HAIRY APE	O'NEILL	ICEBURG HERMIT	ROTH
HANDMAID'S TALE	ATWOOD	IDYLLS OF THE KING	TENNYSON
HANK THE COWBOY	ERICKSON	IF BEALE STREET COULD TALK	BALDWIN
HARD TIMES	DICKENS	IF YOU COULD SEE WHAT I HEAR	SULLIVAN
HAROLD AND MAUDE	HIGGINS	IN COUNTRY	MASON
HARRY AND HORTENSE AT HORMORE	ZINDEL	IN COLD BLOOD	CAPOTE
HIGH		IN DUBIOUS BATTLE	STEINBECK
HARVEY	CHASE	IN OUR TIME	HEMINGWAY
HATTER FOX	HARRIS	IN THE ZONE	O'NEILL
HAUNTED SUMMER	JORDAN	INCIDENT AT HAWK'S HILL	ECKERT
HAUNTING OF HAWTHORNE	SCHRAFF	INTERSTELLAR PIG	SLEATOR
HAUNTING OF HILL HOUSE	JACKSON	INTRUDER IN THE DUST	FAULKNER
HE'S MY BABY NOW	EYERLY	INVINCIBLE LOUISA	MEIGS
HEART IS A LONELY HUNTER	MCCULLERS	INVISIBLE MAN	WELLS

ISHI, LAST OF HIS TRIBE	KROEBER	LIGHT IN AUGUST	FAULKNER
ISLAND OF THE ANGELS	WIBBERLEY	LION, THE WITCH AND THE WARDROBE	LEWIS
ISLAND OF THE BLUE DOLPHINS	O'DELL	LISA, BRIGHT AND DARK	NEUFELD
ISLANDS IN THE STREAM	HEMINGWAY	LITTLE BRITCHES	MOODY
IT'S LIKE THIS, CAT	NEVILLE	LITTLE FOXES	HELLMAN
IT'S NOT THE END OF THE WORLD	BLUME	LITTLE PRINCE	SAINT-EXUPERY
MARGARET		LITTLE HOUSE ON THE PRAIRIE	WILDER, L
IVANHOE	SCOTT	LITTLE WOMEN	ALCOTT
J.B.	MACLEISH	LONELINESS OF THE LONG-DISTANCE RUNNER	SILLITOE
J.T.	WAGNER, J	LONER	WIER
JACOB HAVE I LOVED	PATERSON	LONG DAY'S JOURNEY INTO NIGHT	O'NEILL
JAZZ COUNTRY	HENTOFF	LONG MARCH	STYRON
JEWEL OF THE SHRI!!		LONG, HOT SUMMER	WILLIAMS
JOHNNY GOT HIS GUN	TRUMBO	LONGEST JOURNEY	FORSTER
JONATHAN LIVINGSTON SEAGULL	SACH	LORD FOUL'S BANE	DONALDSON
JOURNEY TO THE CENTRE OF THE EARTH	VERNE	LORD JIM	CONRAD
JOURNEYS TO FAME	KIESZAK	LOST HORIZON	HILTON
JUDE THE OBSCURE	HARDY	LOST IN THE WILDS	
JUNGLE BOOK	KIPLING	LOST WORLD	DOYLE
JUST DIAL A NUMBER	MAURREL	LOTTERY ROSE	HUNT
KAFFIR BOY	MATHEBANE	LOVE	BUSCAGLIA
KARATE KID	HILLER	LOVE IS A MISSING PERSON	KERR
KELLERS	WHITE, S	LOVED ONE	WAUGH
KENTUCKIANS	FOX	LYSISTRATA	ARISTOPHANES
KIDNAPPED	STEVENSON	MADAME BOVARY	FLAUBERT
KIDNAPPING OF CHRISTINA	NIXON	MADAME CURIE	CURIE
LATTIMORE		MAGGIE: A GIRL OF THE STREETS	CRANE
KILLING MR. GRIFFIN	DUNCAN	MAGIC KINGDOM FOR SALE--SOLD	BROOKS
KIM	KIPLING	MAGICIAN	STEIN
KIND LADY		MAIN STREET	LEWIS, S
KING ARTHUR	TERNYSON	MALDONADO MIRACLE	TAYLOR
KING HEREAFTER	DUNNETT	MAMA'S BANK ACCOUNT	FORBES
KING MUST DIE	RENAULT	MAN FOR ALL SEASONS	BOLT
KINGS, LOVERS, FOOLS	JOHNSTON	MAN THAT CORRUPTED HADLEYBURG	TWAIN
KON TIKI	HEYERDAHL	MAN WITHOUT A COUNTRY	HALE
LABOR OF HERCULES	GREEN	MARK TWAIN'S BEST	TWAIN
LADY WINDEREREHERE'S FAN	WILDE	MARRIAGE PROPOSAL	CHEKHOV
LAST FLIGHT	LAND	MARTY	CHAYEVSKY
LAST LAUGH	PERELMAN	MASTER AND MAN	TOLSTOY
LAST OF THE MOHICANS	COOPER	MATCHMAKER	WILDER
LAST UNICORN	BEAGLE	MATCHMAKER	BALDWIN, R
LATE GREAT ME	SCOF PETONE	MAYOR OF CASTERBRIDGE	HARDY
LAUGHING BOY	KIPLING	MCGILLICUDDY MCGOTHAM	WIBBERLEY
LEARNING TREE	PARKS	MCTEAGUE	NORRIS
LEAVES OF GRASS	WHITMAN	MEASURE FOR MEASURE	SHAKESPEARE
LEGEND OF SLEEPY HOLLOW	IRVING	MEDIEVAL MYTHS	GOODRICH
LEROY AND THE OLD MAN	BUTTERWORTH	MEMBER OF THE WEDDING	MCCULLERS
LIFE ON THE MISSISSIPPI	TWAIN	MEN OF IRON	PLYE
LIGHT A SINGLE CANDLE	BUTLER, B		

METAMORPHOSIS	KAFKA	ODD COUPLE	SIMON
MIGUEL STREET	NAIPPAUL		
MIRROR CRACKED	CHRISTIE	OF HUMAN BONDAGE	MAUGHAM
MISANTHROPE	MOLIERE	OLD ORDER: STORIES OF THE	PORTER
MISER	MOLIERE	SOUTH...	
MISERABLES	HUGO	OLIVER TWIST	DICKENS
MISSING AND PRESUMED DEAD	DUNCAN	ON GOLDEN POND	THOMPSON
MOLL FLANDERS	DEFOE	ON THE BEACH	SHUTE
MONSTERS ARE DUE ON MAPLE	SERLING	ON THE WATERFRONT	SCHULBERG
STREET		ONCE AND FUTURE KING	WHITE
MOON IS DOWN	STEINBECK	ONE CHILD	HAYDEN
MORTE D'ARTHUR	MALORY	ONE WRITER'S BEGINNING	WELTY
MOTHER	CHAYEVSKY	ONLY EARTH AND SKY LAST	BENCHLEY
MOUSE THAT ROARED	WIBBERLEY	ORESTEIA	AESCHYLUS
MOUSETRAP	CHRISTIE	ORPHEUS	HUGHES
MR. AND MRS. BOJO JONES	HEAD	OTHER	TRYON
MRS. MIKE	FRIEDMAN	OUR EXPLOITS AT WEST POLEY	HARDY
MUCH ADO ABOUT NOTHING	SHAKESPEARE	OUT OF THE SILENT PLANET	LEWIS
MURDER ON THE ORIENT EXPRESS	CHRISTIE	OUTLAW RED	KJELGAARD
MUTINY ON BOARD H.M.S. BOUNTY	BLIGH	PAMELA	RICHARDSON
MY BROTHER SAM IS DEAD	COLLIER	PARADISE LOST	MILTON
MY DARLING, MY HAMBURGER	ZINDEL	PARDON ME BUT YOU'RE STEPPING	ZINDEL
MY FRIEND FLICKA	O'HARA	ON MY EYEBALL	
MY NAME IS ASHER LEV	POTOK	PASSAGE TO INDIA	FORSTER
MY NAME IS DAVY, AND I'M AN	SNYDER	PATCH OF BLUE	KAFA
ALCOHOLIC		PATHFINDER	COOPER
MY SHOW RAN FAST		PATIENT	SIMENON
MY SIDE OF THE MOUNTAIN	GEORGE	PERE GORIOT	DE BALZAC
MYSTERIOUS STRANGER	TWAIN	PGYMALION	SHAW
NARRATIVE OF THE LIFE OF	DOUGLASS	PICKWICK PAPERS	DICKENS
FREDERICK DOUGLASS		PICTURE OF DORIAN GRAY	WILDE
NATURAL	MALAMUD	PIGMAN'S LEGACY	ZINDEL
NECTAR IN A SIEVE	CUTTER	PINBALLS	BYARS
NEIGHBOR ROSICKY	CATHER	PISTACHIO PRESCRIPTION	DANZINGER
NERVES	DELREY	PLAGUE	CAMUS
NEVER CRY WOLF	MOWAT	PLANET OF THE APES	BOULLE
NICHOLAS NICKLEBY	DICKENS	PLAYBOY OF THE WESTERN WORLD	SYNGE
NICK ADAMS STORIES	HEMINGWAY	PLAYER PIANO	VONNEGUT
NIGHT FLIGHT	SAINT-EXUPERY	PLAYS BY GEORGE BERNARD SHAW	SHAW
NIGHT SHIFT	KING	PLAYS BY IBSEN	IBSEN
NIGHT THEY BURNED THE MOUNTAIN	DOOLEY	PLEASE DON'T ASK ME TO LOVE	SCHRAFF
NIGHT THOREAU SPENT IN JAIL	LAWRENCE, J	YOU	
NIGHT TO REMEMBER	LORD	PORTABLE DOROTHY PARKER	PARKER
NINE STORIES	SALINGER	PORTRAIT OF DORIAN GRAY	WILDE
NO EXIT	SARTE	PORTRAIT OF JENNIE	NATHAN
NOBODY LIKES TRINA	WHITNEY	POWER AND THE GLORY	GREENE
NOTES FROM THE UNDERGROUND	DOSTOYEVSKY	PRINCE	MACCHIARELLI
NOTES OF A NATIVE SON	BALDWIN	PRINCESS BRIDE	GOLDMAN
O PIONEERS!	CATHER	PRIVATE LIVES	COWARD
OCTOPUS	NORRIS	PROFILES IN COURAGE	KENNEDY

PROMETHEUS BOUND	AESCHYLUS	SHORT STORIES OF BRET HARTE	HARTE
PUDD'NHEAD WILSON	TWAIN	SHORT STORIES OF O. HENRY	HENRY
PUSHCART WAR	MERRILL	SHORT STORIES OF ORWELL	ORWELL
R IS FOR ROCKET	BRADBURY	SIDDHARTHA	HESSE
R.U.R. (PLAY)	KAPEK	SIGN OF THE BEAVER	SPEARE
RAINMAKER	CHIMOMBO	SING DOWN THE MOON	O'DELL
RANSOM	DUNCAN	SINGLE LIGHT	WOJCIECHOWSKA
RASCAL	NORTH	SIR GAWAIN AND THE GREEN	UNKNOWN
REBECCA	DU MAURIER	KNIGHT	
RED AND THE BLACK	STENDHAL	SISTER CARRIE	DREISER
RED SKY AT MORNING	BRADFORD	SIX TALES OF THE JAZZ AGE AND	FITZGERALD
REMEMBERING THE GOOD TIMES	PECK	OTHER STORIES	
REPUBLIC	PLATO	SKATING RINK	LEE, M
REQUIEM FOR A HEAVYWEIGHT	SERLING	SLAKE'S LIMBO	HOLMAN
RETURN OF THE KING	TOLKIEN	SLAUGHTERHOUSE FIVE	VONNEGUT
RICHARD II	SHAKESPEARE	SLAVE DANCER	FOX, P
RICHARD III	SHAKESPEARE	SLEEPING MURDER	CHRISTIE
RIME OF THE ANCIENT MARINER	COLERIDGE	SMOKE	CORBIN
RISE OF SILAS LAPHAM	HOWELLS	SMUGGLER'S POND	ERARTS
RISING OF THE MOON	GREGORY		
RIVALS	SHERIDAN	SNOW GOOSE	GALLICO
ROBIN HOOD	CRESWICK	SNOWBOUND	MAZER
ROBINSON CRUSOE	DEFOE	SNOWS OF KILIMANJARO	HEMINGWAY
ROBOTS OF DAWN	ASIMOV	SONS AND LOVERS	LAWRENCE
ROMANCERS	ROSTAND	SORRY, WRONG NUMBER	FLETCHER, L
ROSENCRANTZ AND GUILDENSTERN	STOPPARD	SOUND AND SENSE	PERRINE
ARE DEAD		SOUND AND THE FURY	FAULKNER
ROUGHING IT	TWAIN	SPECIAL KIND OF COURAGE	
RUN SHELLEY RUN	SAMUELS		
S IS FOR SPACE	BRADBURY	SPIES ON THE DEVIL'S BELT	HAYNES
SACKETT	L'AMOUR	SPOON RIVER ANTHOLOGY	MASTERS
SAINT JOAN	SHAW	STICKS AND STONES	HALL
SARAH PLAIN AND TALL	MACLACHLAN	STONE FOX	GARDNER
SARAH T.: PORTRAIT OF A	WAGNER	STORIES OF THE GODS AND HEROES	BENSON
TEEN-AGE ALCOHOLIC		STORY OF MY LIFE	KELLER
SARATOGA YEARLING	REED	STORY THEATER	SILLS
SASQUATCH	GREEN	STRANGER IN A STRANGE LAND	HEINLEIN
SCARLET PIMPERNEL	ORCZY	STRANGER WITH MY FACE	DUNCAN
SCHOOL FOR SCANDAL	SHERIDAN	SUMMER	GRUNWALD
SCOTT'S LAST EXPEDITION	SCOTT, R	SUMMER I WAS LOST	VIERECK
SEA WOLF	LONDON	SUMMER OF THE MONKEYS	RAWLS
SECRET SHARER	CONRAD	SUN ALSO RISES	HEMINGWAY
SEEKER	BALES	SUNDAY FATHER	NEUFELD
SEIZE THE DAY	BELLOWS	SUNFLOWER	SHARP
SEVEN ALONE	MORROW	SWIFT WATER	LORING
SEVENTEENTH SUMMER	DALY	SWISS FAMILY ROBINSON	WYSS
SHE STOOPS TO CONQUER	GOLDSMITH	SWORD IN THE STONE	WHITE
SHERLOCK HOLMES	DOYLE	SYBIL	SCHREIBER
SHINING SEASON	BUCHANAN	TAKING OF TERRI MUELLER	MAZER, N
SHORT SEASON	MORRIS	TALE OF TROY	GREEN

TARTUFFE	MOLIERE	UPON THE HEAD OF A GOAT	SIEGAL
TARZAK	BURROUGHS	UPSTAIRS ROOM	REISS
TEAHOUSE OF THE AUGUST MOON	GOGGAN	UTOPIA	MORE
TELL ME A RIDDLE	OLSON	VANDAL	SCHRAFF
TEMPEST	SHAKESPEARE	VIEW FROM THE BRIDGE	MILLER
TEMPLE OF GOLD	GOLDMAN	VINTAGE MENCKEN	MENCKEN
TERMINAL MAN	CRICHTON	VISIT TO A SMALL PLANET	VIDAL
TEX	HINTON	VOLPONE	JONSON
THANK YOU, JACKIE ROBINSON	COHEN	VON RYAN'S EXPRESS	WESTHEIMER
THEIR EYES WERE WATCHING GOD	HURSTON	VOYAGE OF THE "DAWN TREADER"	LEWIS
THERE'S A BAT IN BUNK FIVE	DANZINGER	WAITING GAME	RASKIN
THINGS FALL APART	ACHEBE	WALDEN	THOREAU
THIS STRANGER MY SON	WILSON	WALK ACROSS AMERICA	JENKINS
THIS WAY FOR THE GAS, LADIES AND GENTLEMEN	BOROWSKI	WALKABOUT	MARSHALL
THREAD THAT RUNS SO TRUE	STUART	WAR OF THE WORLDS	WELLS
THREE FAMOUS SHORT NOVELS	FAULKNER	WATER IS WIDE	COWROY
THROUGH THE LOOKING GLASS	CARROLL	WAVE	STRASSER
TIGER EYES	BLUME	WE HAVE ALWAYS LIVED IN THE CASTLE	JACKSON
TO BUILD A FIRE	LONDON	WEEP NOT CHILD	NGUGI
TO RACE THE WIND	KRENTS	WESTING GAME	RASKIN
TO THE LIGHTHOUSE	WOOLF	WHERE ARE THE CHILDREN	CLARK
TRAVELS OF MARCO POLO	POLO	WHERE THE CROSS IS MADE	O'NEILL
TRAVELS WITH CHARLEY IN SEARCH OF AMERICA	STEINBECK	WHITE MOUNTAINS	CHRISTOPHER
TREE GROWS IN BROOKLYN	SMITH, B	WHO'S AFRAID OF VIRGINIA WOOLF?	ALBEE
TRIAL	KAFKA	WILD DUCK	IBSEN
TRIFLES	GLASPELL	WILD PALMS	FAULKNER
TROUBLE WITH THE TRIBBLES	GERROLD	WIND IN THE WILLOWS	GRAHAME
TRUE GRIT	PORTIS	WIND IN TIME	L'ENGLE
TRUE WEST	SHEPARD	WINCHEBURG, OHIO	ANDERSON
TUNED OUT	WOJCIECHOWSKA	WINNING	BRANCATO
TUNNEL VISION	ARRICK	WINTER THUNDER	SANDOZ
TURN OF THE SCREW	JAMES	WINTER'S TALE	SHAKESPEARE
TWELFTH NIGHT	SHAKESPEARE	WITNESS FOR THE PROSECUTION	CHRISTIE
TWENTY THOUSAND LEAGUES UNDER THE SEA	VERNE	WIZARD OF EARTHSEA	LE GUIN
TWENTY-THIRD STREET CRUSADERS	CARSON	WOMAN WARRIOR	KINGSTON
TWICE SHY	FRANCIS	WOULD YOU SETTLE FOR IMPROBABLE	PETERSON
TWO TOWERS	TOLKIEN	WOULD-BE GENTLEMAN	MOLIERE
TWO YEARS BEFORE THE MAST	DANA	WRINKLE IN TIME	L'ENGLE
TWO-WHEELED TERROR	MACKENZIE	YEAR OF THE RACCOON	KINGMAN
UGLY AMERICAN	LEDERER	YOU CAN'T TAKE IT WITH YOU	KAUFMAN
UGLY DUCKLING	ANDERSON, H	Z FOR ZACHARIAH	O'BRIEN
ULYSSES	JOYCE	ZEN AND THE ART OF MOTORCYCLE MAINTENANCE	PIRSIG
UNCLE TOM'S CABIN	STOWE	ZIA	O'DELL
UNDERTOW	PARKHURST		
UNVANQUISHED	FAULKNER		
UP A ROAD SLOWLY	HUNT		
UP THE DOWN STAIRCASE	KAUFMAN, B		

Appendix 6

Titles Required in Less Than 5 Percent of Catholic Schools, Grades 9-12

2001: A SPACE ODYSSEY	CLARKE	BRIDGE OF SAN LUIS REY	WILDER
ABSALOM, ABSALOM	FAULKNER	BRIGHT LIGHTS, BIG CITY	MCINERNEY
ACROSS FIVE APRILS	HUNT	BRIGHTON ROCK	GREENE
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK	BROTHERS KARAMAZOV	DOSTOYEVSKY
ADMIRABLE CRICHTON	BARRIE	BULLFINCH'S MYTHOLOGY	BULLFINCH
ADVENTURES OF SHERLOCK HOLMES	DOYLE	BURNT-OUT CASE	GREENE
AENEID	VIRGIL	BUTTERFLY REVOLUTION	BUTLER
AGE OF INNOCENCE	WHARTON	BY THE SKIN OF OUR TEETH	WILD. R
ALAS, BABYLON	FRANK	CAINE MUTINY	WOUK
ALBERT EINSTEIN	LEPSCKY	CANNERY ROW	STEINBECK
ALICE IN WONDERLAND	CARROLL	CANTICLE FOR LEIBOWITZ	MILLER
AMERICAN	JAMES	CAT ON A HOT TIN ROOF	WILLIAMS
AMERICAN DREAM AND ZOO STORY	ALBEE	CAT'S CRADLE	VONNEGUT
AMERICAN TRAGEDY	DREISER	CAY	TAYLOR
AMERICANS OF DREAM AND DEED	LOWENHERZ	CHAIRS	BURDEN
AND THEN THERE WERE NONE	CHRISTIE	CHEAPER BY THE DOZEN	GILBRETH
ANDERSONVILLE TRIAL	LEVITT	CHEKHOV'S PLAYS	CHEKHOV
ANDROCLES AND THE LION	SHAW	CHERRY ORCHARD	CHECKOV
ANDROMEDA STRAIN	CRICHTON	CHILDHOOD'S END	CLARKE
ANNE OF A THOUSAND DAYS	FENTON	CHRISTMAS CAROL	DICKENS
ANNE OF GREEN GABLES	MONTGOMERY	CHRISTY	MARSHALL
APRIL MORNING	FAST	CLOCKWORK ORANGE	BURGESS
ARMS AND THE MAN	SHAW	COLLECTED POEMS	ELIOT
ARSENIC AND OLD LACE	KESSELRING	COLOR PURPLE	WALKER
AS I LAY DYING	FAULKNER	CONTENDER	LIPSYTE
AS YOU LIKE IT	SHAKESPEARE	CREEK MARY'S BLOOD	BROWN
ASSISTANT	MALAMUD	CRYING OF LOT FORTY-NINE	PYNCHON
AUTOBIOGRAPHY OF MALCOLM X	X	CURTAIN	CHRISTIE
AWAKENING	CHOPIN	DANDELION WINE	BRADBURY
BAE BITT	LEWIS	DAVITA'S HARP	POTOK
BAKER'S HAWK	BICKHAM	DAY NO PIGS WOULD DIE	PECK
BALLAD OF THE SAD CAFE	MCCULLERS	DEATH COMES FOR THE ARCHBISHOP	CATHER
BARRETT'S OF WIMPOLE STREET	BESIER	DEATH IN THE FAMILY	AGEE
BEAR	FAULKNER	DELIVERANCE	DICKEY
BEING THERE	KOSINSKI	DETECTIVE STORY	KINGSLEY
BIOGRAPHY OF A PLACE	CREWS	DIBS: IN SEARCH OF SELF	AXLINE
BIOGRAPHY OF ALBERT EINSTEIN	BECKARD	DOCTOR ZHIVAGO	PASTERNAK
BIRDS	ARISTOPHANES	DON QUIXOTE	CERVANTES
BIRTHDAY PARTY	PINTER	DRACULA	STOKER
BLACK ELK SPEAKS	NEIHARDT	DUTCHESS OF MALFI	WEBSTER
BLESS THE BEASTS AND CHILDREN	SWARTHOUT	EAST OF EDEN	STEINBECK
BOOK OF LAUGHTER AND FORGETTING	KUNDERA	EFFECTS OF GAMMA RAYS ON MAN-IN-THE-MOON...	ZINDEL
BRIDESHEAD REVISITED	WAUGH	EQUUS	SHAFFER
		ERIC	LUND

EYES OF THE DRAGON	KING	IN COLD BLOOD	CAPOTE
FAERIE QUEENE, BOOK 1	SPENSER	IN COUNTRY	MASON
FAR FROM THE MADDING CROWD	HARDY	IN OUR TIME	HEMINGWAY
FAREWELL TO HANZANAR	HOUSTON	INVISIBLE MAN	ELLISON
FATHERS AND SONS	TURGENEV	ISLAND OF THE BLUE DOLPHINS	O'DELL
FAUST	GOETHE	IVANHOE	SCOTT
FIXER	MALAMUD	J.B.	MACLEISH
FOR WHOM THE BELL TOLLS	HEMINGWAY	JACOB HAVE I LOVED	PATERSON
FRANNY AND ZOOEY	SALINGER	JAILBIRD	VONNEGUT
FRENCH LIEUTENANT'S WOMAN	FOWLES	JAWS	BENCHLEY
FRIENDLY PERSUASION	WEST	JOHNNY GOT HIS GUN	TRUMBO
FROGS AND OTHER PLAYS	ARISTOPHANES	JOHNNY TREMAINE	FORBES
FRONTIERSMAN	ECKERT	JONATHAN LIVINGSTON SEAGULL	BACK
GALILEO	BRECHT	JUDE THE OBSCURE	HARDY
GHANDI: HIS LIFE AND MESSAGE	FISCHER	JUST SO STORIES	KIPLING
FOR THE WORLD		KAREN	KILLILEA
GHOST SONATA	STRINDBERG	KILLING MR. GRIFPIN	DUNCAN
GHOSTS	IBSEN	KRISTIN LAVRANSOATTER	UNOSET
GIANTS IN THE EARTH	ROLVAAG	LAST BATTLE	LEWIS
GIFT FROM THE SEA	LINDBERGH	LAST OF THE MOHICANS	COOPER
GO ASK ALICE	ANONYMOUS	LATE GREAT ME	SCOPPTONE
GO TELL IT ON THE MOUNTAIN	BALDWIN	LEAVES OF GRASS	WHITMAN
GOING TO MEET THE MAN	BALDWIN	LEFT HAND OF DARKNESS	LE GUIN
GONE WITH THE WIND	MITCHELL	LIFTED VEIL	ELIOT
GOOD CONSCIENCE	FUENTOS	LIGHT IN AUGUST	FAULKNER
GOOD-BYE, MR. CHIPS	HILTON	LIGHT IN THE FOREST	RICHTER
GREAT TRAIN ROBBERY	CRICHTON	LILIES OF THE FIELD	BARRETT
GRENDEL	GARDNER	LION IN WINTER	GOLDMAN
HAIRY APE	O'NEILL	LISA, BRIGHT AND DARK	NEUFELD
HEART OF THE MATTER	GREENE	LITTLE PRINCE	SAINT EXUPERY
HENRY FOURTH	PIRANDELLO	LITTLE WOMEN	ALCOTT
HENRY IV, PART I	SHAKESPEARE	LONELINESS OF THE	SILLITOE
HERO WITH A THOUSAND FACES	CAMPBELL	LONG-DISTANCE RUNNER	
HERZOG	BELLOW	LONG DAY'S JOURNEY INTO NIGHT	O'NEILL
HIDING PLACE	TEN BLOOM	LORD OF THE RINGS	TOLKIEN
HITCHHIKER'S GUIDE TO THE	AOAMS	LOST HORIZON	HILTON
GALAXY		LOST LAOY	CATHER
HOME OF THE BRAVE	LAURENTS	LOVE FOR LOVE	CONGREVE
HOUSE OF MIRTH	WHARTON	LOVED ONE	WAUGH
HUMAN COMEDY	SAROYAN	MAGGIE: A GIRL OF THE STREETS	CRANE
HUNCHBACK OF NOTRE DAME	HUGO	MAGICIAN'S NEPHEW	LEWIS
I AM THE CHEESE	CORMIER	MALTESE FALCON	HAMMETT
I HEARD THE OWL CALL MY NAME	CRAVEN	MANCHILD IN THE PROMISED LAND	BROWN
I NEVER PROMISED YOU A ROSE	GREENBERG	MARRIAGE PROPOSAL	CHEKHOV
GARDEN		MASTER HAROLD AND THE BOYS	FLUGARD
I, CLAUDIUS	GRAVES	MCTEAGUE	NORRIS
IF I LOVE YOU AM I TRAPPED	KERR	MEASURE FOR MEASURE	SHAKESPEARE
FOREVER		MEDIAEVAL MYTHS	GOODRICH
IF YOU COULD SEE WHAT I HEAR	SULLIVAN	METAMORPHOSES	OVID
ILLUSTRATED MAN	BRADBURY	MISANTHROPE	MOLIERE

MISSING AND PRESUMED DEAD	DUNCAN	RIME OF THE ANCIENT MARINER	COLERIDGE
MISTRESS OF MELLBY	HOLT	RITE OF PASSAGE	PANSHIN
MOLL FLANDERS	DEFOE	RIVER RUNS THROUGH IT	MCLEAN
MOONSTONE	COLLINS	ROBINSON CRUSOE	DEFOE
MORTE D'ARTHUR	MALORY	ROLL OF THUNDER, HEAR MY CRY	THOMPSON
MOTHER COURAGE	SRECHT	ROOM WITH A VIEW	FORSTER
MOTHER NIGHT	VONNEGUT	RUMBLE FISH	HINTON
MR. ROBERTS	HEGGAN	RUNNER	VOIGHT
MUCH ADD ABOUT NOTHING	SHAKESPEARE	SAINT JOAN	SHAW
MURDER IN THE CATHEDRAL	ELIOT	SANCTUARY	FAULKNER
MUTINY ON BOARD H.M.S. BOUNTY	BLIGH	SANTORINI	MACLEAN
MY LIFE AND HARD TIMES	THURBER	SAYONARA	MICHENER
MYSTERIOUS STRANGER	TWAIN	SCARLET PIMPERNEL	ORCZY
NATURAL	MALAMUD	SCREWTAPE LETTERS	LEWIS
NICK ADAMS STORIES	HEMINGWAY	SELECTED WRITINGS	EMERSON
NIGHT IN AUGUST	FAULKNER	SHOELESS JOE	KINSELLA
NIGHT SHIFT	KING	SHORT STORIES OF HAWTHORNE	HAWTHORNE
NIGHT THOREAU SPENT IN JAIL	LAWRENCE	SHORT STORIES OF WASHINGTON	IRVING
NINE STORIES	SALINGER	IRVING	
NO EXIT	SARTRE	SILVER CHAIR	LEWIS
NO LONGER AT EASE	ACHEBE	SINGLE LIGHT	RODMAN
ON THE ROAD	KEROJAC	SIR GAWAIN AND THE GREEN	UNKNOWN
ONE FLEW OVER THE CUCKOO'S NEST	KESEY	KNIGHT	
ONE HUNDRED YEARS OF SOLITUDE	MARQUEZ	SISTER CARRIE	DREISER
ORESTEIA	AESCHYLUS	SIX CHARACTERS IN SEARCH OF AN	PIRANDELLO
ORPHEUS	HUGHES	AUTHOR	
OUT OF THE SILENT PLANET	LEWIS	SIX PLAYS OF STRINDBERG	STRINDBERG
OX-BOW INCIDENT	CLARK	SLAUGHTERHOUSE FIVE	VONNEGUT
PARADISE LOST	MILTON	SNOWS OF KILIMANJARO	HEMINGWAY
PASSAGE TO INDIA	FORSTER	SO LONG, SEE YOU TOMORROW	MAXWELL
PICTURE OF DORIAN GRAY	WILDE	SOLITARY BLUE	VOIGHT
PIONEERS	COOPER	SOME PREFER NETTLES	TANIZAKI
PLAYS OF IBSEN	IBSEN	SOMETHING WICKED THIS WAY	BRADBURY
POCKET ANTHOLOGY OF ROBERT	FROST	COMES	
FROST'S POEMS		SON OF THE MORNING STAR	CONNELL
PORTRAIT OF A LADY	JAMES	SONG OF SOLOMON	MORRISON
PORTRAIT OF JENNIE	NATHAN	SONNETS	SHAKESPEARE
PRINCE	MACCHIAVELLI	SOUND AND THE FURY	FAULKNER
PRISCHER	GUNTHER	SOUNDER	ARMSTRONG
PROFILES IN COURAGE	KENNEDY	STEPPENWOLFE	HESSE
PROMETHEUS UNBOUND	SHELLEY	STONE ANGEL	LAWRENCE
PUDD'NHEAD WILSON	TWAIN	STORY OF MY LIFE	KELLER
QUIET AMERICAN	GREENE	STARR IN A STRANGE LAND	HEINLEIN
R.U.R.	CAPEK	STUDY IN SCARLET	DOYLE
RABBIT RUN	UPDIKE	SUMMER OF FEAR	DUNCAN
RAGTIME	DOCTOROW	SURFACING	ATWOOD
RAPE OF THE LOCK	KINGSLEY	SWORD IN THE STONE	WHITE
REMEMBERING THE GOOD TIMES	PECK	SWORD OF SHANNARA	BROOKS
RICHARD II	SHAKESPEARE	TARTUFFE	MOLIERE
RICHARD III	SHAKESPEARE	TELL ME THAT YOU LOVE ME,	KELLOGG
		JUNIE MOON	

TESTING THE CURRENT	MCPHERSON
TEX	HINTON
THAT WAS THEN, THIS IS NOW	HINTON
THE AUTOBIOGRAPHY OF MISS JANE GAINES PITTMAN	
THE BEAR	FAULKNER
THE MAYOR OF CASTERBRIDGE	HARDY
THEBAN TRILOGY	SOPHOCLES
THEIR EYES WERE WATCHING GOD	HURSTON
THINGS FALL APART	ACHEBE
THREAD THAT RUNS SO TRUE	STUART
THREE SISTERS	CHEKHOV
TO THE LIGHTHOUSE	WOOLF
TOO LATE THE PHALAROPE	PATON
TRAVELS WITH CHARLEY IN SEARCH OF AMERICA	STEINBECK
TREASURE ISLAND	STEVENSON
TRIAL	KAFKA
TRUE GRIT	PORTIS
TUCK EVERLASTING	BABBITT
TUNNEL IN THE SKY	HEINLEIN
TWELFTH NIGHT	SHAKESPEARE
UGLY AMERICAN	LEDERER
UNCLE TOM'S CABIN	STOWE
UTOPIA	MORE
VANITY FAIR	THACKERY
VIEW FROM THE BRIDGE	MILLER
VIOLENT BEAR IT AWAY	O'CONNOR
VISIT TO A SMALL PLANET	VIDAL
VOLPONE	JONSON
WAR OF THE WORLDS	WELLS
WAY OF THE WORLD	CONGREVE
WE HAVE ALWAYS LIVED IN THE CASTLE	JACKSON
WHAT MAISIE KNEW	JOYCE
WHERE THE CROSS IS MADE	O'NEILL
WHERE THE LILIES BLOOM	CLEAVER
WHERE THE RED FERN GROWS	RAWLS
WHO'S AFRAID OF VIRGINIA WOOLF	ALBEE
WINESBURG, OHIO	ANDERSON
WINSLOW BOY	RATTIGAN
WISE FLOOD	O'CONNOR
WITCH OF BLACKBIRD POND	SPEARE
WOMAN IN WHITE	COLLINS
WORLD'S FAIR	DOCTOROW
YEARLING	RAWLINGS

Appendix 7

Titles Required in Less Than 5 Percent of Independent Schools, Grades 9-12

100 YEARS OF SOLITUDE	GARCIA-MARQUEZ	CAT ON A HOT TIN ROOF	WILLIAMS
2001: A SPACE ODYSSEY	CLARK	CAT'S CRADLE	VONNEGUT
ABSALOM, ABSALOM	FAULKNER		
ACROSS FIVE APRILS	HUNT	CATCH-22	HELLER
ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS	STEINBECK	CAY	TAYLOR
ADVENTURES OF SHERLOCK HOLMES	DOYLE	CHERRY ORCHARD	CHEKHOV
AGAMEMNON	AESCHYLUS	CHILDHOOD'S END	CLARKE
AH, WILDERNESS	O'NEILL	CHOCOLATE WAR	CORMIER
ALAS, BABYLON	FRANK	CHOICE OF HEROES	GERZON
ALL THE PRESIDENT'S MEN	BERNSTEIN	CHRISTMAS CAROL	DICKENS
ALL THINGS BRIGHT AND BEAUTIFUL	HERRIOT	CIVIL DISOBEDIENCE	THOREAU
AN ESSAY ON MAN	POPE	CIVILIZATION AND ITS DISCONTENTS	FREUD
ANDERSONVILLE TRIAL	LEVITT	COLD SASSY TREE	BURNS
ANNA CHRISTIE	O'NEILL	COLLECTED STORIES	CRANE
ANNA KARENINA	TOLSTOY	COMMUNIST MANIFESTO	MARX
APRIL MORNING	FAST	COMPLETE SHORT STORIES OF CHEEVER	CHEEVER
ARMS AND THE MAN	SHAW	CONNECTICUT YANKEE IN KING ARTHUR'S COURT	TWAIN
AS YOU LIKE IT	SHAKESPEARE	COUNT OF MONTE CRISTO	DUMAS
AUTOBIOGRAPHY OF MALCOLM X	X	COUNTRY OF THE POINTED FIRS	JEWETT
AWAKENING	CHOPIN	CRYSTAL CAVE	LEWART
BABYLON REVISITED AND OTHER STORIES	FITZGERALD	DAISY MILLER	JAMES
BALLAD OF THE SAD CAFE	MCCULLERS	DANDELION WINE	BRADBURY
BEANS OF EGYPT, MAINE	CHUTE	DAVID COPPERFIELD	DICKENS
BEAR	FAULKNER	DAWN	WIESEL
BEAUTY	MCKINLEY	DEATH BE NOT PROUD	GUNTHER
BECKET	ANOUILH	DEATH OF IVAN ILLYICH	TOLSTOY
BEING THERE	KOSINSKI	DEERSLAYER	COOPER
BENDIGO SHAFTER	L'ARMOUR	DESIRE UNDER THE ELMS	O'NEILL
BIG WAVE	BUCK	DESIRE UNNOTICED	O'NEILL
BLACK LIKE ME	GRIFFIN	DIARY OF ADRIAN MOLE	TOWNSEND
BLESS THE BEASTS AND CHILDREN	SWARTHOUT	DIFFERENT SEASONS	KING
BLESS THE ULTIMA	ANAYA	DIVINE COMEDY	DANTE
BRIDGE OF SAN LUIS REY	WILDER	DOCTOR FAUSTUS	MARLOWE
BRIDGE TO TERABITHIA	PATERSON	DOCTOR ZHIVAGO	PASTERNAK
BRIGHTON BEACH MEMOIRS	SIMON	DOLLMAKER	ARNOW
BROTHERS KARAMAZOV	DOSTOYEVSKY	DRACULA	STOKER
BRUEGEL	GIBSON	EAST OF EDEN	STEINBECK
BRUTE	CHEKHOV	EDISTO	POWELL
BURR	VIDAL	EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON...	ZINDEL
CAESAR AND CLEOPATRA	SHAW	ELEPHANT MAN	POMERANCE
CAINE MUTINY	MOUK	EMPEROR JONES	O'NEILL
CANNERY ROW	STEINBECK		

FAR FROM THE MADDING CROWD	HARDY	IVANHOE	SCOTT
FAREWELL MY LOVELY	CHANDLER	J.B.	MACLEISH
FAREWELL TO MANZANAR	HOUSTON	JACOB HAVE I LOVED	PATERSON
FATHER	STRINDBERG	JEALOUSY	ROBBE-GRILLET
FATHERS AND SONS	TURGENEV	JOHN GILLEY OF BAKER'S ISLAND	ELIOT
FAUST	GOETHE	JOHNNY TREMAIN	FORBES
FELLOWSHIP OF THE RINGS	TOLKIEN	JOSEPH ANDREWS	FIELDING
FIVE SMOOTH STONES	FAIRBAIRN	KILLER ANGELS	SHAARA
FIXER	MALAMUD	KING MUST DIE	RENAULT
FOR WHOM THE BELL TOLLS	HEMINGWAY	LAST OF THE MOHICANS	COOPER
FOUNTAINHEAD	RAND	LESS THAN ZERO	ELLIS
FOUR GREAT PLAYS	IBSEN	LIGHT IN AUGUST	FAULKNER
FRENCH LIEUTENANT'S WOMAN	FOWLES	LILIES OF THE FIELD	BARRETT
FRIENDLY PERSUASION	WEST	LION, THE WITCH AND THE	LEWIS
FROGS AND OTHER PLAYS	ARISTOPHANES	WARDROBE	
GO DOWN, MOSES	FAULKNER	LITTLE BIG MAN	BERGER
GOOD EARTH	BUCK	LONELINESS OF THE	SILLITOE
GOOD-BYE, MR. CHIPS	HILTON	LONG-DISTANCE RUNNER	
GRASS HARP	CAPOTE	LOST HORIZON	HILTON
GREAT DIVORCE	LEWIS	LOST LADY	CATHER
HAIRY APE	O'NEILL	LYSISTRATA	ARISTOPHANES
HEADMASTER'S PAPERS	HAWLEY	MADAME BOVARY	FLAUBERT
HEART IS A LONELY HUNTER	MCCULLERS	MAJOR BARBARA	SHAW
HEARTBREAK HOUSE	SHAW	MAN WITH A LOAD OF MISCHIEF	GRIMES
HEDDA GABLER	IBSEN	MAN WITHOUT A COUNTRY	HALE
HEROES AND MONSTERS OF GREEK	EVSLIN	MANCH. IN THE PROMISED LAND	BROWN
MYTH		MARTIAN CHRONICLES	BRADBURY
HIDING PLACE	TEN BOOM	MASTER BUILDER	IBSEN
HIROSHIMA	HERSEY	MASTER HAROLD AND THE BOYS	FUGARD
HIS ENEMY, HIS FRIEND	TUNIS	MEDEA	EURIPIDES
HOUSE MADE OF DAWN	MOHADAY	MEDUSA AND THE SNAIL	THOMAS
HOW GREEN WAS MY VALLEY	LLEWELLYN	MEMBER OF THE WEDDING	MCCULLERS
HOWL	GINSBERG	MISANTHROPE	MOLIERE
HUMAN COMEDY	SAROYAN	MISER	MOLIERE
HUMAN FACTOR	GREENE	MISERABLES	HUGO
HUNCHBACK OF NOTRE DAME	HUGO	MOLL FLANDERS	DEFOE
I AM THE CHEESE	CORMIER	MORTE D'ARTHUR	MALORY
I HEARD THE OWL CALL MY NAME	CRAVEN	MOURNING BECOMES ELECTRA	O'NEILL
I NEVER PROMISED YOU A ROSE	GREEN	MOUSE THAT ROARED	WIBBERLEY
GARDEN		MOZART	DAVENPORT
I NEVER SANG FOR MY FATHER	ANDERSON	MURDER IN THE CATHEDRAL	E. LIOT
ICEMAN COMETH	O'NEILL	MY LIFE AND HARD TIMES	THURBER
IDYLLS OF THE KING	TENNYSON	MYSTERICUS STRANGER	THAIN
ILLUSTRATED MAN	BRADBURY	NARRATIVE OF AN AMERICAN SLAVE	DOUGLASS
IN OUR TIME	HEMINGWAY	NATURAL	MALAMUD
INFERNO	DANTE	NEIGHBOR ROSICKY	CATHER
INHERIT THE STARS	HOGAN	NICK ADAM STORIES	HEMINGWAY
INTIMATE STRANGERS	RUBIN	NIGHT THOREAU SPENT IN JAIL	LAWRENCE
INVISIBLE MAN	ELLISON	NINE STORIES	SALINGER
IRONWEED	KENNEDY	NO EXIT	SARTRE

NORTHANGER ABBEY	AUSTEN	SONG OF SOLOMON	MORRISON
9 PIONEERS!	CATHER	SONS AND LOVERS	LAWRENCE
OLIVER TWIST	DICKENS	SOUND AND SENSE	PERRINE
ON THE BEACH	SHUTE	SOUND AND THE FURY	FAULKNER
ONCE AND FUTURE KING	WHITE	SOUNDER	ARMSTRONG
ORESTEIA	AESCHYLUS	SOUNDING	SEARLS
OUTSIDERS	HINTON	SPOON RIVER ANTHOLOGY	MASTERS
OX-BOW INCIDENT	TILBURG CLARK	STORIES BY TOLSTOY	TOLSTOY
PALE HORSE, PALE RIDER	PORTER	STREETCAR NAMED DESIRE	WILLIAMS
PARADISE LOST	MILTON	SUMMER OF MY GERMAN SOLDIER	GREENE
PARDONER'S TALE	CHAUCER	TELL ME A RIDDLE	OLSEN
PASSAGE TO INDIA	FORSTER	TEMPEST	SHAKESPEARE
PENAL COLONY AND OTHER STORIES	KAFKA	TENDER IS THE NIGHT	FITZGERALD
PERE GORIOT	DE BALZAC	THEIR EYES WERE WATCHING GOD	HURSTON
PHILOCTETES	SOPHOCLES	THINGS FALL APART	ACHEBE
PICTURE OF DORIAN GREY	WILDE	THREE FAMOUS NOVELS	FAULKNER
PILGRIM'S PROGRESS	BUNYAN	THROUGH THE LOOKING GLASS	CARROLL
PLAGUE	CAMUS	TO THE LIGHTHOUSE	WOOLF
PLAZA SUITE	SIMON	TOMBS OF ATUAN	LE GUIN
POWER AND THE GLORY	GREENE	TOO LATE THE PHALAROPE	PATON
PRINCE AND THE PAUPER	TWAIN	TORTILLA FLAT	STEINBECK
PRISONER OF SECOND AVENUE	SIMON	TREASURE ISLAND	STEVENSON
PUDD'NHEAD WILSON	TWAIN	TRIAL	KAFKA
R.U.R.	CAPEK	TURN OF THE SCREW	JAMES
RABBIT RUN	UPDIKE	UNCLE TOM'S CHILDREN	WRIGHT
RAGTIME	DOCTOROW	UNVANQUISHED	FAULKNER
REBECCA	DU MAURIER	UTOPIA	MORE
RED SKY AT MORNING	BRADFORD	VIEW FROM THE BRIDGE	MILLER
RESURRECTION	TOLSTOY	VIRGINIAN	WISTER
RIME OF THE ANCIENT MARINER	COLERIDGE	VOYAGE OF THE ARGO	APOLLONIUS
ROBE	LLOYD	WALKABOUT	MARSHALL
ROBINSON CRUSOE	DEFOE	WARDAY	STREIBER
ROOM WITH A VIEW	FORSTER	WASHINGTON SQUARE	JAMES
ROOTS	HALEY	WATERSHIP DOWN	ADAMS
ROSENCRANTZ AND GUILDENSTERN	STOPPARD	WELCOME TO HARD TIMES	DOCTOROW
ARE DEAD		WEST SIDE STORY	BERNSTEIN
SAINT JOAN	SHAW	WHALE FOR THE KILLING	MOWATT
SCARLET PIMPERNEL	ORCZY	WHERE THE RED FERN GROWS	RAWLS
SEA WOLF	LONDON	WHO'S AFRAID OF VIRGINIA WOOLF	ALBEE
SECRET SHARER	CONRAD	WIFE OF BATH'S TALE	CHAUCER
SEIZE THE DAY	BELLOW	WILD DUCK	IBSEN
SHADOW BOX	CHRISTOPHER	WINGSBURG, OHIO	ANDERSON
SHANE	SHAEFER	WINSLOW BOY	FATTIGAN
SHORT STORIES	HAWTHORNE	WITCH OF BLACKBIRD POND	SPEARE
SHORT STORIES OF EDGAR ALLAN	POE	WIZARD OF EARTHSEA	LE GUIN
POE		WOMAN WARRIOR	KINGSTON
SHORT STORIES OF HEMINGWAY	HEMINGWAY	WRINKLE IN TIME	L'ENGLE
SIBYL	LAGERKVIST	YEARLING	RAWLINGS
SIDDHARTHA	HESSE	ZEN AND THE ART OF MOTORCYCLE	PIRSIG
SILENT SPRING	CARSON	MAINTENANCE	
SLAUGHTERHOUSE FIVE	VONNEGUT	ZOO STORY/AMERICAN DREAM	ALBEE
SNOWS OF KILAMANJARO	HEMINGWAY		

Appendix 8
The Survey Instrument

NATIONAL SURVEY OF BOOK LENGTH LITERARY WORKS

Please list for each grade in your school the book length works which all students in any English class study, and supply the additional information requested.

WORKS TO BE LISTED:

- Novels
- Full-length plays
- Book-length poems
- Complete volumes of essays by a single author
- Complete volumes of short stories by a single author
- Biographies and autobiographies

WORKS NOT TO BE LISTED:

- Anthologies
- Selections from longer works
- Abridgments of longer works
- One-act plays
- Poems of less than book length
- Single essays
- Single short stories
- Anything less than a complete work

Return the questionnaire to:

Center for the Learning and Teaching of Literature
1400 Washington Avenue
Albany, N.Y. 12222

GRADE 7

Number of classes in each track:

Average class size in each track:

Advanced	Average	Lower	Mixed

Number of classes reading each work

AUTHOR

WORK

Advanced
Average
Lower
Mixed

AUTHOR	WORK	Advanced	Average	Lower	Mixed

GRADE 8

Advanced
Average
Lower
Mixed

Number of classes in each track:

--	--	--	--

Number of classes reading each work

Average class size in each track:

--	--	--	--

AUTHOR

WORK

Advanced
Average
Lower
Mixed

AUTHOR	WORK	Number of classes reading each work			
		Advanced	Average	Lower	Mixed

GRADE 9

Advanced
Average
Lower
Mixed

Number of classes in each track:

--	--	--	--

Number of classes reading each work

Average class size in each track:

--	--	--	--

AUTHOR

WORK

Advanced
Average
Lower
Mixed

AUTHOR	WORK	Number of classes reading each work			
		Advanced	Average	Lower	Mixed

GRADE 10

Advanced
Average
Lower
Mixed

Number of classes reading each work

Number of classes in each track:

---	---	---	---
-----	-----	-----	-----

Average class size in each track:

---	---	---	---
-----	-----	-----	-----

Advanced
Average
Lower
Mixed

AUTHOR

WORK

AUTHOR	WORK	Number of classes reading each work			
		Advanced	Average	Lower	Mixed

GRADE 11

Advanced
Average
Lower
Mixed

Number of classes reading each work

Number of classes in each track:

---	---	---	---
-----	-----	-----	-----

Average class size in each track:

---	---	---	---
-----	-----	-----	-----

Advanced
Average
Lower
Mixed

AUTHOR

WORK

AUTHOR	WORK	Number of classes reading each work			
		Advanced	Average	Lower	Mixed

GRADE 12

Advanced
Average
Lower
Mixed

Number of classes reading each work

Number of classes in each track: | | | |
 Average class size in each track: | | | |

AUTHOR

WORK

Advanced
Average
Lower
Mixed

AUTHOR	WORK	Advanced	Average	Lower	Mixed

School Background

Grade span covered: _____ Total enrollment: _____

Student body: Percent Asian: _____
 Percent Black (Non-Hispanic): _____
 Percent Hispanic: _____
 Percent Other Minority: _____
 Percent White (Non-Hispanic): _____

Percent of entering students who graduate: _____

Percent of graduates who go on to college: _____

Community served (circle one): 1 primarily urban
 2 primarily suburban
 3 primarily small town
 School ZIP Code: _____ 4 primarily rural
 5 mixed

Your name and address (optional, to receive summary of results):

THANK YOU FOR YOUR HELP!