

ADOLESCENT READING  
INTERESTS IN GREATER VANCOUVER --  
AN INTERPRETATION

by

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## ABSTRACT

This study examines the recreational reading interests and habits of 1,500 junior high school students in Greater Vancouver. The influence of the school in the cultivation of these interests is discussed from information gathered from twenty-eight junior high school English teachers and 380 senior secondary students.

Given that an important function of adolescence is self-definition within and against the young person's cultural environment, the influences of the mass media upon the range and quality of the students' reading are considered. The students' awareness of national culture, through Canadian literary sources, is juxtaposed against their teachers' attitudes towards Canadian literature in the curriculum.

Students entering the junior high school bring few cultivated reading habits with them and, during the years between grades eight and ten, a decline in interest takes place. Thirty percent of our students claim that they "never" read for pleasure, a figure supported by a nation-wide survey conducted by Statistics Canada. Between thirty and forty percent read only "occasionally", and this means that the majority of our students become vulnerable, at best, to the most superficial manifestations of popular culture and the mass media. Less than three percent of students read children's

and adult classics, while the relatively new "teenage novel" is popular in grades eight and nine. Nearly sixty percent of students in all three grades claim that they have never read a funny book. Only a minimal number of students were able to provide a book title which might tell an English-speaking foreigner something about Canada, a circumstance which may be connected with their teachers's small interest and background in Canadian literature.

Interests in one medium are linked to the same interests in other media, and television can play a predominant part in shaping the attitudes and reading tastes of our students. The greater the number of television channels that are available, the narrower becomes the child's taste and range of viewing. An emphasis on contemporary literature, and an associated distrust and distaste for the past, was exhibited by most students and many English teachers. Extreme concern with the present, aggravated by what Kenneth Keniston calls "temporal confusion", is fostered by the mass media, particularly television.

The permissive attitude of society towards its young, the influence of American popular culture, and an almost total lack of literary national awareness, make the self-defining task of adolescence difficult in the junior high school today.

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## INTRODUCTION

This study asks how much junior high school students read for pleasure, and what books they enjoy. It examines those favourite magazines and television programs which help to shape and reinforce students' reading tastes, and pays particular attention to the possible influence of an American-dominated popular culture on maturing Canadian adolescents.

The mass media makes a unique impact on each student precisely because he is an individual. On the other hand, the student lives within a shared milieu, where recurring preferences can be found in any sampling of student tastes. By examining what is recurrent in students' reading, television and magazine choices, the investigator obtains important insights into the young person's view of the adult world. The accuracy, the understanding, and the confidence with which the young person views this "grown-up" world, is an important factor in the maturing process of adolescence. Those of us concerned with the education of students in the junior high school years must be aware of their perceptions of society, in order to help them examine, understand, and criticize their cultural environment.

The herd instinct in the young as in the old, in opinion as in behaviour, has to be undermined if the young



are to remake the world intelligently. "All the social nightmares of our day," writes Northrop Frye, "seem to focus on some unending and inescapable form of mob rule...the society incapable of forming an articulate criticism of itself."<sup>1</sup> When students are involved in the examination of their own culture, self-criticism is encouraged.

Social criticism, important to the health of any society, is vital for adolescents attempting to gain some perspective on their own relation to that society. Reading is one way in which this can develop, for literature can broaden experience, sharpen perspective and, through its link with the past, give meaning to the present.

The fear of losing the inherited wisdom of the past and our own critical capacities, through some form of mind-manipulation, emerges in many science-fiction stories of this century. George Orwell placed his nightmare world only twenty-four years away from his actual time of writing. In Ray Bradbury's Fahrenheit 451 the penalty for reading could be death. In our times, there are strong indications that the reading habit is on the decline, and it would not be far-fetched to forecast a near future when the penalty for not reading could be humanity's annihilation. Furthermore, to the extent that the young seem to read less, the content of

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<sup>1</sup>Northrop Frye, The Educated Imagination, Toronto, Oxford University Press, 1967, p. 45.

that reading becomes critically important, while the role of T.V. as a mind-manipulator and a deterrent to reading assumes the proportions of a major problem. The range, quality, and amount of reading which takes place at secondary school is an indication of the critical independence of mind of our future citizens.

The influence of the school as it bears upon the recreational reading of our students is considered as a broad background to this study. No attempt is made to examine or evaluate different approaches to the teaching of English literature. However, the books selected by the junior high school English teachers as important reading for their students reveal something of the teachers' priorities and attitudes as well as teachers' perceptions of their students' reading interests.

Because the popular culture in Canada is dominated by the United States some literature should present a Canadian view to Canadian students in the secondary school. The ordering and symbolising of the vast Canadian landscape and any self-image of the multi-racial society inhabiting it can be most easily achieved through the arts. Thoughtful selections of Canadian prose and poetry for teaching purposes are therefore important. The attitudes of the junior high school English teachers towards Canadian literature, and the background of both the teachers and students in this national literature are examined.

In an attempt to answer the questions raised here, three separate surveys were made in four secondary schools in Greater Vancouver. The school districts were chosen with a view to obtaining a broad socio-economic range, and the schools themselves were approved by the school boards. Within each school the classes were selected from grades eight, nine and ten, by the senior English teacher. The total number of junior high school students surveyed was 1,448; the English teachers in the four schools completed their questionnaires voluntarily, and a random sample of 380 senior secondary school students also completed questionnaires. The survey took place in May and June of 1972, and all the questionnaires used can be seen in the Appendix.

CHAPTER I  
THE READING HABIT

The School Background

The recreational reading of junior high school students must be seen against their school backgrounds, and the relationship between school and home reading assessed in general terms. For this purpose, the English teachers in the four schools selected for the study,<sup>2</sup> and a random sample of 380 students in grades eleven and twelve were brought into the survey. Both groups were asked for book recommendations for the thirteen through sixteen year olds, and were invited to comment respectively on their selection of books for teaching purposes and on their own remembered reading habits.<sup>3</sup>

Until recently, children's recreational reading tended to be the responsibility of the home, and was dependent largely on the availability of books within the home or local library, and on the attitudes and example of parents. What and how much a child chose to read, other than school texts, had little or nothing to do with school. Literature studied in the classroom consisted of books

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<sup>2</sup>The schools selected for the survey were in West Vancouver, Burnaby, Coquitlam and Vancouver.

<sup>3</sup>Sample questionnaires are to be found in Appendix A pp. 125-130.

which a local education authority felt to be significant; and significance was taken to mean familiar titles which had traditionally attempted to link the young to their "cultural heritage."

With the expansion of school libraries, and a teaching ethic increasingly striving to meet the needs of individual students, the English literature program is changing in style and content. Additional freedom is given to classroom teachers because students are no longer prepared for public examination before they leave school.<sup>4</sup> The distinction between recreational reading at home, and the study of "Literature" with a capital "L" at school is giving way to the type of reading which can be enjoyed equally well at home or at school. Books in the curriculum guide for the junior secondary school, for example, include adventure stories and science fiction, such as Kon Tiki Expedition, Annapurna, and The Chrysalids. In some schools, "individualised" recreational reading is given a place in the school day. Unfortunately, the term "cultural heritage" has become linked, through a process of changing educational practice and a pervasive disenchantment, with rigid classrooms and unhappy students struggling with meaningless prose.

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<sup>4</sup>At the present time government examinations are taken by students in the low C-, D or E categories in eight possible subjects. For all other students in accredited schools, the school sets its own standards of graduation. All government examinations are to be abolished in the Spring of 1974.

Today the British Columbia Department of Education states that the English curriculum guide is indeed a guide rather than an inflexible syllabus, and lays no constraints upon teachers who wish to diverge from it. In practice, however, few school libraries are large enough to provide alternate books for those teachers wishing to develop their own curriculum, and individual classroom libraries are an ideal seldom realised.

In order to find which books our teachers of English would select, given the opportunity to start a classroom library of their own, the teachers in the four junior high schools surveyed were asked to supply five book titles each. Twenty-eight teachers completed the questionnaire, and from a possible 140 titles, 81 books were suggested.<sup>5</sup> Six of the twenty-eight teachers provided no titles, and nine gave between one and four only. The three books which drew some common agreement would, until recent times, have been considered suitable for home, but not for school reading: S. E. Hinton's The Outsiders, H.G. Borland's When the Legends Die, and D. Keyes' Flowers for Aloernon.

Recreational reading is entering the classroom as an attempt by teachers to make reading an enjoyable experience for all students. Reflecting this guiding principle

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<sup>5</sup>The list of books may be found in Appendix B, pp. 146-149.

one teacher commented that "Books must be made as attractive and uncensored as television." Another firmly stated that "Students today want to read something new, not cherished classics that someone has pre-judged." The emphasis on light contemporary literature, strongly advocated by so many teachers, is in part an attempt to counteract the lack of home reading, and provide the necessary background for the enjoyment of more serious literature. It is, however, more than a mere expedient, and has become an educational credo for many teachers. The cry for "relevance," which usually means contemporary writing, is a familiar one in schools and universities today. Of interest and relevance here is the fact that the generation which began to press most strongly for such curriculum changes in the mid and late sixties is now beginning to teach in the classrooms. The disenchantment with writers of earlier times may be due to a thoughtful rejection of such material, or more simply to a lack of familiarity with any literature other than contemporary. Northrop Frye, writing in 1967 of English departments within the university, says that "the University's interest in contemporary culture is now practically obsessive...."<sup>6</sup>

Among the eighty-one book titles suggested by the

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<sup>6</sup>Northrop Frye, The Modern Century, Toronto, Oxford University Press, 1967, p. 98.

English teachers there were no traditional classics, bar one request for a volume of Shakespeare. Most of the books selected fall into the category of light contemporary reading, although one or two titles such as The Great Gatsby by Scott Fitzgerald and The Tin Flute by Gabrielle Roy are to be found on university reading lists. One teacher, wishing to have some Albee and Pinter, commented that "we are shockingly short of significant poetry collections, and deal with modern drama only superficially." Four other teachers wished to have specific poetry collections and one teacher suggested a prose anthology which should include Russian and Canadian short stories.

The emphasis on finding and supplying books which appeal to the students' current interests has gained impetus in the last five to eight years. But as long ago as 1953 Hilda Neatby commented that the recent literature prescribed for secondary schools in Ontario shows a "marked pre-occupation with modern work."<sup>7</sup> Broadening syllabi to meet the varied needs and capacities of individual students, and distrust of the "cultural heritage" approach, can be seen in the Ontario directive of twenty years ago. Teachers were then warned "not to overestimate the pupils' capacity to appreciate literature." In order to

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<sup>7</sup> Hilda Neatby, So Little for the Mind, Toronto, Clarke, Irwin & Co., 1953, p. 147.



avoid this "danger" a broad and flexible syllabus had been designed to "suit the mental capacities, the social situation and the individual personalities and interests of pupils within each grade."<sup>8</sup> One of the problems inherent in such a directive is that in the process of broadening a syllabus, it is often difficult to prevent an impoverishment in the quality of literature studied. The fine balance between forcing a students' reach and selecting books too well within his grasp is never easy. However, the complexity of the teacher's professional task in diagnosing his students' abilities realistically, and in selecting books which will form a meaningful syllabus, was nicely expressed by one of the teachers in the survey:

I must consider literature as opposed to entertainment, sociological implication, instilling a delight in reading, appealing to a common denominator, creating a background of national literary awareness, and so on.

Wherever the balance lies between students' and teachers' views of relevant and important reading two things remain clear. One is that the greater the freedom of student choice and the more "individualised" the classroom, the more sensitive and well-read our teachers must be. Another is that student choice must be guided, and linked to the

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<sup>8</sup>Ibid., p. 148.

critical amount of effort which is required for real achievement to take place.

The book selections and comments of the twenty-eight junior high school teachers indicated that the English curriculum guide was interpreted in many ways, not only between one school and the next, but between individual teachers within the same school. For example, two teachers refused to list five extra books for their "classroom library" on the grounds that they, the teachers, had no time left to do anything else after following the prescribed curriculum. Another teacher, gratefully reaching the end of Kon Tiki Expedition--which had been read in class time word by word--felt bound to complete the book, as it was a suggested text within the guide. Yet no home-reading accelerated the progress of this book because, the teacher said, she could not rely upon her students to read at home.

In complete contrast to that situation, another teacher followed the general direction of Fader's and McNeil's approach to reading outlined in Hooked on Books. This particular grade eight teacher filled his classroom with bright paperbacks of all sorts, paid for by a variety of means and gathered from a variety of sources, and devoted about 60 percent of his teaching time to "free-choice", individualised reading. Other teachers gave students a choice of study, but within the framework of the "guide," and in some classes students brought their own books to school to

share and to read.

The different attitudes and approaches to the teaching of English literature were accompanied by varying policies on the question of homework. Few teachers in the elementary schools give their students regular homework<sup>9</sup> and, as a result, the habit of evening work is seldom established by the time the students enter the junior high school. The discussion about homework policies took place informally with some, but not with all of the teachers in the survey. The small group that did discuss this subject expressed very different views. One teacher felt that to burden grade ten with reading and writing assignments was unfair, and three teachers felt the same about their grade eight class whose lives after school were "sufficiently busy and demanding." Two teachers would like to give regular home reading, but were defeated by the lack of response in many of their students. Four or five teachers, on the other hand, said that they demanded and received regular assignments from their classes. People who advocate no homework claim that research has "proved" that homework makes little or no difference to student performance. However, if the student is assisted in his book selection and required to read regularly from the primary years upwards, this form of homework in the hands of sensible and sensitive teachers may ultimately

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<sup>9</sup>See explanatory note in Appendix C, pp. 197-8.

benefit many children.

The free-choice reading for which some teachers provide time in class is intended to encourage reading at home. But many students in the junior high school are socially minded, and media-loving. Reading a book between school and home from time to time may usefully bring books into the home, but will not seriously curtail time given to the more social media if there is neither prior reading habit, nor firm expectation on the part of the school.

The cultivation of work habits in general, and reading habits in particular, is probably easiest in the elementary school. Expectations of the amount children should read and the degree of effort generally to be demanded varies greatly from year to year and teacher to teacher in elementary as in junior high school. Some elementary school teachers emphasize home reading, others do not. The teachers of English in the junior high school also have widely differing reading tastes and educational intentions. As a result, the student may have dull years, good years, hard years, or slack years. What he seldom has is a developmental program, or consistency in the amount and quality of work demanded from him.

The effectiveness of each approach to the teaching of English literature can ultimately be measured by the number and the quality of books read within the home for pleasure, but teachers' personalities and the lack of continuity in each student's experience from year to year make

research on that subject difficult. However, we can ask students how often they read for pleasure, and this measure can indicate the students' attitudes towards reading as recreation.

#### The Amount of Time Given to Recreational Reading Within the Home

The Junior High School Survey asked the students to choose between three major categories, and indicate whether they "often," "occasionally" or "never" read for pleasure. From a total number of 1,448, the following pattern emerged:

<u>Grade</u>	<u>No. Sampled</u>	<u>Percentage of the Sampled Population</u>		
		Often	Occas.	Never
8	596	34	38	30
9	432	27	40	31
10	420	25	42	32 *

\* Because of rounding, detail may not always add to total.

As one student's idea of "occasionally" may be another's idea of "often," these relative proportions can only provide a general index. However, in January 1973 Statistics Canada published a survey of "Selected Leisure Time Activities"<sup>10</sup>. The nation-wide survey involved 67,000

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<sup>10</sup>The complete results of the 1972 Survey of Selected Leisure Time Activities, can be seen in Appendix A, pp 134-144 (Hereafter referred to as the Leisure Time Survey)

persons of fourteen years upwards. The comparisons of reading to other recreational pursuits, and between one age-group and the next, are interesting and relevant to this study.

Two sets of figures from the Leisure Time Survey are particularly relevant to this chapter. The first concerns the degree to which the national survey corroborates the "general index" of the junior high school reading habits; the second concerns the amount of leisure time which fourteen through sixteen year olds spend in "creative" and "active" pursuits. Home reading assignments are less justified if the students' "busy" leisure time involves active cultural participation of some kind. The following table from the Leisure Time Survey shows the number of hours each week which the fourteen through sixteen year olds spend reading for pleasure:

<u>Age</u>	<u>Number Sampled</u>	<u>Percentage of Population Sampled</u>	<u>No. of Hours per week spent reading</u>
14	133,391	30.8	0
15-16	273,765	30.1	0
14	146,913	33.9	1-3
15-16	314,404	34.7	1-3
14	45,406	10.5	8-14
15-16	88,584	9.8	8-14
14	15,764	3.6	15-29
15-16	29,161	3.2	15-29

Comparing the Junior High School Study and the Leisure Time Survey, the percentage of students who "never" read for pleasure is the same in both surveys. This figure is approximately 30 percent. Fewer students "often" read for pleasure in the national compared to the Junior High School Survey if eight hours per week and upwards is taken as a reasonable measure of "often." The Vancouver fourteen year olds who "occasionally" read for pleasure are broadly matched by the 34 percent in the Leisure Time Survey who read between one and three hours per week.

The following table shows the relative number of hours spent in various leisure time pursuits and indicates that television fills the "busy" leisure time of nearly 30 percent of fourteen year olds.<sup>11</sup>

<u>Activity</u>	<u>Age</u>	<u>Number of Hours per Week</u>	
		<u>0</u>	<u>15-29</u>
Watching television	14	2.9	27.4
Listening to radio	14	22.8	8.5
Listening to records cassettes etc.	14	25.6	6.0
Reading	14	30.8	3.6
Arts, crafts and music	14	60.7	0.9
Other hobbies	14	81.9	0.3 <sup>12</sup>

<sup>11</sup>Ibid., Appendix A, pp. 139-40.

<sup>12</sup>Ibid., Appendix A, pp. 139-40.

By the time students reach the junior high school, the overwhelming majority have no cultivated reading habits. Although there is a broad consistency between grades eight, nine and ten in the relative proportions of readers and non-readers, there is a small but steady decline in interest from year to year. This is more visible in the Vancouver study than in the Canada-wide survey, but even the national figures indicate that fewer fifteen and sixteen year olds than fourteen year olds "often" read for pleasure. Placed in a broader prospective, this decline begins in the elementary school at approximately grade six. In a recent study of children's reading in Vancouver, L. F. Ashley, Professor of Education at the University of British Columbia, found that grade five represented the highest peak of reading involvement. Taking as his criterion the number of book categories in which the children expressed strong likes and dislikes, Ashley found that "involvement with reading is far greater with grade five and six, than either grades four or seven."<sup>13</sup> In his summary of Children's Reading and the 70's, he states quite firmly that "by grade six--and certainly in grade seven--the signs of a turning away from habitual reading are present."<sup>14</sup> Ashley considered that a "major finding" from his study was that individualised reading programs which did not begin until grade six or seven were

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<sup>13</sup>L. F. Ashley, Children's Reading and the 70's, Toronto, McClelland and Stewart, 1972, p. 45.

<sup>14</sup>Ibid., p. 96.



"at best, a stop gap measure."<sup>15</sup>

Unless the senior secondary school sees an encouraging return to the enthusiasm of the ten year olds, grade five may represent the high peak of reading involvement and pleasure for the whole school experience. In a rather startling affirmation of this possibility one grade eleven student, questioned in the course of this study wrote, "I haven't read a book for pleasure since grade 5. I don't really like reading."

Students in grade eleven and twelve are closely linked by age to the thirteen through sixteen year olds, and to answer the question of reading involvement more fully, senior secondary students were brought into the survey.<sup>16</sup>

#### Comments and Book Recommendations from Grades Eleven and Twelve

Some 380 students were asked by questionnaire and classroom discussion to give some book recommendations to "readers" and "non-readers" in the junior high school. The classes were assured that any book which they themselves had recently read and enjoyed would be of interest and within the capability of an enthusiastic "reader" in the junior high school. A "non-reader" referred to someone who was technically able to read, but who did not normally read books

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<sup>15</sup>Ibid., p. 96.

<sup>16</sup>See Appendix A, p. 130.

for recreation.

The following titles were the top ten recommendations for each category, in order of preference.

Readers

The Chyrsalids\*  
 Lord of the Flies\*  
 The Godfather  
 Lord of the Rings  
 1984  
 Martian Chronicles\*  
 Gone With the Wind  
 The Hobbit  
 Love Story  
 To Kill a Mockingbird\*

Non-Readers

The Chyrsalids\*  
 Love Story  
 The Hobbit  
 Lord of the Rings  
 Lord of the Flies\*  
 The Godfather  
 Animal Farm\*  
 2001, Space Odyssey  
 Martian Chronicles\*  
 To Kill a Mockingbird\*

\* Books marked with an asterisk are school books listed in the curriculum guide.

Nearly half the student recommendations were books which had been studied in school. This could result either from the enormous impact of these books, or from great numbers of students who did little if any extra-curricular reading. Of the total number of students surveyed, 61 per cent made a negative comment about their reading habits as they used to be in the junior high school, or as they currently were. Certainly grades eleven and twelve have more homework than any other grades, and lack of time, the most frequently mentioned reason for not reading, has some validity. Nevertheless, time is not a serious drawback to habitual readers, particularly if school and recreational reading are

closely linked. A relatively small band of twenty-two students complained about the "old" and boring books which they were "compelled" to read. Yet these complaints sounded petulant in light of the fact that most of the books in the curriculum guide are contemporary novels.<sup>17</sup> Typical of the negative group were the following comments by three different students:<sup>18</sup>

- (1) I liked reading a while back, but have lost interest because I'm too active to sit down and do nothing.
- (2) I have never really got into reading for enjoyment because I don't seem to have the time. My main reading is done in school classes or in the newspaper. Also I have never really had the initiative to sit down and get into a book far enough to enjoy it.
- (3) I don't like most of the books English teachers pick out for you to read and then they force you to read, I think it is up to yourself to pick out your own kind of books.

Lack of concentration and the difficulty of getting into a book were frequently mentioned but, unlike the last student, some felt that the school books were well chosen.

I don't enjoy reading books on my own time because I feel I have better things to do. I cannot just sit and read my mind wanders off the subject. But I have read a few books for school and when I got into them I really must say that I did enjoy them.

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<sup>17</sup>Junior Secondary and Senior Secondary English, B. C. Department of Education, Division of Curriculum can be seen in Appendix B, pp. 152-158.

<sup>18</sup>In all student and teacher quotations the original punctuation has been preserved.

Fifty-six students made no comments, either positive or negative, and exactly 40 percent made some encouraging comment, indicating that they enjoyed reading or at least thought that reading was important. Some students mentioned that their parents had always encouraged them to read and a few gave generous praise to individual teachers:

In the junior high school I became fascinated by books, especially non-fiction - probably due to English teacher (Mr. Marsh, fascinating person)

Another student said:

I read very little in Grade 8-10, but now my reading has become more enjoyable. I read more for pleasure now, because I've had an insight on what a book can really say through a good English Teacher and English novels. [sic]

The most frequent recommendations are not necessarily the most interesting. The following list shows books most often recommended by grades eleven and twelve after the "top ten." As fewer school books are found in this list and there is greater diversity in the selection, this second list may reflect the choice of those students who frequently read for pleasure.

Author

Title

Fiction

S. E. Hinton	The Outsiders
J. Heller	Catch 22
A. Hailey	Airport
C. Brontë	Jane Eyre
J. Salinger	Catcher in the Rye
A. Burgess	The Clockwork Orange

<u>Author</u>	<u>Title</u>
<u>Non-Fiction</u>	
T. Hyerdahl	Kon Tiki Expedition
F. Mowat	Never Cry Wolf
F. Mowat	People of the Deer
J. H. Griffin	Black Like Me
W. L. Shirer	The Rise and Fall of the Third Reich
D. Morris	The Naked Ape
A. Toffler	Future Shock
<u>Science Fiction</u>	
A. Huxley	Brave New World
R. Heinlein	Stranger in a Strange Land
R. Bradbury	Fahrenheit 451
A. C. Clarke	2001: A Space Odyssey
"	Childhood's End

Seven students mentioned the books of Herman Hesse, and a scattering of classical literature included Wuthering Heights (8 times), Great Expectations (4), A Tale of Two Cities, Little Dorrit, The Pickwick Papers and David Copperfield (each mentioned once). Pasternak's Doctor Zhivago was added twice to the following Russian classics: Anna Karenina (3), War and Peace (2), Quiet Flows the Don (1), and Crime and Punishment (1). Two students recommended "the books" by Jane Austen but specified no titles.

Although the Senior Secondary Questionnaire was divided into book recommendations for "Readers" and "Non-Readers," there was little apparent discrimination between the two categories. The following student response was one of a

thoughtful minority:

Recommended for "Non-Readers":

Love Story  
Mary Stewart's books  
Gerald Durrell's stories

Recommended for "Readers":

Beau Geste  
Jane Eyre  
The Naked Ape  
Wuthering Heights  
I Never Promised You a Rose Garden

Comments:

I'm now getting into:

Darkness at Noon  
Man the Manipulator

I want to read:

Dr. Zhivago  
The Communist Manifesto  
African Genesis

Challenging the implicit assumption that non-readers need simple books, one grade eleven student in a non-academic stream suggested Othello for "non-readers." As this particular questionnaire was returned, the student said quite simply that he was "doing it" in drama and it was the only literature that he had ever enjoyed.

In spite of a few students whose thoughtful recommendations suggested a cultivated interest in reading, the majority of those grade eleven and twelve students sampled

indicated that there is no large-scale return to the grade five involvement with books. The national Leisure Time Survey corroborates this. The seventeen through nineteen age group had roughly similar interests to the fifteen through sixteen year olds. The only differences of any significance indicated by Statistics Canada are in the two following categories, suggesting rather greater interest in reading for the older group:

<u>Age Group</u>	<u>Percentage of Population</u>	<u>Hours per week</u>
15-16	34.7	1-3
17-19	32.2	1-3
15-16	3.2	15-29
17-19	4.3	15-29

Reading habits in the junior and senior secondary schools are disappointing, and very little change takes place in the course of five years between grade eight and grade twelve. This is not to say that individual teachers, like the "fascinating Mr. Marsh," do not make exciting changes in some students' reading lives. What does happen generally is that the gap between "readers" and "non-readers" in grade six widens measurably between the ages of eleven and eighteen, and the child whose reading has not been cultivated loses progressively. Some students are conscious of this loss by the time they leave school, and the following statement by a grade twelve student is both touching and sad:

Children should be encouraged to read for it has a great influence on their future reading and intelligence. I never read when I was young, nor was I read to, and now I wish I had for I can never get into a book and as well I am very slow at reading. I know some kids who have been brought up on books and not television and they are literally hooked on books and are really intelligent. They are as well very mature for their ages.

Generally, the most influential people in a child's education are his parents and teachers. Where the one fails to encourage reading, the other must work infinitely harder. Where neither cares, it is not so much the child as the adolescent and the adult who suffer.

#### Summary and Comment

Most students leave the elementary school between the ages of twelve and thirteen years old with no confirmed reading habits. For more than 60 percent of the student population, the junior high school is unable to reverse the gradual but progressive withdrawal of interest from the world of books.

The elementary years of school are vitally important in the shaping of children's attitudes and habits, and at the present time increasing attention is being paid to the primary years of elementary school. These first years of school are from kindergarten to grade three covering a range of years from age five to eight. The theories of child



development of the Swiss psychologist Piaget and of the American Bruner, as well as developments in the English primary classrooms, have done much to stimulate concern for these early years. Contemporary educational theory and practice support the contention of the Jesuits who argued that the training experienced in the first seven years of a child's life have an indestructible influence upon all subsequent development.

In the face of such powerful conditioning in the early years, the teacher in the junior high school may feel that his own influence on students' attitudes and habits must necessarily be slight. One great advantage, however, belongs to the junior high school. The first year of secondary school represents the first real step towards the adult world, and the new phase in the students' education is confirmed by a different school building. Teachers in the junior high school have opportunities to create an educational setting and expectations of work which the newcomer can accept simply because he is a newcomer. At the present time, the standards and the amount of work demanded from students varies considerably among teachers of English, and this is not always to the students' advantage. Exposure to a wide variety of personal likes and teaching techniques is valid only when sufficient continuity in the curriculum allows the student to build upon his previous experience.

The emphasis on light contemporary literature which

appeared in the teachers' choice of books reflects the "child-centered" curriculum. In the education language of today, the teacher attempts to place the "student" rather than "books" at the center of the curriculum. According to J.W.P. Creber this means "selecting material with little reference to any absolute aesthetic standard but with the closest attention to the child's own interests and capacity."<sup>19</sup> This ideal, which is difficult to translate into practice since students' interests and abilities vary greatly within the same class, was firmly supported by the Anglo-American Seminar on the teaching of English. This highly influential conference held in 1966 at Dartmouth emphasized the ideal of "personal growth" as a teaching goal, in place of the "cultural heritage" approach of past years.

Some teachers feel that contemporary literature is the only relevant literature, and is therefore the natural base of a "student-centered" curriculum. Furthermore they see student selection of books as a greater guarantee to such a curriculum. Through this process of "logic," the teacher who selects the material to be studied is often linked to an outmoded form of authoritarianism. Robert M. Hutchins' statement illustrates such an authoritarian attitude.

What they [children] ought to learn,  
should be made as interesting as possible -  
everybody ought to have as much fun as he

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<sup>19</sup>J.W.P. Creber, Sense and Sensitivity, London, London University Press, 1967, p. 160.

can. But the art of teaching would seem to consist in large part of making what ought to be learned interesting to learners, who bring little interest with them to the task.<sup>20</sup>

Robert Hutchins has not made a radical departure from the "cultural heritage" approach; indeed to him "curriculum" is the means by which we prevent every mistake of the past from being made all over again. "Personal growth" and "cultural heritage", apparently at variance and mutually exclusive, are in fact dependent on each other. Personal growth without access to the infinite variety and richness of the past would be stunted growth. On the other hand, a syllabus which excluded contemporary writing and ignored the child's capacities would be equally limiting. The apparent division between the two approaches to teaching, and the Hutchins' view against the Dartmouth ideal, is less marked when we add to Creber's statement his own qualification that "our task, being to whet the appetite, involves extending the child's interests and abilities."<sup>21</sup> With reference to the grade eleven student who recommended Othello for "non-readers", who is to say whether the drama or the student is at the center of the curriculum?

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<sup>20</sup>Robert M. Hutchins, "The Schools Must Stay", The Center Magazine, Jan./Feb. 1973, Vol. VI, No. 1, p. 14.

<sup>21</sup>op. cit., p. 160.

Good teachers have always made adaptations to their students' interests and capacities, and the freedom to develop "child-centered" curricula can only represent a significant step in education if the chosen material extends the students' capabilities. In other words, if the teacher is to "entertain," he must entertain with first-class material. The danger in the "personal growth" ethic is that teachers with little reading background themselves may reach their students, but fail to extend them.

An examination of David Holbrook's suggested syllabus<sup>22</sup> for "close reading" in the secondary modern school<sup>23</sup> which spans the home and school environment, suggests that a broad, student-based curriculum does not necessarily exclude the past. If the "close reading" is sometimes difficult the challenge for each teacher is to reveal its significance and relevance to his students.

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<sup>22</sup>David Holbrook, English for Maturity, Cambridge, Cambridge University Press, 1967, pp. 195-6; quoted in extenso in Appendix B, pp. 150-151.

<sup>23</sup>In Britain, children who fail the 11+ examination (to be taken after their eleventh birthday) and do not gain admission to the grammar school, attend the secondary modern school. Many counties have now abolished the 11+ examination and where this has happened all children attend the local "comprehensive school" or private school.

## CHAPTER II

### FAVOURITE READING IN THE JUNIOR HIGH SCHOOL

As he leaves the childhood years of elementary school behind him, the student's reading tastes tend to become more selective, and his inclination to read at all appears to become less strong. Familiarity with those books which are most likely to appeal to junior high school students is important if reading is to be encouraged. Collecting students' favourite titles allows parents, teachers and librarians, to remain in close touch with some of the books which this age-group is most likely to enjoy. Moreover, it allows an examination of the tastes and interests of adolescents, and gives an opportunity to assess the quality of their cultural life. For teachers of English, such a list encourages the re-assessment of, though not necessarily any change in, the selection of material for individualised reading programs.

The favourite books for each grade are listed in order of preference,<sup>24</sup> and the classics and the Canadian literature which are listed separately were extracted from the students' responses to questions one and three. Question One asked for the book they were currently reading, or had

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<sup>24</sup>See Appendix B, pp. 159-180.

finished most recently; Question Three, asked for two titles which they had recently read and enjoyed. Humorous book favourites were solicited separately by the questionnaire.<sup>25</sup>

The task of creating any significant order from hundreds of authorless titles--more than half of which were only mentioned once--was a problem. Judging by the titles, most of the books were mystery and adventure stories belonging to adult rather than children's fiction. Patterns of reading interest did emerge, however, when the books mentioned more than once were listed in order of preference. The most popular books selected by grades eight, nine, and ten, revealed characteristics and certain trends which suggest some of the influences which shape the students' imaginations and their view of society. The imaginative world revealed by this "core list" will be examined in Chapter III in relation to the students' favourite television programs and magazines.

#### The Range of Reading Interests

The favourite reading in grades eight to ten reveals differences in individual maturity, intelligence and reading background. For example, Charlie and the Chocolate Factory is found in grade eight, Crime and Punishment in

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<sup>25</sup>See Appendix B, pp. 165-6, 173, 179-80.

grade nine, and Nancy Drew and Great Expectations together span grades eight, nine and ten. While no book enjoyed by someone in grade ten could be said to be "above" a student in grade eight, few books on a grade eight list do not survive up to or through grade ten. However, given the normal range of intellectual and emotional maturity, the majority of students display common interests at a broadly similar level of reading ability.

Some differences in the reading interests in grade eight and ten appeared in this particular study, in small but significant emphases in their respective book lists. Animal stories which are still enjoyed in grade eight almost disappear in grade ten.

This may partly be due to the fact that there are some animal books on the grade eight lists that are usually read in the elementary school, and which span the eleven through fourteen year old age range. Walter Farley's Black Stallion series and Black Beauty can clearly be enjoyed by grade eight, but are less likely to appeal to the fifteen and sixteen year olds in grade ten. However, the animal stories on the grade eight lists are mainly adult reading, belonging to that category of book which is enjoyed by older children and adults alike. Born Free, for example, The Incredible Journey, Never Cry Wolf and The Call of the Wild fall into this category, suggesting that the child's deep-rooted sympathy for the animal kingdom is still strong among

the older children of fourteen and remains with some people into adult life. On the other hand, the influence of the school may be seen here, as many grade eight teachers encourage their students to read this type of book. Farley Mowat's light and humorous The Doo Who Wouldn't Be is listed by all three grades in the junior high school, and single titles of the more sophisticated animal stories of Gerald Durrell were found among the grade eight and nine questionnaires. Durrell also appears in the grade ten humorous book list.

A small but interesting emphasis, which distinguished this particular grade nine list from the other two years in the junior high school, lay in the area of social protest. It is difficult sometimes to separate the adventure from the social message in books like Black Like Me, and the outrage from the humour in Up the Down Staircase. Yet Nigger and The Diary of A.N. require a commitment on the part of the reader which is not necessary in the first two books mentioned. The Black protest is more insistent and, like Jordi, Lisa and David, also on the grade nine list, there is a clinical accuracy as well as a "painful" sensitivity in writing which comes from an author who gives the impression that he "knows."

The distinguishing emphasis in the grade ten list was very clearly that of love and sexuality. The books most often mentioned belonged to the "magazine romance," and the "how to do it" handbook. Many of the humorous books on the grade ten list were based with varying degrees of candour on the



subject of sex. The "magazine romance" was typified by Love Story, Fly Girls and Valley of the Dolls, while the "guide books" are headed by the humorous and very popular Coffee, Tea or Me, and the "helpful" Everything You Always Wanted to Know About Sex and were Afraid to Ask. The standard of sensitivity quickly descends through The Sensuous Woman to Everything You Never Wanted to know About Sex but I'll Tell You Anyway. There were of course some better romantic stories scattered throughout the grade ten questionnaires, and interestingly Gone With the Wind still retains a following in spite of its length. This may well be due to the recent re-issue of the movie.

These three variations in emphasis are too small to make generalisation possible. Nor do they mean that grades eight and ten are not interested in "social protest" or that grades eight and nine are not interested in love. However, apart from Coffee, Tea or Me, which was very popular in all three grades, the fourteen and fifteen year olds are interested in teenage, rather than adult romance. The problems and joys of awakening sexuality in adolescence, of dating and falling in love, form a large ingredient in the many books concerned with growing up. As increasing numbers of books are being published about and for the young adolescent, special mention must be made of the "teenage novel."

### The Teenage Novel

The number of children's books which are now published in English is enormous. Sheila Egoff, distinguished critic of children's literature, reminds us that some six thousand titles were published annually in the 1960s.<sup>26</sup> Included in this number and yet forming a separate and special genre is the teenage novel, specifically intended for the older child between the ages of twelve through sixteen. The last two decades have seen a considerable increase in the numbers of books written specifically for teenagers, and this growing market has coincided with the rise of the "realistic" novel depicting contemporary social problems.

Most young people, by the time they are in their early teens have become accustomed through television to the concerns and problems of adult society. While children's stories have lost their appeal, the adult books which deal with the world that these teenagers recognise and wish to know more about are often beyond their reach. It is not that these young people are technically incapable of reading, but they find adult literature difficult to read and are not really interested in trying. Part of the problem, some people believe, is the lack of reading material which

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<sup>26</sup>Sheila Egoff, "Precepts and Pleasures; Changing Emphasis in the Writing and Criticism of Children's Literature." Only Connect, ed. S. Egoff, G. T. Stubbs and L. F. Ashley. Oxford University Press, Toronto, 1969, p. 432.

relates directly to the young person's own life. Himself a writer of teenage fiction, Nat Hentoff says that "the challenge is to make contact with the sizable number of young who seldom read anything for pleasure because they are not in it."<sup>27</sup> The lack of suitable and relevant material for ghetto and "culturally deprived" children was frequently publicised in the United States in the 1960s. The growing market for simple yet realistic fiction attempting to tell the young about themselves in a recognisable setting began to include Black literature as well. Gaining impetus in the 1950s and 1960s the teenage novel now embraces a wide readership including the "culturally deprived," poor readers of average intelligence, and many young people who quite simply belong to this particular age range.

Describing this genre, Robert G. Carlson writes:

The teenage novels . . . are very different from Tom Swift, Nancy Drew, Hardy Boys and Tarzan. Since few adults have actually read this newer variety, they do not realize that the modern teenage novel is as different from the series books as Gone With the Wind is from a simple romance.<sup>28</sup>

The teenage novel grew in response to a very real

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<sup>27</sup>Nat Hentoff, "Fiction for Teenagers." Egoff, Ibid., p. 400.

<sup>28</sup>Robert G. Carlson, Books and the Teenage Reader, New York, Harper and Row, 1971, p. 51.

educational need, and its growth coincided with a literature of discontent in the larger society of the United States. Sheila Egoff uses the term "self-flagellatory" to describe some of the teenage novels of this period.<sup>29</sup> Many of these books are deeply pessimistic with recurring themes of violence, drugs, conflict within the home, and pre-marital sex. The home is seldom a happy place and parents are often divorced, or seen as uncaring and incompetent. Because of the emphasis on these "relevant" contemporary problems, this type of fiction is often referred to as the "realistic teenage novel." Commenting on the paradox of the literary trend which has produced "harsh realism" in children's books, and fantasy for adults, Patrick Merla recalls that three years ago one had to search for books that would speak to ghetto and disturbed children, and to children with broken homes. Now, he points out, there is a rash of books on crime, drugs and violence.<sup>30</sup>

Children and young people, Merla suggests, wish to see as clearly and acutely as possible the world that they will soon join. The adults, he believes, are searching for answers to life's problems in the archetypal characters and experiences of the ancient myths embedded in the best

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<sup>29</sup>Quoted by L.F. Ashley, in Children's Reading and the 70's, p. 5.

<sup>30</sup>Patrick Merla, "What Is Real? Asked the Rabbit One Day" Saturday Review, Nov. 1972, Vol. LV, No.45, p. 44.

fantasy. The trouble with such an argument is that "reality" is often distorted rather than revealed by the so-called realistic novels. Reality is certainly over-simplified by those authors who write for the popular market rather than for young people. Inevitably in our modern world of mass "over-production" the expanding market for teenage literature attracts the commercially based "spurious"<sup>31</sup> and "talentless"<sup>32</sup> writing, along with the good. Sheila Egoff suggests that in this particular literature the bad outweighs the good:

Children's literature in North America is dominated by books that are 'outer-directed' -- works of fiction that offer thinly disguised instruction on psychological and sociological themes, as the didactic books of an earlier period dealt with religion and morality.... They are false sociology and bad literature.<sup>33</sup>

The better-crafted books and the less attractive "outer-directed," ones are found among the junior high school favourites. S. E. Hinton's The Outsiders has a very large following; its fourteen year old hero deals with class and family antagonism. My Darling My Hamburger, by Paul Zindel, and very popular in grade eight, is concerned with pre-marital

<sup>31</sup>Egoff, op. cit., p. 446.

<sup>32</sup>Ibid., p. 445.

<sup>33</sup>Ibid., p. 446.

pregnancy and abortion. W. Butler's The Butterfly Revolution, found on the grade nine list, and dealing with the psychology of power and its manipulation at a boys' summer camp, bears an unmistakable resemblance to the more profound Lord of the Flies. Written in less than 220 pages of simple straightforward prose, The Butterfly Revolution is typical of the teenage novel.

Because these books are short and simple, the reluctant reader finds to his pleasure that he can actually finish a whole book relatively quickly. With this satisfaction behind him, he is more likely to begin another book. At their best, the teenage novels are well written and of great value, and many of them make salutary and interesting reading for parents. "Without them" writes Carlson, "many a potential reader would fall into the chasm of non-reading."<sup>34</sup>

There is little doubt that our young students, particularly between the ages of thirteen and fifteen, from grade seven to nine, have "found" the teenage novel. Librarians in the elementary school may be more aware of their popularity than librarians in the junior high school. Ashley reports on their presence in Children's Reading and the 70's, and the following anecdote is interesting in the changing attitudes that it suggests. An elementary school librarian in a

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<sup>34</sup>Carlson, op. cit., p. 51.

wealthy district of Greater Vancouver recently did a survey within the school to find out what kinds of books the children would like to have added to the library. The grade seven teacher gave the librarian her students' requests with the comment: "Many students would like books about sin— drugs, violence, sex." The use of the word sin in this connection was the teacher's. The students would probably have said "books about real life," understanding sin to be a perfume by Lanvin.

### Canadian Books

Very few Canadian books appeared among the favourite reading in any of the three grades in the junior high school. The titles to be considered here were given "naturally" in response to Question 3 of the survey,<sup>35</sup> and must be distinguished from the final question,<sup>36</sup> which specifically asked for Canadian titles. Sheila Egoff tells us that

In the late nineteenth and early twentieth centuries, when most writers of fiction were slavishly following the accepted English literary tradition, the realistic animal story appeared in Canada as a genuine native product and spread outward to influence the animal story around the world.<sup>37</sup>

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<sup>35</sup>Question 3: Two titles, authors if possible, of books that you have recently read and enjoyed.

<sup>36</sup>Question 13: Two titles, authors if possible, of any book that would tell an English-speaking foreigner something about Canada.

<sup>37</sup>Sheila Egoff, The Republic of Childhood A Critical Guide to Canadian Children's Literature in English. Toronto, Oxford University Press, 1967, p. 105.

The two Canadian authors who established the realistic animal story most firmly at this time were Ernest Thompson Seton and Sir Charles G.D. Roberts. Neither find their way into the favourite reading of our junior high school students today, but the tradition they helped shape is carried on by Mowat and Haiq-Brown and, to a lesser extent, Burnford. These three authors have all won Book-of-the-year awards for the best children's book by a Canadian author, Mowat in 1958 for Lost in the Barrens, Haiq-Brown in 1947 for Starbuck Valley Winter, in 1964 for The Whale People, and Burnford in 1963 for The Incredible Journey. In light of the high quality of these authors, the number of students who put them into a favourite category was small. Farley Mowat, however, appears on all the students' favourite book lists. This is not surprising as he writes for children, teenagers, and adults, and combines humour with adventure and a fine sensitivity in writing about animals.

The early Canadian theme of "the wilderness" is just discernible on these lists, with E. Collier's Three Against the Wilderness Robert Stead's Grain, and W. O. Mitchell's Who Has Seen the Wind set in prairie farmland and small town, where the land itself often scorns man's puny efforts.

Stephen Leacock, once the most widely read Canadian author outside Canada, is mentioned once, as is Vancouver's Eric Nicol. In sharp contrast to the "realistic" teenage novel is the older and gentler world of Anne of Green Gables



which still holds some readers in the junior high school. Closer to the contemporary realism discussed earlier are Margaret Laurence's A Jest of God which was filmed as Rachel, Rachel, and the outspoken and satirical novels of Mordecai Richler, The Street, and Cocksure.

### The Classics

The classical literature, which is separately categorised in each grade's book list, was taken from the first as well as the third items on the questionnaire. The significant difference is that the first question asked about any books that the students were currently reading. They were not asked if they enjoyed the book or if they were prepared to finish it.

The familiar names of Alcott, Stevenson, Dickens, Dumas, Austen, and Brontës, Twain, Tolstoy and Dostoeffsky still make an appearance in the recreational reading of young people between the ages of thirteen and sixteen. Yet the students keeping these names alive for this particular age group are very few. They form in fact a minority of less than 3 percent. More than this number, however, are reading serious contemporary literature, and Solzhenitsyn's Cancer Ward, W. N. Miller's A Canticle for Liebowitz, Pasternak's Dr. Zhivago are enjoyed by some students in the junior high school.

No one with a concern for literature can fail to be

interested in the fate of the nineteenth century novels which were contemporary reading for our grandparents. One can never be certain which books will survive two generations, or three or four, which will be revived from time to time to bask in the glow of renewed interest, and which will disappear for ever. For the young person of today there is a commitment involved in reading the classics which one would not expect to find very readily. We live in an age where the screen has become the major form of entertainment. War and Peace can be seen as a film, Dickens' Oliver Twist and Shaw's Pygmalion have become musicals. The quality of these performances have brought the books and the drama into a contemporary context without abuse. But the film industry's emphasis on the entertainment of a large indiscriminate audience may not always allow the classics to be brought so happily into the modern world. Hannah Arendt points out that the

...danger of mass education is that it may become very entertaining indeed; there are many great authors of the past who have survived centuries of oblivion and neglect, but it is still an open question whether they will be able to survive an entertaining version of what they have to say.<sup>38</sup>

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<sup>38</sup> Hannah Arendt, "Society and Culture," Daedalus, Spring 1960, Vol. 89, No. 2, pp. 284-5.

Whether one argues for keeping the classics sacrosanct or for bringing them into the modern world in a contemporary medium, hopefully a few students will continue to read the original books. Although the senior secondary school study did not reveal a large classical readership, their book recommendations did include a number of nineteenth century novels.

The four senior English teachers interviewed as part of this study agreed that teaching "classics" in the junior high school classroom was an impossible task. Three of the four, however, felt that leading individual students towards this literature was important, if the young person had the necessary interest. If the reading habit becomes stronger, more students may be able to share the experience, for when they do read the classics "students have a tremendous sense of achievement."<sup>39</sup>

The teacher of English, like the teacher of anything from gardening to trapeze-work, must share in the enthusiasm which must be communicated to others. A broad knowledge of classical and contemporary children's and adult literature may not be an absolute necessity for the teacher in question, but some approximation seems essential. The teacher of English in the upper levels of the elementary school, no

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<sup>39</sup>Quotation is taken from a taped interview with a senior English teacher.

less than the secondary school teacher must not presume upon the naïveté or ignorance of the not so young except at the risk of sharp disillusionment. Yet, as is well known the routes to teacher qualification in the elementary school are various, and there may be great discrepancies in the number of courses taken, and the subject matter studied at the university and during the year of professional teacher training. The reading background of any two teachers is bound to vary, but it is entirely possible for a person teaching twelve and thirteen year olds in grade seven to have taken no more than two university courses in English and from his earlier pre-university years have only a small engagement with the written word. In British Columbia, elementary school lasts a year longer than in the United States, and two years longer than in Britain. This means that whatever advantages accrue to the non-specialist teacher, students in British Columbia have only five years of schooling where the teacher is likely to have a degree in the particular subject being taught. This fact does not necessarily minimise the quality of teaching in the elementary school, but it does in part explain the very wide-range in the literary background of many of its teachers.

#### Humorous Books

The results of the questionnaire were very disappointing in this category. Many of the students said they

had never read a funny book, or failed to recall the title of one: in grade eight, 59 percent; in grade nine, 58 percent; and in grade ten, 61 percent were unable to provide the title of a humorous book.

Charlie Brown, Andy Capp cartoons, Mad, and joke books all featured in the replies to this question, and the Charlie Brown replies were entered on the lists to show the proportion of students who referred to the comic series as a "humorous book."<sup>40</sup>

Grade eight appeared to have a wider range of humorous reading than grade ten, even though Danny Dun and the Herbert series belong more naturally to grades five and six than to the junior high school. Many of the humorous books on the grade ten list are centered around sex. Besides the best-selling Coffee, Tea or Me, Everything You Never Wanted to Know About Sex but I'll tell You Anyway, Horse is Dead, The Gang that Couldn't Shoot Straight and The Sterile Cuckoo all rely upon humour and sex with varying degrees of wit and candour.

As so many students could not recall a funny book at all, perhaps a careful search for humorous material most likely to appeal to this age group is an important task for teachers and school librarians.

### The Core List

The sixteen most popular books among junior high

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<sup>40</sup>The lists of humorous books may be found in Appendix B, pp. 165, 173, 179.

school students are listed below in order of preference.

<u>Title</u>	<u>Author</u>	<u>No. of times mentioned</u>
Love Story*	E. Segal	33
Outsiders, The	S.E. Hinton	19
Airport*	A. Hailey	13
Flowers for Algernon*	D. Keyes	13
Godfather, The*	M. Puzo	13
Hobbit, The	J. R. Tolkien	12
Black Like Me*	J. H. Griffin	10
Fly Girls	B. Glemser	10
2001: A Space Odyssey*	A. C. Clarke	10
Summer of '42*	H. Raucher	9
Coffee, Tea or Me	T. Baker and R. Jones	8
Cross and the Switchblade, The*	D. Wilkerson	8
Daddy Was a Number Runner	L. Merriwether	7 (8 & 9 only)
Johnny Got His Gun*	D. Trumbo	7
M.A.S.H.*	R. Hooker	7
Stone for Danny Fisher, A.	H. Robins	7

\*Titles with an asterisk indicate that the books have been made into films.

"Growing Up" is the predominant theme in The Outsiders, Summer of '42, Daddy was a Number Runner, and to some extent A Stone for Danny Fisher. Science Fiction is represented by Flowers for Algernon and 2001: A Space Odyssey. "Social Protests", variously wrapped in adventure or humour, are Black Like Me, The Cross and Switchblade, Johnny Got His Gun, and M.A.S.H. Daddy Was a Number Runner, besides being a book about "growing up", protests racism and the life of the slum. "Fantasy" is represented by The Hobbit, and to some extent Flowers for Algernon, which is classified as Science Fiction on the cover of the book but may be identified as fantasy or social protest. "Adventure" is a large part of The Outsiders, The Godfather, Airport and A Stone for Danny Fisher. "Love and Romance" are the main ingredients in Love Story, Coffee, Tea or Me, Fly Girls, Summer of '42, and Airport.<sup>41</sup>

The fact that there had been a screen version of half the books on the list indicates a strong link between the screen and printed version of certain stories, and one can be reasonably sure that where the film has been seen, and the book read, their joint impact will be exceptionally strong.

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<sup>41</sup>These classifications are subject to individual interpretation.

### The Imaginative World of the Core List

The imaginary world to which the Core List leads us demands no flights of fancy, for the location is almost entirely in the United States and the themes, plots and protests have an air of documentary realism. The only Canadian author on the List, Arthur Hailey, gives us no respite: he takes us to any large North American airport. There is only one English author and he invites us, in Tolkein style, to the imaginary land of the Hobbits. Two other books leave United States soil: A. C. Clarke's space epic, and R. Hooker's M.A.S.H., which is set in the steamy heat of war-time Korea. Two dominant themes are established in the Core List: one revolves around crime and racism in any large American city, the other is concerned with love and sexuality. No less than six of the books on the Core List (over one-third) involve us in some aspect of crime, prostitution, street fights, drugs and murder. The "harsh realism" increasingly in demand in children's literature is reflecting the preoccupations of the adult society, for the core books are written almost entirely for an adult, not a teenage, market.

The Godfather is one of the very few books of any length (446 pages) on this List. In a compelling almost documentary style, Puzo describes the loyalties within one Mafia Family and the intense rivalry between different Families as they jockey for wealth and power. Crime, sometimes described in hideous detail, is nevertheless impersonal, and with



the emphasis on the means justifying the end--which is power for the Corleone family--the reader is swept along in a state of half-suspended judgment. Puzo himself makes no moral judgments which firmly declare his own values, yet we identify with the more clearly drawn "Family" than with any of its victims. The tacit assumptions by which the Godfather rules his family reach out to the reader as well. Only after he closes the book does the reader see the enormity of the Godfather's crimes.

Unlike the gangster and cowboy films of the '40s and '50s, which played to an audience who knew that the "bad guys" were rotten and deserved to die, the '60s have seen a strange reversal of roles. There is no doubt that the Godfather himself is the hero of this book, as Bonnie and Clyde were the gangster heroes in their story, and Butch Cassidy and the Sun Dance Kid were in theirs. In Cat Ballou, a film made in the late sixties, even traditional cowboy conventions were satirised. Whether from a cynical reaction against too good to be true heroes or whether from a new-found sympathy for the underdog, fewer Indians bit the dust in the cowboy movies of the sixties, and their cause was positively championed, though still from the white man's viewpoint, in Little Big Man. Another hero of the '60s, James Bond, uses as much violence as his enemies, and his foul play is admired as "cool." But James Bond is stylised and therefore "unreal." Furthermore, he is not so much a

contemporary phenomenon as an eighteenth and nineteenth century romantic hero. The gadgetry and technical paraphernalia updates and places James Bond in the 1960s. The significance of The Godfather is not that violence can be successful, for the United States has known that from early times, but that a contemporary amoral tyrant is a hero.

Much lower on the literary scale, but set in New York again, is Harold Robbins' A Stone for Danny Fisher. Throwing every well-thumped theme into a story of innocence-to-corruption, there is in this book a veneer of contemporary realism which the young appear to seek. As a boy Danny suffers from anti-semitism, sudden poverty, and alienation from father. He turns to street fighting and crime, tangles with the local gangster, and marries the innocent Italian immigrant. After a spell of poverty and welfare, he turns to an illegal business and eventually dies a violent death. This "outer-directed" book with its hackneyed commercialism lacks wisdom and is altogether typical of a bad teenage novel.

If The Godfather confused our standards of morality and encouraged an easy acceptance of crime and brutality, and if A Stone for Danny Fisher provides sentiment and stock situations, The Cross and The Switchblade takes a further step downhill. Set in New York again, this painfully oversimplified book is about the successes of a priest as he wins over tough gangs, pimps and drug addicts to the word of God. The real problems are never allowed to come to life, and are

never dealt with honestly, as easy-come miracles are made to order.

The only real "teenage novel" is The Outsiders, written by a seventeen year old girl, for and about young people. The story is set in any large American city, and revolves around the loyalties and frictions of three parentless brothers, and the social antagonisms of the "socs" and the "greasers." Although these two gangs prowl the streets and attempt to justify themselves through fighting, Hinton does have something more to say: there is good and bad in all people and a scolding elder brother can also be a loving and caring brother.

The "social protest" on the Core List is primarily concerned with the plight of Black Americans, and with the futility of war. Black Like Me is not so much a failure as a book as an example of good journalism, and J. H. Griffin made a personal and valiant attempt to come to grips with the problem of racism. However, the book is only a light skirmish, and the cry of protest does not come from within. The vivid writing of genuinely black authors is exemplified by Louise Merriwether, who describes her own childhood in the Harlem of the 1930s in Daddy Was a Number Runner. Very popular with grade eight, this book takes us again into the slum setting of the large American city, this time to the black ghetto. Neither the gradual disillusionment with the world about her, the outbursts of violence, nor the breakdown

of her family, destroys young Francie. Nor does the grinding poverty, flagrant racism, and the seedy world of pimps and leering old men. The thirteen year old heroine has a fresh innocence and, through Francie's enduring and silent mother, the thread of love is never absent.

The violent protest against war does not come from the essentially humourous M.A.S.H. but from the war-shattered hero of Johnny Got His Gun. Trapped in a faceless, limbless body, this man is alive, but shut off from all forms of communication, creating a vivid and terrifying claustrophobia. By a process that may have taken five years or twenty, this human intelligence works out a system of Morse code through banging his head upon the pillow. With shattering excitement, his long-awaited breakthrough arrives when one nurse finally understands what he is doing. But the deep pessimism of the book does not allow the trapped man to be liberated, and his scheme to preach an anti-war message to his fellow countrymen is scorned by busy and insensitive doctors.

There is pessimism too in Flowers for Algernon, a touching book, and one with understandable appeal to adolescents and adults alike. The world that Charley the moron leaves is uncaring and often cruel, the one he reaches with his brilliant intellect is also uncaring. His nightmare perception of the life to which he will soon return, the life of the mentally retarded, shunted off to the sidings of society, is closer to social protest than to science

fiction, which is the publisher's classification.

On the whole there are few light moments on the Core List, and the books of pure adventure and social criticism are such that it is hard to know where one category begins and the other ends. Collectively, the books suggest that man is bad and while social conditions of poverty appear to aggravate and set the stage for crime, violence exists at all levels of society. Crime is seen to pay and not to pay; worse, it appears to be inevitable and not always distressing. There are few "inner-directed" moments, and few powerful characters. One wonders where the contemporary Dickens is.

Few people would agree that children should be shielded from the evil in the world. But the proportion of the evil and the particular form it takes are important. A preponderance of violence at the expense of goodness and courage will lead to an anxious, and not a happy imaginative life. Perhaps this is why some adults turn in the end to fantasy in search of "ancient truths."

Those books on the Core List which are about love reflect the dual attitudes of romance and cynicism in society. Both these attitudes are present-day versions of familiar themes which link us to our literary past. Erich Segal's Love Story, for example, is a "romance" with roots going back to the eleventh century tradition of courtly love, given form and impetus by the troubadours of Provence. Our modern

hero has a few feats to perform to win his lady's love. He suffers less acutely, but shows some physical distress symptoms after falling in love, and a certain civilising influence appears in his life thereafter. The promiscuity of the air-hostesses in Coffee, Tea or Me proclaiming a career-girl independence is not in itself new, although freedom from the fear of pregnancy most certainly is.

The young readers in the junior high school who look at the behaviour and relationship of men and women find an affirmation of romantic love ending in marriage. They also find an emphasis on a glamorized promiscuity which suggests that the same initiatives can be taken by women as by men. Seldom, as in Summer of '42, is a deep attachment linked to the physical acts of love outside the marriage framework.

The romance is still popular, and Erich Segal's Love Story proclaims this fact. Although there is no evidence for us to believe that this book was intended specifically for teenagers with indifferent reading habits, it was the most popular of all the books in the junior high school. Written in simple prose, in 128 pages, and using a limited vocabulary, Love Story comes very close to epitomising the "bad" teenage novel. Because it was written by an English professor at Yale University, and became the national number one best seller for over nine months, the book, or novelette, is worth a closer examination.

The story revolves around an Ivy League university student alienated from his parents by virtue of his father's wealth and total inability to understand the needs of the livelier and "more honest" younger generation. The hero, a promising edition of well-educated American youth, keeps some fundamental all-American attitudes alive: he tends to belittle "book larnin'" like his ancestor Natty Bumppo, but is really enthusiastic about ice-hockey. The heroine is sufficiently liberated from her Italian background to be attending university, and we understand that she is a talented musician. Jenny's studies are abandoned mid-stream, however, when she and the hero decide to marry. Again, in traditional American style, Jenny abandons her own career, as she sets to work to put her young husband through his final year at university. After depicting the courtship and marriage Erich Segal prevents an ending which might have read "so they lived boringly ever after." He allows Jenny to die.

One returns again to the question of why an English professor should write such a trite novelette and, having set aside the simple explanation of making money, some possibilities remain. Perhaps he was piecing together a modern-dress romance which all Americans could read and with ingredients which all Americans should understand. On the other hand, the book may be a satire on the American way of life, or support for the status of women, suggesting that a young wife should develop and explore her potential talents or

she will be doomed after marriage to a life which is a non-life. Another possibility is that Erich Segal was poking fun at an educated but surprisingly inarticulate youth whose flow of language is often halting and laden with catch-all slang. Read by thousands, watched as movie by hundreds of thousands more, hailed as a triumph and a bridge between the generations, Love Story may well become the subject in years to come of learned papers discussing the cultural mean of American society.

For liberated women with careers which have not been nipped in the bud, the air hostesses of Coffee, Tea or Me and Fly Girls are remarkably obsessed with men, and their gossipy affairs suggest the "glamorous" but unreal world of the glossy magazine. Furthermore, travel is linked to hotel bedrooms rather than to foreign cities, and "culture variables" are described in terms of sexual behaviour. For independent career girls who supposedly travel widely, they pale beside that fourteenth century artesian, the lusty Wife of Bath who "hadde been" three times to Jerusalem, "At Rome . . . and at Bologne, In Galice at Seinte Jame, and at Coloigne." She sold her cloth and chose her lovers and husbands at least with spirit and independence.

Surprisingly, for an age when "realism" is equated with divorce and separation, the books on the Core List tend to lead to conventional marriage; yet marriage does not lead to happiness in most of these books. A look at the lives of



the women in the Core List and more particularly at the books on 'love' in grade ten, shows a greater proportion of unhappy, than satisfying lives. The Mafia women lead a strange shadowy existence and pray for, rather than join, the lives of their men; the hero of Airport has a broken marriage and children he scarcely knows; Danny Fisher's unfortunate wife is deprived of baby and husband; and the young girls who reach puberty in Francie's black ghetto awaken to the dismal realisation that they have a choice between poverty and prostitution. Valley of the Dolls is a saga of materialism, drugs, disappointment in love and crumbling marriage while another best-seller, The Sensuous Woman, heads a group of books written in chatty, confidential style on how to become more sexually successful. But because of its over-simplification and superficiality, this latter book is a hoax and, in spite of the author's firm rejection of such a comparison, bears an unmistakable likeness to the exhortations of cosmetic salesmen.

As so many of these books are current best-sellers, and therefore subject to the whim of fashion, the validity of their long-term influence must be considered carefully. In order to do so, one must assess the other media which form part of the young person's life. Particularly for occasional readers, who form the majority of our adolescents, the influence of the best-sellers and their movies will be mitigated or reinforced by what is surely the single most powerful medium in the child's life, television.

### CHAPTER III

#### TELEVISION AND MAGAZINE FAVOURITES IN THE JUNIOR HIGH SCHOOLS

The popular reading of the Core List suggests some of the influence shaping the attitudes and the imaginative world of young Canadians. The strength of these influences depends on the amount and breadth of alternate reading that takes place, and on the influence of the other media in the young person's life. Television is influential, and to a lesser extent magazines may be as well, because the majority of our students are at best, spasmodic readers.

In a recent newspaper article entitled Is Television Stealing Our Reading Time?<sup>42</sup> the interrelation of these two media is assumed. There is also a suggestion that one may be flourishing at the expense of the other. The article points out that almost 30 percent of Canadians aged fourteen and over spend no time reading, and that 14.2 percent, i.e. between one and two Canadians out of every ten aged fourteen and over, spend more than 30 hours each week watching television.<sup>43</sup> This amount of viewing is certainly an

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<sup>42</sup>Jack Clarke, Vancouver Province, Jan. 26, 1973.

<sup>43</sup>Figures are taken from the national Leisure Time Survey which can be seen in detail in Appendix A, pp. 139-40.

addiction -- an opiate which holds and shapes the mind. Of even greater concern is the overall amount of time that students between the ages of fourteen and sixteen spend watching television compared to the amount of time spent in the classroom. The normal school week of 23.75 classroom hours, when prorated on a 52 week year, becomes 18 hours each week. Against this amount of time in the classroom, 76 percent of fourteen year olds watch between 8 - 30+ hours of television each week.<sup>44</sup> The following table shows a selected comparison of the number of hours spent in the classroom compared to the number of hours spent watching television.

	<u>Age</u>	<u>Classroom hours prorated on a 52 week year</u>	<u>Percentage of population</u>	<u>Hours spent watching television</u>
1)	14	18	17.8	30+
	15-16	18	15.5	30+
2)	14	18	27.4	15-29
	15-16	18	25.5	15-29
3)	14	18	4.9	1-3
	15-16	18	7.2	1-3

In relation to the number of hours spent in the classroom, television accounts for a formidable amount of time for many young people in the junior high school years. A decline in

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<sup>44</sup>This figure and those in the following table are taken from the Leisure Time Survey, Appendix A, pp. 139-40.

viewing takes place among the fifteen and sixteen year olds, but there is no evidence of a comparable increase in recreational reading.

The influence of television with its potential for both good and harm is difficult to estimate and its impact is as varied as the children who watch it. Television does not in itself prevent the young from reading, and many television plays and serials have stimulated the reading of a particular book or books. Get Smart, popular on the list of humorous books in the junior high school, is most likely to be read as a result of enjoying the program of the same name. What television does do very effectively is remove much of the incentive for reading, for there is little fear of boredom when adventure, fantasy and information can be had at the flick of a switch.

In this study, the concern is not so much with the amount of time spent viewing in relation to reading, as with the influence of the programs themselves as they shape the imaginative world of students, reinforcing, complementing and widening the experiences which come from books.

#### Favourite Television Programs and Magazines

The junior high school students were asked for their favourite magazine and television programs. The following list represents the favourite magazines of grades eight, nine and ten, in order of preference.

<u>Magazine</u>	<u>No. of times mentioned</u>
Seventeen	119
Sports Illustrated	89
Playboy	77
Mad	77
Time	48
National Geographic	47
Reader's Digest	41 <sup>45</sup>

Television Favourites in Order of Preference for All Three Grades

<u>Author's Classification</u>	<u>Titles</u>	<u>No. of times mentioned</u>
Family Serial, light satire	All in the Family	262
Adventure, Horror Romance	Movies in general Night Gallery in particular	181
Adventure-Crime in Western Setting	Alias Smith and Jones	90
Comedy: Variety Show	Sonny and Cher	59
Sports	Hockey Night in Canada, and all hockey programs	58
Adventure, Human problems in U.S. City	Emergency	47

<sup>45</sup> Longer lists for each grade are to be found in Appendix B, pp. 184-6.

<u>Author's Classification</u>	<u>Titles</u>	<u>No. of times mentioned</u>
Comedy-detective	Get Smart	41
} Adventure, Human problems in hospital setting	Medical Center	38
	The Persuaders	35
Adventure/Crime in British setting		
Adventure/Crime	Mod Squad	32
Adventure/Crime	Adam 12	28
Adventure/Super-natural	Sixth Sense	27
Adventure/Crime	Mannix	24
Adventure/Crime	Hawaii 5-0	24
Adventure/Crime	Cannon (grade 8 and 9 only)	22
Family Serial	The Partridge Family (grade 8 and 9 only)	22 46

The students were also asked to name their second and third choices of television programs. These second and third choices produced a list which varied little from the first favourites, because the selection which most students made were permutations of this first list. Typically, a student whose first favourite was All in the Family, chose

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<sup>46</sup>The favourite programs for the individual grades are to be found in Appendix B, pp. 181-3.

detective serials for second and third choice. This patterning of favourite programs supports previous studies which have already noted the apparent paradox that the greater the number of television channels the narrower becomes the child's taste.<sup>47</sup> Because he can switch from channel to channel to select his favourite type of program, he is seldom in a position where he has to watch a program which has no initial appeal. In Vancouver most children have access to between five and eight different channels, and the narrow range of favourite programs reflects this inverse relationship.

The natural inclination to want more of what we already like is actively encouraged by program producers. Because of television's commercial base, the prime consideration of many program planners is to hold the attention of as large an audience as possible. Their motive is to entertain in order to promote the goods they wish to sell. Having gauged the level of public taste, or what they believe to be public taste, the producers give the public more of what has already proven successful. This is parallel to the situation in many of the English literature classes. In the experience of many students, one contemporary novel leads to the selection of another and this pattern may well be repeated for many years with successive teachers. In the same way, certain classroom "approaches" and methods of teaching which are proven successful will be repeated by different teachers, but to the same students, over a period

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<sup>47</sup>Hilde Himmelweit, A. W. Oppenheim and Pamela Vince, Television and the Child, London: Nuffield Foundation, 1958, pp. 14-15.

of years. In both cases there is much repetition with only a slight variation in experience and little development. In television programming, Mod Squad is only a variation of Mannix, Adam 12, Cannon and The Persuaders. As each new serial is produced, some new gimmick, like a new star, or an increase of tension, must be found to keep the interest of those many thousands of potential consumers. This point is also illustrated by the "\$64.00 Question" which eventually became the "\$64000 Challenge". Program proliferation, producing what historian J. Arthur Schlesinger, Jr. describes as "the downward spiral of competitive debasement"<sup>48</sup> provides an ample range of choice within one genre for the enthusiastic knob-turner.

There is another important factor in the consideration of television as it affects the imaginative world. A Nuffield investigation found that "...taste in one medium is linked, not only to taste in other media, but to the child's interests generally."<sup>49</sup> The following student questionnaire shows a rather specialised and therefore atypical interest in war, but it does illustrate very clearly how one interest can emerge in a variety of media:

Book I am Reading: Bastong the Road Block

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<sup>48</sup> J. Arthur Schlesinger, Jr., "Notes on a National Cultural Policy," Daedalus, Spring 1960, Vol. 89, No. 2, pp. 394-5.

<sup>49</sup> Himmelweit, op. cit., p. 37.



Two Books I have recently enjoyed: The Art of War.  
Chris Lee.

Favourite Book Character: General von Manstein,  
Rommel

Funniest Book: Catch 22

Favourite Magazine: Strategy and Tactics

Favourite television program: All in the Family  
Hawaii 5-0

Favourite television character: Archie Bunker (he is  
the true American)

Recommended Canadian Book: Canada at War.

It takes no great leap of the imagination to believe that Hockey Night in Canada followers will read Sports Illustrated magazine, and the sort of satire enjoyed in Mad magazine will also be relished in All in the Family and M.A.S.H. Because the same interests can be reinforced through books, magazines and television, access to a multiplicity of media does not in itself widen experience. Where there are no strong interests already present, the television, with its ready availability and vivid immediacy, has an enormous advantage over all other media.

The two major categories of reading which emerged from the Core List were the adventure books concerned with crime and social inequities in urban America, and those concerned with love and sexuality. With both themes, some stories centered around a maturing adolescent; but in the main, the books were written about and for adults. The

growing demand for realism in children's and teenage literature appeared to be a reflection of the cares and problems of the adult society expressed in the adult best-sellers.

When the favourite books and the favourite television programs are juxtaposed, we can examine the relationship between media on a relatively large scale. We can also observe that in the absence of any guiding or controlling influence, the "changing channel" principle which limits experience, is true for books as well as television. In other words, access to a wide range of books does not always produce a wide range of reading.

The following table compares those Core List books concerned with crime and violence in urban America and the television programs with a similar theme and setting:

<u>Television Favourites</u>	<u>Book Favourites</u>
Alias Smith and Jones	The Godfather
Adam 12	The Outsiders
Mannix	Black Like Me
Hawaii 5-0	The Cross and the Switchblade
Cannon	Daddy Was a Number Runner
Night Gallery	A Stone for Danny Fisher

All these dramatic serials, and most of the movies in Night Gallery, take place in the United States. The first

strong link between the books, the television programs and the magazines, therefore, is that they are American. The location in the screen versions of crime and detection tend to vary in order to provide some individual distinction; therefore Hawaii 5-0 is filmed in Hawaii, and Cannon exploits the Californian countryside as well as the city streets. But the dominant setting for these dramas, and this is true for Emergency and Medical Center as well, is the large American city, usually Los Angeles or New York. The street fights, the racism, and the drug addicts filling the pages of so many of the best-sellers on the Core List are given a vivid "reality" by the television dramas. Furthermore, these serials last for months, and long after the book has been put down this "living" world continues to exist. Most children from the age of ten prefer to watch adult programs, and at least half the children of this age sampled in the Nuffield research watched programs designed for adults.<sup>50</sup> This means that as one serial gives way to another of similar kind, the continuity of detective drama stretches from months to years: six years, in fact, between grades five and ten, and the setting becomes such a familiar part of the imagination that it takes on a reality of its own.

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<sup>50</sup> Himmelweit, op. cit., p. 13.

Where the setting is organized for crime and detection, violence will be part of the story. In a recent study,<sup>51</sup> Blatt found little increase in descriptive violence in children's books in the 1960s, but noted the very great amount of violence displayed in television programs. During a monitoring study involving eight television shows in 1961, 287 acts of violence out of 327 "...were not logically grounded or supported by the plot."<sup>52</sup> The observing team concluded that the violence was often used for sensationalism and as a means of solving conflict. In 1967 the United States National Commission on the Cause and Prevention of Violence found that approximately eight out of every ten programs on television contained some violence.<sup>53</sup> With an average 6.7 acts of violence occurring per hour, and allowing a "conservative" estimate of three minutes for each violent episode to take place, Blatt argues that twenty minutes out of every viewing hour is concerned with some form of violence.

There has been much discussion since the arrival of television, now more than two decades ago, on the reaction of children to displays of violence. The Nuffield investigators

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<sup>51</sup>G. Blatt, Violence in Children's Literature, Doctoral Thesis submitted to Michigan State University, College of Education, 1972.

<sup>52</sup>Ibid., p. 25.

<sup>53</sup>Ibid., pp. 142-3.

and Schramm's Stanford team<sup>54</sup> agreed that different forms of violence have very different effects, and at different stages of a child's life. Nevertheless, both these major studies and recent research have suggested that watching violence increases rather than sublimates aggressive feelings.

However, prolonged and frequent exposure to states of anxiety may be just as damaging to the child as witnessing violence. Erik Erikson contrasts anxieties which are "diffuse states of tension"<sup>55</sup> with fear which can be located and faced. Rational man, writes Erikson, must be aware of fear without giving way to anxiety, and at the same time train fear in the face of anxiety to "remain an accurate measure and warning of that which man must fear."<sup>56</sup>

In childhood, fear and anxiety are often indistinguishable and the adults in the child's life must help him to distinguish, face, and overcome both fear and anxiety. With television, it is often difficult for the adult to recognise what is fearful for the child and what causes him anxiety.

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<sup>54</sup>Wilbur Schramm, Jack Lyle and Edwin Parker, Television in the Lives of Our Children, California, Stanford University Press, 1961.

<sup>55</sup>Erik Erikson, Childhood and Society, New York, W. W. Norton, 2d ed. 1963, pp. 406-7.

<sup>56</sup>Ibid., p. 407.

Over a long period of time, television subjects the child to prolonged, and often remorseless tension in plays, films and serials. From one point of view this is natural and inevitable for tension is the very essence of drama. Yet sensationalism for its own sake, and the sacrifice of artistic integrity to commercial ends are characteristics of this medium. Further to this the disproportionate amount of time spent in front of television may not only induce many hours of anxiety, but often provides young people with an ill-balanced view of the adult world.

Significantly, increased anxiety about adult life was discerned among young people with television by the Nuffield research team.<sup>57</sup> They found this anxiety to be greatest among adolescent girls, and connected it to the high proportion of films and plays on television which center around family and marital stress. "Emotionally responsive, [adolescent girls] selected from television whatever reinforced their feelings of insecurity."<sup>58</sup> Remembering the unhappy fate of so many of the women in the 'Core List' of reading favourites, this ill-balanced view of the grown-up world becomes more significant. Where the home fails to provide a happy model and the student reads very little, the

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<sup>57</sup>This study took place in Britain in the late 1950s when it was still possible to find communities without television as "controls."

<sup>58</sup>Himmelweit, op. cit., p. 251.

combined effects of the mass media may provide the adolescent with a view of life which is far from reassuring. One must stress again that it is the repetition of similar themes over a prolonged period of a child's life rather than individual programs, which may change attitudes and shape interests.<sup>59</sup>

Beside the dominant category of adventure, the second most popular subject matter on the Core List was love. Traditional romance co-existed with the suggestion of glamorous promiscuity among the sexually emancipated career girls. Television and the most popular magazines support both these traditions.

Romance built around the event of "falling in love" is a strong part of the imaginative weave in all popular fiction, and forms a large ingredient in the "movies" which are very popular among the students. The assumptions which are part of this tradition appear in the adventure-detective serials, the family serials, the comedy shows, and even the hospital serials, which tend to dwell more on emotional than on physical crises.

While Time, National Geographic and Reader's Digest inform the students with moderate accuracy about the world they live in, the most popular girls' magazine in the junior

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<sup>59</sup> Himmelweit, op. cit., p. 37.

high school is concerned with the details of appearance. "I like Seventeen" wrote one student, "because it tells me what clothes I should wear." Seventeen associates fashions and success with popularity and romance, and in this respect Sixteen and Seventeen link their readers to the larger world of advertising.

The advertising business, which pervades our lives to an extent that is difficult to estimate, is the binding link between the cheerful promiscuity of Coffee, Tea or Me and the very popular magazine Playboy.

Coffee, Tea or Me suggests that sex which need not be confused with love goes quite naturally with glamour and success. This attitude is familiar because it faithfully reflects so much of the advertising world. Sexual attraction, material wealth and success are linked in endless permutations by business firms who have a vested interest in this association of ideas. Moreover, advertising which has been raised to a "science" in this century is allowed to dominate our society in a remarkable way. Television commercials help to shape attitudes by the sheer force of repetition as well as by their content and manner of presentation. Not only this, they continuously and outrageously destroy the concentration of audiences and the continuity of programs.<sup>60</sup>

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<sup>60</sup>C.B.C. has fewer commercial interruptions than other channels, but the students' most popular programs are drawn from U. S. stations.



Although impossible to make firm connections in this regard, remember that difficulty in concentrating was often given by the senior secondary students as a reason for not reading.

Most young people very quickly realise that shampoo does not in itself alter the colour and texture of hair, and they are not fooled by commercials. Yet the endless repetition of short scenes which link success and happiness to glamour and beauty, plays with all the power of money and marketing research upon the wish-fulfilment and fantasies of young hearts. Furthermore, the familiar implications which link sex to the purchase of anything from sports cars to after-shave are the same material values which relate Coffee, Tea or Me to Playboy.

The endless suggestions of the sexual promise of the glossy magazine and the whole advertising world is more than a harmless selling technique to Theodore Roszak. In The Makings of a Counter Culture Roszak describes Playboy sexuality as part of the "new authoritarianism" of the technocratic society. To liberate sex really would be dangerous in a controlled society, but sexual repression would appear too close to the old Puritanism. The opiate then is the appearance of a permissive attitude and the suggestion of sex for all. Beneath this appearance Roszak suggests that sex is in fact linked to material success. "Real sex, we are led to believe, is something that goes

with the best scotch, twenty-seven dollar sunglasses, and platinum-tipped shoelaces."<sup>61</sup> Playboy magazine, The Sensuous Woman, Coffee, Tea or Me and the tremendous power of advertising disconnect love from sex.

... Playboy sexuality is [according to Roszak] ideally, casual, frolicsome, and vastly promiscuous. It is the anonymous sex of the harem. It creates no binding loyalties, no personal attachments, no distractions from one's primary responsibilities . . . there is no home, no family, no romance that divides the heart painfully.<sup>62</sup>

We may refuse to be alarmed by Roszak's vision of Playboy sexuality and prefer to dwell upon the growing honesty of contemporary society, which has replaced ignorance with sex education in schools and dissociated sex from the Puritan's manacle of guilt. Nevertheless, there are some important components of love which, if not missing, make little impact in the students' imaginative world that has been examined.

J. A. Hadfield, one time lecturer in psychopathology in London University, lists the emotions which cluster around the object of love: "tenderness, sex, admiration, respect, pride, devotion, friendship, aggressiveness, submission, protectiveness and loyalty."<sup>63</sup> While all these emotions

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<sup>61</sup>Theodore Roszak, The Making of a Counter Culture, New York, Doubleday & Co., 1969, p. 15.

<sup>62</sup>Ibid., p. 17.

<sup>63</sup>J.A. Hadfield, Childhood and Adolescence, Harmondsworth, Penguin Books Ltd., 1970, 1st ed. 1962, p. 200.

do appear in television programs, for it would be difficult to provide drama without them, their impact is minimised through program repetition, and the endlessly obtrusive commercial.

The two family serials in the television favourites do link us to Roszak's "divided heart" although tenuously, and they illustrate the co-existence of a mocking realism and a traditional romance. Their relative places on the list of favourites is an indication of the temper of the times. The enormous popularity of the "tell it how it is" All in the Family is connected with the humour built into the program, but there is also a conviction that the Bunkers are "real." The Partridge Family, intended to be a light-hearted mixture of humour and sentiment, is on the bottom of the list of favourites, and not even in the running for grade ten, who no doubt prefer to watch a grown-up family. Edith Bunker, bumbling, plain and strapped to the kitchen sink, is clearly more recognisable than the beautiful Mrs. Partridge, mother of three and herself a talented musician. Archie, the hero of the Bunker family, is really an anti-hero; bigoted, and mean-minded, he holds up to merciless scrutiny the pettiness and prejudice of Mr. Everyman. On the other hand, Mrs. Partridge lives a basically good life and creates a capably managing and loving image, as opposed to the mismanaging, and ineffective Edith Bunker. Mrs. Partridge, however, is less credible, and less popular. The humorous cynicism of

Archie Bunker meets the demands of a young audience which feels or has been taught to feel that "reality" is man at his least attractive. For All in the Family is really the popularised television version of the realistic drama which first appeared on the stage after World War II. Beginning with Tennessee Williams' A Streetcar Named Desire, which first appeared in 1947, and John Osborne's Look Back in Anger, these and other dramatists voiced a particular realism which was deeply pessimistic. Sometimes this pessimism reached the level of neurosis as the 1950s produced the "kitchen sink" dramas. The "Theatre of the Absurd" with dramatists such as Albee and Pinter is a development of this realistic drama, and is related, albeit distantly, to All in the Family.

Although this enquiry did not attempt to examine the students' favourite movies, a glance at the newspaper photograph (p. 78) will make some obvious connections between film, television, book and magazine. The illustration on the following page shows the films playing during the weeks of the junior high school survey. Five of the films are on students' book favourites, while three of the films, Love Story, The Godfather and Summer of '42, are actually on the Core List.

Partly because the realism of so much of the fiction is concerned with one aspect of life only, and partly through the reinforcing and often narrowing influence of television, advertising and movie, the imaginative world revealed through the students' selection of entertainment is overly tense and

# MUTINY ON THE BUSES



GENERAL

**Vogue**  
918 GRANVILLE  
685-5434

SHOW TIMES  
12.30, 2.40, 4.45,  
6.55, 9.05

**BEST-SELLER BECOMES  
MOVIE SPY-THRILLER!**

SHOW TIMES: 12:00, 1:55, 3:50,  
5:45, 7:40, 9:35

**Udon**  
881 GRANVILLE  
682-7468

# THE SALZBURG CONNECTION



GENERAL

WOODY ALLEN'S



**Golden**  
851 GRANVILLE  
685-6828

SHOW TIMES: 12:20,  
2:15, 4:05, 6:00, 8:00,  
9:50

WARNING: Very frank sex comedy, coarse language  
and swearing. R. W. McDONALD, B.C. DIR.

NEED YOURSELF AN INTELLECTUALLY CHALLENGING STORY IN YOUR OWN COUNTRY?  
HEAD TIGHT TIGHT GET TO A-THRESH PLAYERS AND BACK TO THE SHOW-BIZ WORLD OF J.A.

**Varsity**  
224-3730  
4375 W. 10th

Occasional coarse  
language and swearing

**SLAUGHTERHOUSE FIVE**  
7.30, 9.30

R. W. McDONALD, B.C. DIRECTOR

# WINNER OF 3 ACADEMY AWARDS

GENERAL

TICKETS ON SALE AT BOX OFFICE  
AT OCEAN THEATRE, 881 GRANVILLE ST.  
FOR PHONE RESERVATIONS CALL 688-2308  
MONDAY THRU SATURDAY 11:30-7:30  
TICKETS FOR TONIGHT'S PERFORMANCE  
AVAILABLE AT PARK THEATRE FROM  
ONE HOUR BEFORE SHOW STARTS  
EVENING PERFORMANCES MON THRU FRI. 8  
SATURDAY 8:30pm  
SUNDAY 8:00, ADMISSION \$3.50



**Park**  
CAMBIE AT 18th  
878-2747

MATINEES WED 2PM  
SAT. 1:30PM \$2.50  
SUN. 2PM  
ADMISSION \$3.50

MATINEES ONLY GOLDEN AGE \$1.50 CHILDREN UNDER 14 \$1.50

GOLDIE HAWN

# BUTTERFLIES ARE FREE

GENERAL

**NEWCASTLE**  
323-6th St.  
522-7624

**WESTMIN**  
922-6277

SHOW TIMES: 7.30, 9.30

# SKYJACKED. CAREY TREATMENT

SECOND FEATURE

**TRASEN**  
FRASER AT 47th  
327-1837

SHOW TIMES: CAREY: 7.30 SKYJACKED: 9.30

MATURE

LOUIS MALLE'S

**Donner**  
224-7252  
DUNBAR AT 30th

# "MURMUR OF THE HEART" (LE SOUFFLE AU COEUR)

ENGLISH SUBTITLES

SHOWTIMES 7.30, 9.30

# JIM BROWN SLAUGHTER

ORPHEUM

685-8820  
12.00, 1.45, 3.45, 5.40, 7.40, 9.40

NO ADULTS UNDER 18  
PERMITTED WITHOUT  
"WARNING — Brutality & Coarse  
Language" R. W. McDONALD,  
B.C. DIRECTOR

# BERBA STREISAND RYAN O'NEAL

"WHAT'S  
UP  
DOC?"



CAPITOL 11th WEEK

683-2634  
12.00, 2.00, 4.00, 6.00, 8.00, 10.00  
LAST COMPLETE SHOW 9.35

GENERAL ENTERTAINMENT  
"I can't honestly  
remember the last time  
I laughed so hard at a movie."  
—Michael Walsh, VAN. PROVINCE

# JANE FONDA / DONALD SUTHERLAND

"PROVOCATIVE" — Playboy  
"Hilarious" — N.Y. Times

# F.T.A.

(F.T.A. DOESN'T MEAN "FOR THE ARMY")

FINE ARTS  
DINEMA  
1117 W. GEORGIA 685-7821

EVENINGS 7.20, 9.15

MATURE ENTERTAINMENT

"WARNING — Frequent coarse language"  
R. W. McDONALD, B.C. DIRECTOR

# CABARET

EVENINGS 7.20, 9.30  
MATURE ENTERTAINMENT

LOUGHEED MALL  
CINEMA 3  
937-3461 FREE PARKING

TOGETHER...  
For the last time

PAINT  
YOUR  
WAGON

LOVE  
STORY

STANLEY 733-7622  
GRANVILLE AT 12th AVE.

EVENINGS ONE COMPLETE SHOW 7.00  
HURRY! ENDING SOON!  
MATURE ENTERTAINMENT

"WARNING — Frequent swearing & coarse  
language" R. W. McDONALD, B.C. DIRECTOR

# THE FANTASMA

NO ADULTS UNDER 18  
PERMITTED WITHOUT  
"WARNING — Fictitious story of a best seller  
contains brutality & offensive language"  
R. W. McDONALD, B.C. DIRECTOR

DOWNTOWN

965 GRANVILLE 685-6725  
SUN. THRU THURS. 2.00, 5.15, 8.30  
FRI. & SAT. 12.30, 3.30, 7.00, 10.15  
LOUGHEED MALL  
CINEMA 1

937-3461 FREE PARKING  
EVENINGS ONCE ONLY 8.00  
FREE LIST & GOLDEN AGE CARDS  
SUSPENDED

STANLEY MURDRICK'S

# CLOCKWORK ORANGE

NO ADULTS UNDER 18  
PERMITTED WITHOUT  
"WARNING — Brutality & Rape some  
Nudity & Sex" R. W. McDONALD, B.C. DIRECTOR

ENDING SOON  
FREE LIST & GOLDEN AGE CARDS  
SUSPENDED

DENMAN PLACE

1737 CONROX STREET 683-4647  
EVENINGS 7.00, 9.30

ACADEMY  
AWARD  
WINNER  
SUMMER  
OF '42



RIDGE ARBUTUS AT 16th AVE.  
738-6311 FREE PARKING  
EVENINGS 7.30, 9.30

MATURE ENTERTAINMENT

"WARNING — A lot of swearing"  
R. W. McDONALD, B.C. DIRECTOR

"FULL OF LAUGHS!"

—Ann Coarano, N.Y. Daily News

WOODY ALLEN

St. BAY

DENMAN & BARCLAY 685-9822  
EVENINGS 7.30, 9.25

depressing. This is especially true in the lives of the women.

The influence of the United States is unchallenged in the popular media, and many students added a comment after their television choice of All in the Family to the effect that "that is what Americans are really like." The tacit assumption in such remarks is that Canadians are not like that. With so much United States influence in the mass media, the question that must be asked is "how do Canadian adolescents view themselves and their own society?" In order to find out what literature, popular or otherwise, represents some part of a Canadian scene for adolescents in Vancouver, the junior high school students in the survey were questioned on this subject, and their English teachers were asked for their views on teaching Canadian literature in school.

## CHAPTER IV

### CANADIAN SELF-IMAGE IN THE JUNIOR HIGH SCHOOL

A University Professor made the ironical statement that American children are taught in school what Americans think, English children learn what Englishmen think, and Canadian children are taught what Americans and Englishmen think. The inference is that Canadians know nothing about themselves, and the schools are in part responsible.

The junior high school questionnaire asked students to provide two titles, with authors if possible, of books which might tell an English-speaking student from abroad something about Canada. The results given below represent the only suggestions made by 420 grade ten students. The titles are reproduced as they were originally given in the survey. The only classification made is a separation of school history and geography texts from the fiction and the ~~light~~ non-fiction. Authors' names with no titles, poets, and magazines are also listed separately.<sup>64</sup>

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<sup>64</sup>Grade eight and nine Canadian titles can be found in Appendix B, pp. 188-195.

## GRADE TEN, QUESTION 13

All titles are reproduced as they were given in the survey.

School Texts

<u>Title</u>	<u>No. of times mentioned</u>
Canada	8
Canadian History	6
Canada a Nation Developing	4
Canada 1867-1967	2
B. C. History	1
B. C. In Abundance	1
Canada and the Canadians	1
Canada at War	1
Canada From Coast to Coast	1
Canada Land of Eagles - Readers Digest	1
Canada Our Native Land	1
Canada, this Land, these People	1
Canada's Five Centuries	1
Canada's Provincial Park	1
Canadian Frontier	1
Canadian Hinterland	1
Canadian Industry	1
Canadian West	1
Champlain	1



<u>Title</u>	<u>No. of times mentioned</u>
Consumer Reports	1
Fishes of the Pacific Coast of Canada	1
Regional Geography of Canada	1
Regional Geography of North America	1
This is Haida	1
Vancouver's Voyage	1
Young People's Travelling Guide to Canada	1

Fiction and Light Non-Fiction

<u>Title</u>	<u>No. of times mentioned</u>
Never Cry Wolf: F. Mowat	8
The Last Spike: Pierre Berton	4
Grain: R. Stead	3
Boat Who Wouldn't Float: F. Mowat	2
Mrs. Mike	2
Scrubs on Skates	2
Three Against the Wilderness	2
Vancouver: Eric Nicol	2
White and the Gold, The	2
Airport:	1
Battle for the Rock:	1
Big Farm Country:	1

<u>Title</u>	<u>No. of times mentioned</u>
Boy at Leaf's Camp, The:	1
Call of the Wild: J. London	1
Confessions of a Toe-hanger: C. Harris	1
Face Off: Scott Young	1
Fly Girls:	1
Gone With the Wind:	1
Hungry Hills: A Diger	1
In High Places: A. Hailey	1
I've Got to Be Me:	1
Jalna Series	1
Lost in the Barrens: F. Mowat (retitled for paperback, <u>Two Against the North</u> )	1
My Uncle Jo:	1
National Dream: P. Berton	1
Owls in the Family: F. Mowat	1
People of the Deer: F. Mowat	1
Red Lights Across the Prairie:	1
Story of the Stanley Cup:	1
Treason At Work:	1
Two Against the North: F. Mowat (originally, <u>Lost in the Barrens</u> )	1
Weird and Tragic Shores:	1
Whale People:	1

Authors' Names Only

P. Berton

M. de la Roche

D. Dickie

J. London

F. Mowat

E. Nicol

E. Patterson

Poets

E. Birney

Robert Frost

Magazines

Wildlife in Canada

Types of Books, no titles

Books About the North

Eskimo Books

Indian Arts

Short Stories about Canada

Junior high school students in responding to the questionnaire provided a blend of social studies text books, some fiction and light non-fiction, and a few authors' names with no titles. To say that the students' selection of books was limited would be an understatement, and approximately

75 percent of all the students in the junior high school survey left this question unanswered. By contrast, the minority of students who did attempt to answer suggested by their titles a rugged determination not to be beaten by the question, rather than an educated background in Canadian literature. In fact this question revealed great ignorance of Canadian studies. To illustrate, 420 grade ten students provided 28 school-type textbooks, many inaccurate, 34 novels and light non-fiction some of which were American; seven authors with no titles attached; and two poets, only one of whom was Canadian. Grades eight and nine revealed the same ignorance of Canadian literature.

To find "representative" literature for any country is difficult, since a country means many things to its people. For a Professor of Canadian studies, the problem of a "representative" literature would be a question of choice. The difficulty which the students faced was not so much which books to select, as their inability to think of any Canadian writing at all.

Phrased in an open-ended way, the question sought a wide variety of interpretation. Among the few students who answered at all the range was great indeed, encompassing such disparate titles as Wildlife Magazine, and Robert Stead's Grain; a French-English Dictionary, and the poetry of Earle Birney. In grade nine, the selection includes

The Dog Who Wouldn't Be, Canadian Prime Ministers and The R. C. Motorist. Any attempt to analyse the students' replies to the "English-speaking foreign student" would be futile. It would be hard to deny, however, that Canadian students in the junior high school are almost totally unfamiliar with any national literature.

Of considerable interest is the fate of the two Canadian novels on the junior high school Curriculum Guide. Gabrielle Roy's Where Nests the Water Hen does not appear on any of the students' lists, suggesting this book is not taught in school. W. O. Mitchell's Who Has Seen the Wind appears once in grade eight, and twice in grade nine. It is possible that the grade ten student who suggested Gone With the Wind was in reality thinking of W. O. Mitchell's book.

One teacher commented in her questionnaire that grade nine girls in particular "love" Who Has Seen the Wind, but there is little evidence of this fact. This book did have a devotee in one of the grade eight teachers, who said that she would not like to teach it to her students in case they spoiled it for her.

Greater Vancouver students in the junior high school are not alone in their ignorance of Canadian literature. In 1968 the Ontario Institute for Studies in Education combined with the Governing Body of Trinity College School, Ontario,

to conduct a nationwide study of civic education in Canada. The findings are published in a slim but revealing volume entitled What Culture? What Heritage?<sup>65</sup> After observing 847 classrooms, many of them more than once, in cities across Canada and including Vancouver and North Vancouver, the national survey reported that "Far too many Canadian Studies teachers, often through no fault of their own, follow antiquated courses, adhering to a deadly dull routine that damages themselves, their students and their society."<sup>66</sup> The national history project found that while constitutional and military history are still being taught as the staple diet, "the influence of art, literature and ideas . . . are virtually ignored by our schools."<sup>67</sup> Over, 4,000 grade twelve students drawn from all over Canada were questioned and "88% . . . were unable to name 3 Canadian artists, 78% . . . were equally unsuccessful with the poets, and 81% with the prose writers."<sup>68</sup>

Our junior high school students in Greater Vancouver along with their fellow students in other parts of Canada, are sadly ignorant of the poets, writers and public figures

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<sup>65</sup>Hodgetts, A. B., What Culture? What Heritage? A study of civic education in Canada. Report of the National History Project, Ontario Institute for Studies in Education, Toronto, 1969. (hereafter referred to as What Culture? What Heritage?)

<sup>66</sup>Ibid., p. 20.

<sup>67</sup>Ibid., p. 20.

<sup>68</sup>Ibid., p. 74.

who have helped to give life, character and shape to this huge country. At best some of our students show some literary awareness of the wilderness, the land mass of the North, Canadian animals, and the existence of Eskimo and Indian poetry. A knowledge of French-Canadian literature is non-existent. Students in Vancouver know little if anything of their own or other Canadian poets, and one is reminded of Earle Birney's lines in his poem about Luis Lopez, the poet who was loved and honoured in Cartagegna: "him I envy I who am seldom read by my townsmen."

### The International Outlook

In a burst of enthusiasm Sheila Egoff concluded a speech to the Saskatchewan Teachers Federation Conference in April 1972:

One of the many great things we Canadians have is our open look at the rest of the world. This comes from the infiltration of books from other countries. Our library system is the richest in the world. In the United States 99% of the books in the libraries are American publications. Similarly in England 99% of the books in the libraries are British. In Canada our libraries contain the best of British, American, French and Australian. Our children may well be the most fortunate.<sup>69</sup>

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<sup>69</sup>Sheila Egoff, "Recent Canadian Books for Children," Focus on Canada, ed. A. Thacker and M. Pockock, Nov. 1970, No. 1, p. 6.

Very few people would deny the ideal of internationalism but an examination of a sample of Canadian students' reading shows that we are not even close to that ideal. It is one thing to have books from many countries available in the libraries, but it is another thing for students to read them. As part of this Greater Vancouver junior high school study, the students' holiday reading was closely watched in West Vancouver's public library. During the month of August, 1972, all the "young adults" between the ages of fourteen and sixteen were asked to list the books which they had read, upon returning them to the library. They were asked 1) for their age, but not their name; 2) to tick the title if they had enjoyed the book or comment upon it if they wished to, and 3) to mention any book they would like to read if they could get a copy of it.

The following two examples typify the range and the ready response of the students who used the library. The majority of the books did indeed have an international range, and some of the books like the example given below suggested highly specialised interests:

Age 15

Aviation Cadet

Physics

The Laws of Gravitation

Oceanography

The Mind Traders



Ocean Springboard

Edgar Allen Poe's, The Pit and the Pendulum

Would like to read: Quantum Mechanics, Applied  
Physiology.

A book dealing with spatial structure theories  
and their mathematical equivalents.

Also R. A. Heinlein's "Citizen of the Galaxy"

(Also a microfilm reader and microfilmed copies of  
magazine articles).

Age 14

C is for Cat

Nurse Todd's Strange Summer

The Middle Button

You're Somethino Else Charlie Brown

I enjoyed all of them!

The ready response of the young people using the  
library was encouraging, but the number of students who  
responded was disappointing. Given that August is the  
height of the holiday season and we might expect as many as  
half the school population to be away at one time, the holi-  
days nevertheless provide time from school for recreational  
reading. Of a junior high school population of 2,220, only  
33 students provided the library with the information sought.  
Every possible precaution was taken to catch the students of

the age in question, and for the few who were missed there would be some who returned more than once in the course of the month.<sup>70</sup>

The International holdings in district libraries may well encourage a wide range of reading for those who use them, but as John Rowe Townsend, writing about English children's literature, says, "The machinery in this country for producing children's books is excellent, efficient and in good working order. The machinery for introducing children to books is much inferior and works only for those who don't need it."<sup>71</sup>

Two months after Focus on Canada printed Egoff's article on the international Canadian libraries, an Ontario school librarian discussed the American bias in school library spending in a similar journal. She complained that 90 percent of the books purchased for schools were American, adding "We are training our students by default to think and act American."<sup>72</sup>

For many school librarians in British Columbia this

<sup>70</sup> Of the thirty-three young people, three were thirteen years old, twenty-one were fourteen, six were fifteen, three were sixteen years old.

<sup>71</sup> John Rowe Townsend, "English Children's Literature," in Only Connect ed. S. Egoff, G. T. Stubbs, and L. F. Ashley, Oxford University Press, 1969, p. 147.

<sup>72</sup> M. E. Burville, "Over-Americanization: A School Librarian's Dilemma." The Bookmark. ed. A. Thacker and M. Pockock, Vol. 13, No. 6, June 1972, p. 7.

statement would be untrue, but an examination of the books on the Greater Vancouver junior high school reading favourites reveals a very high proportion of American books. The Core List as we have seen was an American list with the exception of one Canadian and one English author. The following figures are an approximate guide to the wider recreational reading of students in the junior high school and are taken from question 3 of the questionnaire.

	<u>Canadian Authors</u>	<u>American Authors</u>	<u>Other Authors</u>
Grade 8	8%	74%	17%
Grade 9	9%	73%	16%
Grade 10	7%	75%	16%

Whether the school libraries are at fault, whether the district libraries do not compete successfully with the brighter paperbacks, or whether television has shaped the demand for American books, can only be conjecture. What one can say from the evidence is that very few of our "fortunate children" in Greater Vancouver possess the internationalism that is fostered through reading.

#### English Teachers' Reaction to Canadian Literature

Of a total sample of twenty-eight teachers, twenty-one felt that Canadian children should know something about the literature of their own country. While agreeing in principle, however, nine teachers felt that their students

were so poorly motivated to read, that teachers' main aim was to find any book, on any topic, from any country, likely to have some appeal. Fifteen of the teachers provided Canadian titles which they felt to be of interest to junior high school students, and the number of titles they supplied ranged from one and two, to fairly extensive lists of fifteen to twenty titles. Thirteen of the twenty-eight teachers provided no titles.

In response to the question which asked for recommended Canadian books for adult readers wishing to know something more about Canada, only eight replied. The following lists, therefore, represent the many ideas of a small proportion of the teachers rather than a few choices from the whole group.

Canadian Titles Suggested for Junior  
High School Students by teachers of  
English.

Titles are reproduced as they were originally given, and authors have been supplied where necessary.

<u>Title</u>	<u>Author</u>
Airport	Arthur Hailey (mentioned 1 time)
Apprenticeship of Duddy Kravitz, The	Mordecai Richler (5)
As For Me and My House	Sinclair Ross (1)
Barometer Rising	Hugh MacLennan (5)
Bird of Paradise	Margaret Laurence [sic] (1)
Boat Who Wouldn't Float, The	Farley Mowat (2)

<u>Title</u>	<u>Author</u>
Dance of the Happy Shade	Alice Munro (1)
Dog Who Wouldn't Be, The	Farley Mowat (3)
Edible Woman, The	Margaret Atwood (1)
Favorite Game, The	Leonard Cohen (1)
Grain	Robert Stead (1)
Hetty Dorval	Margaret Laurence [sic] (1)
I've Got to be Me	Derek Sanderson (1)
In High Places	Arthur Hailey (1)
Jalna (any of the series)	Mazo de la Roche (2)
Kite, The	W. O. Mitchell (1)
Last Spike, The	Pierre Berton (2)
Lonely Passion of Judith Hearne, The	Brian Moore (1)
Loved and the Lost, The	Morley Callaghan (1)
More Joy in Heaven	Morley Callaghan (1)
Mountain and the Valley, The	Ernest Buckler (1)
Never Cry Wolf	Farley Mowat (7)
Now Here's Max	Max Ferguson (1)
People of the Deer	Farley Mowat (5)
Rachel, Rachel	Margaret Laurence (1)
Road Past Altamont, The	Gabrielle Roy (1)
Stone Angel, The	Margaret Laurence (1)
Stories by Leacock	Stephen Leacock (1)

<u>Title</u>	<u>Author</u>
Storming the Mind	Robert Hunter (not a novel but a social commentary (2)
Street, The	Mordecai Richler (2)
Summer of the Black Sun	Bill T. O'Brien (1)
Sunshine Sketches	Stephen Leacock (1)
Swamp Angel	Ethel Wilson (1)
Two Solitudes	Hugh MacLennan(4)
Viking Grave, The	Farley Mowat (1)
Watch that Ends the Night, The	Hugh MacLennan (1)
Who Has Seen the Wind	W. O. Mitchell (5)
Windflower	Gabrielle Roy (1)

Canadian Reading Recommended by  
Teachers for Teachers' Own  
Interest.

Criticism Canadian Writing Today: [sic]  
Masks of Fiction, ed. A. J. M. Smith  
Masks of Poetry, ed. A. J. M. Smith  
New Canadian Writing, 1968 [sic]  
Odysseus ever returning: essays  
on Canadian writers and writing,  
George Woodcock

Poetry.

Fifteen Winds. Al Purdy (mentioned  
2 times)

Journals of Susanna Moodie. Margaret  
Atwood (1)

Near False Creek Mouth. Earle Birney (1)

Storm Warning. Al Purdy (2)

Swinging Flesh. Irving Layton (1)

Earle Birney (1)

Leonard Cohen (2)

Abraham M. Klein (1)

Irving Layton (1)

E. J. Pratt (1)

Authors.

Leonard Cohen (mentioned 1 time)

Frederick Philip Grove (1)

Hugh MacLennan (2)

Mordecai Richler (2)

Gabrielle Roy (1)

Short Stories.

Hugh Hood. Red Kite, The

Hugh Garner's Short Stories

Dramatists.

Gratien Gelinias

Eric Nicol

James Reaney

George Ryga

David Watmough

Prose.

<u>Title</u>	<u>Author</u>
Barometer Rising	Hugh MacLennan (mentioned 2 times)
Breaking Smith's Quarter Horse	Paul St. Pierre (1)
Broken Snare, The	R. D. Symons (1)
Earth and High Heaven	Gwethalyn Graham (1)
Fifth Business	Robertson Davies (1)
Fraser, The	Bruce Hutchison (1)
Never Cry Wolf	Farley Mowat (2)
New Ancestors, The	Dave Godfrey (1)
Nymph and the Lamp, The	Thomas H. Raddall
People of the Deer	Farley Mowat (1)
Stone Angel	Margaret Laurence (1)
Three Against the Wilderness	Eric Collier (1)
Tin Flute, The	Gabrielle Roy (1)
Two Solitudes	Hugh MacLennan (3)
Vertical Mosaic, The	John Porter (1)
Who Has Seen the Wind	W. O. Mitchell (1)
Wolf Willow	Wallace Stegner (1)

One inference to be drawn from the teachers' responses is that where teachers have both an interest and a background in Canadian literature, they have little difficulty in providing titles for the junior high school age group. On the other



hand a great many teachers (nearly 50 percent) have no such background, and little interest. There were some fears, expressed in varying degrees of strength, about the nationalist element in the question being asked. The suspicion seemed to be present that knowing something about one's own past and one's own writers is somehow linked to a descending scale of literary appreciation and will induce an unthinking nationalism. This attitude was not apparent in the majority of responses, and some teachers in this part of the questionnaire strongly expressed a need for more and better Canadian poetry books.

CHAPTER V  
ADOLESCENCE AND SELF-IDENTITY

Having touched briefly upon the subject of Canadian identity, and mentioned a fear of nationalism linked in the minds of some teachers with the study of Canadian literature, the relationship between adolescence and self-identity must be considered.

The very essence of the maturing process we call "adolescence" is a growing awareness of the self in relation to the society in which the individual lives. The changes which occur during puberty should not be confused with adolescence: the first are physical changes which happen to everyone; the second are changes related to emotional and intellectual independence attained by some people sooner than others and by a few people never at all.

Adult society is both antagonist and champion to the adolescent, and "the young person," writes Edgar Friedenberg, "differentiates himself from his culture, though on the culture's terms."<sup>73</sup> The school and the mass media, which insistently proclaim their values, are major influences on the

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<sup>73</sup>Edgar Z. Friedenberg, The Vanishing Adolescent, New York, Dell Publishing Co., 1967, p. 59.

students' cultural life and affect his view of himself and his society.

### The School

The school has the greatest potential for helping the maturing adolescent to understand and criticize his own society. Both English teachers and Social Studies teachers have particular responsibilities and opportunities in this respect. The English teacher can, in addition, do much to clarify and explain the students' own emotions and attitudes, by using literature as the "third party." When personal feelings become difficult to identify or articulate, the discussion of similar feelings through the medium of a book can be immeasurably helpful.

If an important task of English and Social Studies teachers is to examine society, and to allow the student to see himself and others in relation to that society, both these teachers must know something of the country's past. Yet many teachers in our junior high school study were unaware of any national literature, and many distrusted the "cultural heritage" curriculum. The present cannot be understood in isolation from the past and the route to that wider "world view," to which most teachers would subscribe, cannot, without loss, bypass the culture of the immediate society. This progression is illustrated in the familiar steps by which generations of children have proceeded from the immediate to the most distant,

placing themselves at the very beginning, but within the all encompassing framework of the Universe. James Joyce makes Stephen Dedalus write in his geography book:

Stephen Dedalus  
Class of Elements  
Clongowes Wood College  
Sallins  
County Kildare  
Ireland  
Europe  
The World  
The Universe<sup>74</sup>

Considerable evidence from the junior high school survey shows that many teachers know little about Canadian literature. The National History Project found that Canadian social studies in secondary school was based on a dull march through constitutional history unalleviated by the prose or poetry of literature. Strangely, considering the "student-centered" educational climate of today, the findings of the National History Project bring remembered echoes from Dickens' Hard Times

"Aye, aye aye! But you musn't fancy," cried the gentleman, quite elated by coming so happily to his point. "That's it! You are never to fancy" . . . Fact, fact, fact, said the gentleman. And fact, fact, fact!" repeated Thomas Gradgrind.<sup>75</sup>

Without recourse to literature, "fancy" cannot give

<sup>74</sup>James Joyce, Portrait of the Artist As a Young Man; quoted in M. Atwood's Survival. Toronto, Anansi, 1972, p. 15.

<sup>75</sup>Charles Dickens, Hard Times, New York, Signet Classic, The New American Library, p. 16.

meaning to many "facts." Fancy, or imagination, creates the symbolism and mythology through which life and society can be explained. And symbol and myth are particularly important for students living in the relatively young and exceptionally large country of Canada. Not for nothing did Jesus teach in parables, and the poet who deals with symbols and imagery is essential to the English teacher.

In part, the art of teaching lies in making meaningful connections for students, and the ways in which the threads from the past are woven into current curricula, rather than the mere fact of the presence, is the key to their effectiveness.

The junior high school students themselves showed little "fact" or "fancy" about their own country's literature, but filled the vacuum which nature abhors with the readily available popular culture of the United States. The students' favourite reading and favourite television programs, whose influence on the poor readers is proportionately greater, suggests a very great American influence. It is no exaggeration to say that the society against which many of our adolescents are defining themselves is dominated culturally by the United States.

The fear that a narrow nationalism will be inculcated through the teaching of Canadian literature in secondary school appears to be less a threat to our adolescents than the mass media. An over-emphasis in any direction will lead to an imbalance, but the teachers' professional task

is to prevent such imbalance, and help the adolescent to clarify his own experiences in relation to his own society, and examine their joint relationship to the rest of the world. School, writes Edgar Friedenberg, should never become a homogenizing stew, but should retain for the young person the appearance of a Japanese soup, where "the individual qualities of all the odd ingredients [can be] preserved; the soft things soft, the tough things tough, the green things green."<sup>76</sup>

Besides preserving some of the "ingredients" of the past and helping the student to examine himself and society, the school has another important function for adolescents. It must provide challenge, and without being harsh, it must allow for some form of conflict.

The junior high school study showed considerable discrepancy on the part of teachers in their expectations of their students' reading, and little evidence of consistency in the effort that was demanded from them. This discrepancy does not come from an adjustment of expectation according to students' capacities, as much as from a difference in the general level of expectation for all students. In order to gain the satisfaction of achievement, students must have the challenge and incentive to struggle. Yet the permissive attitude of society towards its young, and the difficulty of "challenging" students in the junior high school (who preferred

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<sup>76</sup>Friedenberg, The Vanishing Adolescent, p. 78.

to be entertained), was a concern that many teachers expressed. The four senior English teachers individually interviewed agreed that it was becoming increasingly difficult rather than easier to introduce the more demanding literature to most of their students. Some teachers it appears do not even try. The National History Project noted the growing permissiveness towards children and deplored the attitude on the part of many teachers who say that it does not really matter what we teach. Increasing freedom in the classroom the team noted was not often linked with an associated discipline. Yet whenever a school board or principal tries to take a firm stand, "the mass media almost invariably will side with the students, and accuse the schools of being arrogant, old-fashioned, and excessively authoritarian."<sup>77</sup>

A defensiveness on the part of the school as an institution, linked with a sense of fatalism on the part of some teachers, creates the wrong environment for adolescence. Associated with this defensiveness and contributing to those ties which hold students in the never-never land of childhood is the pressure to conform. When an institution like school is indecisive, it tends to exert pressures for good behaviour at the expense of individuality.

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<sup>77</sup> What Culture? What Heritage? p. 97.

The balance between a warm feeling of belonging to the immediate society, and the conflict which allows the young person to be a critical individual is difficult to gauge. The direction of our contemporary society, the influence of the media, and many of our "progressive" educational ideals, are at the expense of individuality. Friedenberg warns us that

...as cooperation and group adjustment became pervasive social norms; as tolerance supersedes passion as the basis for social action; as personalization becomes false personalization, adolescence becomes more and more difficult.<sup>78</sup>

One of the advantages of the English public school, Friedenberg suggests, is that it provides a structure against which to rebel. Where the harshness, particularly in the pre-World War II model of the public school in England, was often damaging, the opposite extreme of a framework blurred and soft is also harmful. Kenneth Keniston, Professor of Psychology at Yale University, says that many of the young who feel most alienated from their societies have had nothing and nobody to rebel against. He considers the Galsworthy novels and compares our modern heroes with Galsworthy's dominating figures against which the younger generation reacted. Keniston

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<sup>78</sup> Friedenberg, op. cit., p. 29.



suggests that few paternalistic figures are admired in contemporary writing, and adds the unflattering comment that the young today do not feel that "the older generation is relevant enough to rebel against."<sup>79</sup> Where there is neither conflict, rebellion, nor challenge, adolescence is arrested. Referring to Margaret Mead's description of coming of age in Samoa, Friedenberg writes that "the young pass delicately as Ariel through puberty into adulthood. But their peoples do not seem to us like adults; they are charming people, but they are from our point of view, insufficiently characterized."<sup>80</sup>

The school as an institution can, through its very stance, provide a challenging setting where adolescence can take place, and implicit in challenge is the expectation of effort. Teachers, particularly of English and Social Studies, can further contribute to the process of adolescence by helping the young to examine and criticize their own society and place it in some perspective in relation to the larger world.

The mass media work against these clarifying agencies. Confusing and homogenizing in effect, their influence is particularly strong on junior high school students. Furthermore, the characteristics of the popular media are startlingly similar to those exhibited by Keniston's "alienated youth."

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<sup>79</sup>Kenneth Keniston, The Uncommitted, Alienated Youth in American Society, New York, Dell Publishing Co., 1965, p. 230.

<sup>80</sup>Friedenberg, op. cit., p. 32.

One such characteristic is the young person's sense of "temporal confusion", another is the "extreme emphasis on the present", and a third is the "choice of realistic and present-oriented values."<sup>81</sup>

The "extreme emphasis on the present" was seen in the books on the "core list", on the longer lists of favourite reading, and in the teachers' own book selections. In vivid illustration one girl in a grade nine class complained during a classroom discussion that the school did not supply sufficiently "modern" books. When pressed further she said that she did not, and could not share any feelings that a girl living ten or twenty years ago would have had.

A powerful medium with the capacity to shape interests in other media, television is almost exclusively concerned with the present. The endless advertising attempts to convince a jaded yet passive audience that the newest product is always best and contains some special, up-to-the-minute ingredient. In the programs themselves, the immediacy and the dramatic quality of the "actual" happening not only develops Keniston's "present-oriented values," but also adds to the temporal confusion he describes. Is this particular show alive or taped? Is this a documentary or fiction? Are these scenes from Vietnam, Ireland or a movie? The historian

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<sup>81</sup>Keniston, op. cit., p. 227.

Daniel Boorstin wrote in Life magazine that the influence of television is "at the cost of our sense of unity with the past," and that ways must be found to "overcome the new provincialism, the new isolationism, the new frustrations and the new confusions which come from our new segregation."<sup>82</sup>

For Canadian students the confusion of reality encouraged by the emphasis on "realistic" fiction and by the impact of years of television is particularly serious. Canadians have never had a deep-rooted sense of their own history as distinct from their historical association with Britain and Europe. As the "cultural heritage" gives way increasingly to contemporary interests, even these historic links lose meaning. With his customary refusal to become over-dramatic, Northrop Frye suggests this tenuous sense of personal history, as well as a rather becoming national modesty, when he writes of the Canadians' "cheerful willingness to concede the immense importance of the non-Canadian part of the human race."<sup>83</sup> Margaret Atwood, on the other hand makes a much less comfortable statement about Canadians:

There's been a kind of standing invitation here to refuse authenticity to your actual experience, to think life can be meaningful and important only in "real" places like New York, London or Paris.<sup>84</sup>

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<sup>82</sup>Daniel Boorstin, "Television," Life, Sept. 10, 1971, p. 38.

<sup>83</sup>Northrop Frye, The Modern Century, Toronto, Oxford University Press, 1967, p. 15.

<sup>84</sup>Margaret Atwood, "Travels Back," Maclean's, Jan. 1973, Vol. 86, no. 1, p. 48.

There is no shortage of writers who search for some key to the nation's corporate life and character, and there is no shortage of critics. Brian Stock, for example, takes Margaret Atwood's statement further still, when he says that even "the Hottentot shakes his spear at the passerby and he knows damn well who he is; the Canadian sips another rye and ginger ale and he tries to pretend there's no problem."<sup>85</sup>

No one will have the last say on the question of national identity, for there are no final answers. But the students in secondary school should be brought into the discussion. In the process of examining their own society and listening to the reaction of other students, they will in turn be beginning to define themselves. Further, if the links with Canada become more "real" through the ordering and clarifying experience of literature--through Sissy Jupe's "fancying"--the broader world view implicit in the ideal of international readership may be fostered. Whether we refer to our cultural heritage, a term which may now be outmoded, or talk of the shaping influences of the past, some attention should be paid in school to indigenous literature, the literature of other cultures, and the literature which binds civilized man.

A great deal of reading is needed in order to counter-balance the popular media and give students an opportunity to compare, contrast, and understand themselves and glimpse a wider world. This is one important aid to the self-defining process of adolescence and one which leads to the independence of mind which characterises the mature adult.

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<sup>85</sup>Brian Stock, "Why Young Men Leave," Atlantic, Nov. 1964, Vol. 214, no. 5, p. 113.

## SUMMARY AND IMPLICATIONS FOR TEACHERS

This study reports on the recreational reading of junior high school students in greater Vancouver. In very general terms the results could be reduced to two statements. Over 60 percent of students in British Columbia's Greater Vancouver never or only occasionally read for pleasure. The popular culture of the United States dominates the mass media, influencing students' view of adult society.

Certain trends within the school environment and through the mass media suggest an imbalance in the imaginative world of many young students. In isolation these trends do not appear damaging, but when reviewed in the context of the maturing processes of adolescence they deserve serious consideration.

This summary will be divided into three parts: students' reading habits and interests, and the relationship of these interests to the mass media; the role of the school; and a discussion of books and the syllabus which may be of interest to junior high school teachers.

### The Students' Reading Habits and Interests

Few students entering the junior high school bring with them either a cultivated reading habit or the ability

to apply sustained effort to home assignments. From the age of ten there is a slow decline in reading interests which is visible in the junior high school between grades eight and ten.

A nation-wide survey on the uses of leisure time, published in 1973, corroborates the fact that approximately 30 percent of students between the ages of fourteen and sixteen never read for pleasure. Over 60 percent of students in this age-range occasionally or never read for pleasure, and 76 percent watch between 8 and 30+ hours of television each week.

The students' favourite books were largely American best sellers, adventure and mystery, and some light non-fiction. In grades eight and nine particularly there was evidence of the popularity of the relatively new genre, the 'teenage novel.' "Realistic" and frequently pessimistic, these novels are nevertheless a bridge for many students who are unable to cope with adult literature.

Some Canadian novels, particularly animal stories were found among the book favourites. Only a very few classics and a disappointing number of humorous books were found on the lists. Well over 50 percent of the students were either unable to provide the title of a humorous book, or indicated that they had "never" read one.

The range of reading varied between students in

the same grade and between grades eight and ten, but there were also similarities between the three grades. Different interests appeared in the greater emphasis on animal stories in grade eight, and in books about love and sexuality in grade ten. A very small emphasis in the Black literature of social protest appeared in grade nine. Half the books on the Core List had been made into movies, supporting the premise that interests in one medium affect the other media. The American urban scene, with its customary nightmare problems of violence, crime and drug addiction, linked movie and television to print. In this way their impact becomes much stronger, as one reinforces the other. Promiscuity, linked with glamour and success, is reinforced by advertising and the glossy magazine. Although sentiment and traditional romance were evident in the reading and television favourites the imaginative world revealed by the Core List was pessimistic and intended to be "realistic."

Characteristics of the television, not in themselves harmful, were disturbing in their combined effects. The variety of channels available to children in Greater Vancouver effectively narrowed the range of viewing because children with several channels available "chase" their favourite programs. At the same time, the commercially inspired incentive to please vast, indiscriminating audiences, produces endless program repetition. This, in turn, encourages gimmickry and sensationalism.

Perhaps the most disturbing feature of television is that certain of its characteristics are unmistakably similar to those of the alienated youth described by Keniston. These characteristics are an extreme concern for the present and "temporal confusion."

### The Role of the School

The schools' expectations in the amount and depth of reading that students should undertake varies considerably in the elementary and junior high school. Variation in teachers' own reading background may in part explain this inconsistency.

Although many students in the junior high school are impatient with a dull and useless past, (being absorbed in the immediate "now"), this same present can be made more meaningful through some of the literature of the past. Most of the teachers, however, showed as little inclination as their students to reach back for classical literature of any sort. Some teachers did encourage individual students to more serious reading but felt that the general level of students' reading debarred the study of any classical literature at the general classroom level.

Teachers and students alike showed little background in the literature of their own country. This fact becomes particularly important in the junior high school years, partly because the process of adolescence demands criticism



of the students' own culture, and partly because of the enormous influence of United States' culture on Canadian students. By failing to clarify the Canadian experience or link students in any serious way to the past, teachers may aggravate rather than lessen the more harmful effects of the mass media. Permissiveness, and the growing concern for "group adjustment", combined with the permanent availability of popular entertainment, does not create a favourable environment for adolescence.

#### Implications for Teachers

It is hoped that the main findings of this study may themselves be of interest to teachers of English in the junior high school. Of particular relevance, however, are the book lists in Appendix B. Recreational home reading must capture and build upon students' tastes and interests, and the book titles given by grades eight through ten are among the favourite reading of junior high school students today. The book list supplied by the teachers, as a first step towards a hypothetical classroom library, may also be of interest--even if there is little agreement.

With respect to Canadian literature, the students' failure to provide a thoughtful selection of prose or poetry tells its own tale. Two lists are available in the appendix for any teacher wishing to explore Canadian writing himself. Teachers should be aware of Margaret Atwood's Survival. This

slim and helpfully ordered book on Canadian themes has a short and a long book list illustrating each theme she discusses.

The small variations in the reading interests of the students suggests that animal themes in grade eight might be of interest, social protest in grade nine, and love, hate and jealousy in grade ten. Atwood's first theme connects with this grade eight interest in animals. She suggests that some national characteristics and attitudes can be seen in Canadian, American, and English animal stories. English animal stories, (ones for children)<sup>86</sup> are really about Englishmen, even if they are in "fur-zippered suits", and she gives The Wind in the Willows as one example. C. S. Lewis certainly agrees, for he believes that the child who has known Mr. Badger "has ever afterwards in its bones a knowledge of humanity and English social history which it could not get in any other way."<sup>87</sup> American animal stories, Atwood suggests, are based on the hunt, and the success of the story lies in the killing or taming of the animal. She gives Jack London's The Call of the Wild as just one of many examples. Canadian animal stories on the other hand, are built around and from within the animal itself, and the reader identifies with the animal in its fight for survival. Atwood's short list of Canadian

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<sup>86</sup>My qualification.

<sup>87</sup>C. S. Lewis, "On Three Ways of Writing for Children," Only Connect, ed. S. Egoff, G. T. Stubbs, and L. F. Ashley. Toronto, Oxford University Press, 1969, pp. 212-213.

animal stories includes:

Bodsworth, Fred: The Last of the Curlews

Gibson, Graeme: Communion

Mowat, Farley: Never Cry Wolf

Roberts, Charles G. D.: The Last Barrier

Seton, Ernest Thompson: Wild Animals I Have Known

The books in the current curriculum guide for grade ten do not allow the exploration of passion, and it is recommended that more poetry, drama and fiction should deal with this subject. Books for a grade ten theme of love, hate and jealousy, might take readers from the popular Love Story by E. Segal; to Marie-Claire Blais' Mad Shadows and The Tin Flute by Roy (both French-Canadian authors); Wuthering Heights; Herman Hesse's Narziss and Goldmund; to Othello, and the delightful film version of Romeo and Juliet. Teachers will have their favourites. The selection of books for thematic study is a difficult, delightful, and vitally important task, immensely complicated where reading habits are poor. To begin where the students are in interest and ability is an irrefutable educational principle. Equally important, if growth is to take place, is a steady increase in the range and quality of students' reading. The junior high school teacher can perhaps take courage from the fact that adolescence requires effort and struggle if growth is to take place at all, and that no theme can be complete without some reference to past literature. Our manic pre-occupation with

the present and the future often prevents us from listening carefully to the wiser voices that have already spoken to us. Northrop Frye wrote the following passage over ten years ago:

The young student needs to be protected from society, protected by literature against the flood of imaginative trash that pours into him from the mass media, protected by science against a fascination with gadgets and gimmicks, protected by social science against snobbery and complacency. The crisis in his education comes when he is ready to attach himself to the standards represented by his education, detach himself from his society and live in the latter as a responsible and critical citizen. If he fails to do this he will remain a prisoner of his society unable to break its chain of cliché and prejudice, unable to see through its illusions of advertising and slanted news, unable to distinguish its temporary conventions from the laws of God and man, a spiritual totalitarian. Whether he has voluntarily imprisoned himself or whether he has been betrayed by his educators under the pretext of adjusting or "orienting" him he cannot think freely but is pinioned like Prometheus on his rock, oriented, occidented, septentrionated and australized.<sup>88</sup>

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<sup>88</sup>Joint Committee of the Toronto Board of Education and the University of Toronto, Design for Learning, ed. with an introduction by Northrop Frye, Toronto, University of Toronto Press, 1962, p. 15.

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APPENDIX A

SAMPLE QUESTIONNAIRES AND STATISTICS  
CANADA SURVEY, 1973

QUESTIONNAIRE FOR ENGLISH LITERATURE TEACHERS  
IN THE JUNIOR HIGH SCHOOL.

As an S.F.U. graduate student, I am undertaking a study of the reading interests of students in grades eight through ten in Greater Vancouver, and wish at the same time, to gather the opinions and recommendations of those teachers most directly involved with this age-group.

Part I is intended to reflect a wide-ranging choice of books that you feel you would like to have available to the classes you teach. Part II is intended to reflect your views on Canadian literature.

PART I

If the school allocated funds to permit each teacher to purchase books for his/her own classroom, please list the first 5 books you would probably buy.

I teach grade 8 ; grade 9 ; grade 10

This list reflects the needs of my classes and concentrates on below average ; average ; above average  abilities: encompasses a range from low to high

- 1.
- 2.
- 3.
- 4.
- 5.

Comments

Please feel free to comment on your choice of books and make any other comment that you feel would be relevant to the subject of reading in grades 8 - 10.

PART II

For the purpose of this questionnaire Canadian literature excludes Indian and Eskimo authorship.

Would you tick the statement(s) which reflect your own views most accurately. You may tick more than one square.

1) I do not teach Canadian literature because I know of none that can compare in quality to the literature of other countries.

2) I feel that teaching Canadian literature for nationalistic reasons is educationally indefensible.

3) I believe that all students should be acquainted with their own literary past regardless of its uneven quality and I would like to have more Canadian literature available to my classes.

4) I would be happy to teach Canadian literature but the students I teach are so poorly motivated to read at all that my main concern is to find books from any country on any topic that genuinely appeals to them.

5) I feel the lack of Canadian literature in my teaching very acutely and know of many books which would be suitable for my classes if only they were available.

Comments

I would like to recommend the following Canadian titles as suitable reading for the thirteen through sixteen age group:

For those readers who have never read any Canadian literature and who wish to deepen their own sympathetic understanding of this country and its literature I feel the following books are important:



QUESTIONNAIRE FOR GRADE 11, 12  
ENGLISH STUDENTS

I am undertaking a study of the reading tastes and habits of students in Grades 8 - 10 in British Columbia's Lower Mainland, and would like to ask your advice.

Would you be kind enough to list some of the books, titles/authors if possible, which you feel would be of interest to Jr. H. School students in the following two categories:

- 1) Students for whom reading is not considered a pleasure.

Fiction

Science Fiction

Non Fiction

- 2) Students who enjoy reading but who would like to have your advice.

Fiction

Science Fiction

Non Fiction

COMMENT

Would you like to comment on your own reading interests as you remember them, during your years between grades 8 & 10?

JUNIOR HIGH SCHOOL INTERESTS IN READING  
TELEVISION AND MAGAZINE FAVOURITES.

This is not a test, and your name is not required, only your grade. Please tick the appropriate square: I am in Grade 8 ; Grade 9 ; Grade 10 .

1. The book that I read last (or am still reading) which is not a school book is:

Title.....

Author (if possible).....

If you cannot remember the author indicate whether the book is:

Science fiction

Mystery

Adventure

Romance

Travel

Other

2. Which statement is most true for you:

I never read books for pleasure, out of school.

I occasionally read books for pleasure out of school.

I often read books for pleasure, out of school.

3. Two books which I have read recently and enjoyed very much are:

Title.....

Author.....  
(if possible)

If none tick this square

4. Do you have a favourite book character?.....  
 My favourite book character is:.....  
 From the book called?.....
5. The funniest book I have ever read is:  
 Title.....  
 Author (if possible).....
6. If you have never read a book which you think is funny,  
 tick this square
7. What is your favourite magazine?  
 Title.....  
 Can you say in one line why you like it?  
 I like it because.....
8. What is your favourite T.V. programme?  
 .....
9. If you could only watch two T.V. shows each week which  
 ones would you choose, other than your favourite  
 already mentioned?  
 1).....  
 2).....
10. Who is your favourite T.V. character?  
 I like him/her because.....
11. Who is your favourite comedian?.....
12. Have you ever read a book about Canada? Yes   
 No   
 Did you read it at home ; in school

Did you enjoy it? Yes ; No

Did it make you want to read more like it?

Yes ; No

13. Could you list two titles, authors if possible of Canadian books that you would recommend to English-speaking students from abroad wishing to read something about Canada:

1).....

2).....

# Education division

# Division de l'éducation

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## 1972 SURVEY OF SELECTED LEISURE TIME ACTIVITIES

Prepared by the Cultural  
Information Section

A survey of selected leisure-time activities was conducted in March 1972 in conjunction with the regular monthly Statistics Canada Labour Force Survey. A joint project of the Education Division of Statistics Canada and the Arts and Cultural Support Branch of the Department of the Secretary of State, the survey was sponsored in large part by the latter organizations.

As a supplement to the Labour Force Survey, the Leisure-Time Survey was a stratified probability sample designed to provide estimates for twenty defined age-sex groups. Persons aged 14 and over were surveyed; the number of respondents totalled approximately 67,000.

Only activities in which respondents took part in Canada were enumerated.

No estimates below the provincial level are available from the survey.

The data shown in Tables 1, 2, and 3 below cover a reference period of approximately 2 1/2 months from January 1, 1972. It is reasonable to assume, therefore, that the figures reflect seasonal variations in leisure activities. For example, visits to historic sites generally increase during the summer months. Similarly, a survey period in the autumn would probably yield higher attendance at sports events since soccer, football and baseball would be added to the available events.

## ENQUÊTE DE 1972 SUR CERTAINES ACTIVITÉS DE LOISIRS

Préparée par la section des  
renseignements culturels

Au mois de mars 1972, Statistique Canada a mené une enquête sur les loisirs des Canadiens. Ce projet, entrepris conjointement par la section des renseignements culturels de la division de l'éducation de Statistique Canada et par la direction des arts et de la culture du Secrétariat d'État l'a été comme une addition à l'enquête mensuelle de mars 1972 sur la main d'oeuvre. Il a été financé en grande partie par la direction des arts et de la culture.

En tant que supplément de l'enquête sur la main d'oeuvre, l'enquête sur les loisirs a été effectuée à l'aide d'un échantillon stratifié de façon à fournir des estimations pour vingt groupes précis d'âge et de sexe. Les personnes impliquées avaient 14 ans et plus; environ 67,000 ont répondu.

On a pris en compte seulement les activités auxquelles on a participé au Canada.

Les données ne sont disponibles qu'aux niveaux national, régional et provincial.

Les données des Tableaux 1, 2 et 3 ci-dessous, proviennent de réponses recueillies au cours d'une période d'environ deux mois et demi, à compter du 1er janvier 1972. On peut donc à bon droit penser que ces données reflètent certaines variations saisonnières qui existent pour les loisirs. Par exemple, les visites aux lieux historiques se font sûrement plus nombreuses pendant les mois d'été. De la même façon, si on avait mené l'enquête à l'automne, on aurait trouvé probablement que plus de gens assistent aux sports, étant donné qu'alors se seraient ajoutés les amateurs de soccer, football et baseball.

The collection document used in the survey did not define, except by example where necessary, the categories of events and activities listed. Hence, respondents may have reported under "live theatre" anything from attendance at a school play to attendance at professional theatre. In like fashion, the response to "walking for exercise" may range from rigorous hiking to a leisurely stroll in the park, while swimming may represent either competitive swimming or an occasional dip at the pool.

Tables 1 and 2 estimate the number of people who attended the events at least once during the survey period.

For Table 3, the questionnaire specified that only "conscious leisure-time activities" should be reported. That is, listening to the car radio while driving to work, or listening to records while doing the housework, were not to be included as leisure-time activities. Also, professional or semi-professional sports activities were not to be reported.

In Table 4, the number of hours per week devoted to formal education refers to the total of class time, related study and travel time. Only formal education as a leisure-time activity was enumerated, i.e., full-time attendance at school, university, etc., was excluded.

The question on participation in sports activities (reported in Table 5) specified that only participation "on a regular basis" was to be included. Regular basis was defined as "usually once a week in season".

A full report on the Survey of Selected Leisure Time Activities is being prepared by the Department of the Secretary of State.

Le document de cueillette utilisé pour cette enquête ne définit pas les catégories d'évènements et d'activités présentés, si ce n'est par quelques exemples, lorsqu'on l'a jugé nécessaire. Il est donc fort possible que les répondants aient indiqué sous "représentation théâtrale" toute une gamme d'activités allant de la saynète que présentent des écoliers au spectacle d'une troupe professionnelle. Il se peut aussi que la "marche" veuille dire pour les uns une excursion rigoureuse et pour les autres une promenade tranquille dans un parc. De même, pouvons-nous interpréter la "natation" comme un entraînement de compétition ou comme une baignade à la plage.

Les Tableaux 1 et 2 évaluent le nombre de personnes qui ont assisté à des événements au moins une fois pendant la période concernée.

Pour le Tableau 3, la formule questionnaire indiquait qu'on devait rapporter seulement les activités de loisir conscientes, c'est-à-dire qu'on ne devait pas inclure les activités telles qu'écouter la radio dans l'auto en se rendant au travail ou des disques durant le travail quotidien à la maison. De plus, on devait exclure la participation aux sports professionnels ou semi-professionnels.

Au Tableau 4, le nombre d'heures par semaine consacrées à l'éducation comprend les périodes de temps passées en classe, à étudier chez-soi et à voyager. En éducation, on a considéré seulement les activités de loisir; fut donc exclue la fréquentation scolaire ou universitaire à temps complet.

La question traitant de la participation aux sports (Tableau 5) dit bien qu'il s'agit d'une activité suivie d'une façon régulière, c'est-à-dire à peu près une fois la semaine pendant une saison.

Le Secrétariat d'État prépare actuellement un rapport complet de l'Enquête sur les loisirs.

STATISTICAL TABLES

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TABLEAUX STATISTIQUES

TABLE 1. Estimated Attendance at Paid Events for Canada by Type of Event and Age

No.	Type of event	14		15-16		17-19		20-24		25-34		35-44	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Live theatre	61,233	14.1(1)	174,928	19.3	242,432	20.5	246,074	14.7	315,344	11.6	226,217	9.1
2	Opera or operetta	8,169	1.9	18,885	2.1	23,287	2.0	25,580	1.5	33,974	1.3	49,147	2.0
3	Ballet	3,999	.9	11,420	1.3	19,648	1.7	22,460	1.3	34,967	1.3	24,176	1.0
4	Classical music performance.	36,744	8.5	85,199	9.4	107,489	9.1	111,767	6.7	151,594	5.6	167,992	6.8
5	Other musical performance.	100,430	23.2	302,702	33.4	422,464	35.8	387,977	23.2	341,680	12.6	204,393	8.2
6	Other live performance	68,313	15.8	148,496	16.4	193,795	16.4	244,899	14.7	365,401	13.5	313,859	12.6
7	Visit to museum	30,183	7.0	69,947	7.7	81,756	6.9	103,375	6.2	135,871	5.0	105,176	4.2
8	Visit to public art gallery.	16,909	3.9	50,455	5.6	63,646	5.4	73,862	4.4	91,230	3.4	70,272	2.8
9	Visit to historic site or building.	28,337	6.5	71,713	7.9	107,543	9.1	138,605	8.3	165,737	6.1	131,150	5.3
10	Exhibition, fair or carnival.	87,797	20.3	192,248	21.2	228,044	19.3	260,214	15.6	358,224	13.2	306,698	12.4
11	Movie	223,161	51.5	521,320	57.5	771,944	65.4	1,043,881	62.5	1,244,997	45.9	818,609	33.0
12	Sports event	180,105	41.6	400,002	44.1	480,990	40.7	518,156	31.0	677,096	25.0	561,910	22.6

(1) Percentage of population age 14 years.

(2) Because of rounding, detail may not always add to total.

TABLE 2. Estimated Attendance at Free Events for Canada by Type of Event and Age

No.	Type of event	14		15-16		17-19		20-24		25-34		35-44	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Live theatre	22,484	5.2(1)	65,015	7.2	65,334	5.5	43,647	2.6	36,093	1.3	31,176	1.3
2	Opera or operetta	5,637	1.3	3,244	0.4	5,047	0.4	8,955	0.5	6,158	0.2	4,529	0.2
3	Ballet	4,103	0.9	4,178	0.5	8,104	0.7	5,063	0.3	5,580	0.2	4,154	0.2
4	Classical music performance.	26,092	6.0	61,275	6.8	55,905	4.7	50,462	3.0	47,114	1.7	56,249	2.3
5	Other musical performance.	42,846	9.9	109,626	12.1	131,543	11.1	112,956	6.8	77,766	2.9	56,390	2.3
6	Other live performance	29,920	6.9	66,864	7.4	83,224	7.0	92,179	5.5	108,928	4.0	95,450	3.8
7	Visit to museum	21,206	4.9	45,335	5.0	60,163	5.1	67,676	4.1	71,910	2.7	58,977	2.4
8	Visit to public art gallery.	16,085	3.7	49,306	5.4	80,492	6.8	95,089	5.7	103,725	3.8	76,280	3.1
9	Visit to historic site or building.	29,199	6.7	67,883	7.5	98,783	8.4	135,931	8.1	160,902	5.9	117,639	4.7
10	Exhibition, fair or carnival.	58,993	13.6	113,880	12.6	110,327	9.3	111,482	6.7	143,842	5.3	137,945	5.6
11	Movie	54,398	12.6	116,271	12.8	126,817	10.7	95,144	5.7	98,510	3.6	81,494	3.3
12	Sports event	140,612	32.5	294,761	32.5	289,315	24.5	229,709	13.7	312,482	11.5	323,168	13.0

(1) Percentage of population age 14 years.

(2) Because of rounding, detail may not always add to total.



TABLEAU 1. Estimation d'assistance à des spectacles payant au Canada par genre de spectacle et par âge

45-54		55-64		65-69		70 and over - 70 et plus		Total(2)		Genre de spectacle	N <sup>o</sup>
N	%	N	%	N	%	N	%	N	%		
232,252	10.2	109,509	7.0	29,393	5.1	29,036	3.2	1,666,418	11.3	Représentation théâtrale	1
46,285	2.0	26,732	1.7	6,741	1.2	9,371	1.0	248,171	1.7	Opéra ou opérette	2
26,599	1.2	13,376	0.9	4,021	0.7	3,889	0.4	164,555	1.1	Ballet	3
156,493	6.9	97,164	6.2	24,105	4.1	24,596	2.7	963,143	6.5	Concert de musique classique.	4
133,228	5.9	47,464	3.0	10,353	1.8	12,573	1.4	1,963,264	13.3	Autre spectacle musical	5
237,955	10.5	113,476	7.3	39,122	6.7	31,136	3.4	1,756,452	11.9	Autre manifestations	6
98,005	4.3	53,292	3.4	12,311	2.1	11,880	1.3	701,796	4.8	Visite de musée	7
73,611	3.2	44,934	2.9	10,409	1.8	8,737	1.0	504,065	3.4	Visite d'une galerie d'art publique.	8
117,415	5.2	56,666	3.6	16,164	2.8	14,365	1.6	847,695	5.8	Visite d'un lieu historique.	9
249,462	11.0	104,051	6.7	28,143	4.8	21,502	2.4	1,836,383	12.5	Foire, exposition ou carnaval.	10
594,095	26.2	266,731	17.1	71,822	12.3	55,450	6.1	5,612,010	38.1	Film	11
390,769	17.2	163,147	10.4	36,285	6.2	28,180	3.1	3,436,640	23.4	Manifestation sportive	12

(1) Pourcentage de la population âgée de 14 ans.

(2) Les chiffres de détails ont été arrondis. Aussi leurs sommes ne correspondent pas toujours aux totaux donnés.

TABLEAU 2. Estimation d'assistance à des spectacles gratuits au Canada par genre de spectacle et par âge

45-54		55-64		65-69		70 and over - 70 et plus		Total		Genre de spectacle	N <sup>o</sup>
N	%	N	%	N	%	N	%	N	%		
20,558	0.9	9,199	0.6	2,530	0.4	2,604	0.3	298,640	2.0	Représentation théâtrale	1
4,112	0.2	5,868	0.4	2,589	0.4	2,192	0.2	48,330	0.3	Opéra ou opérette	2
2,286	0.1	1,931	0.1	565	0.1	64	0.0	36,029	0.2	Ballet	3
49,910	2.2	24,896	1.6	7,459	1.3	6,801	0.7	386,163	2.6	Concert de musique classique.	4
41,253	1.8	17,254	1.1	3,970	0.7	7,480	0.8	601,084	4.1	Autre spectacle musical	5
75,971	3.3	33,094	2.1	8,526	1.5	7,103	0.8	601,258	4.1	Autre manifestations	6
40,183	1.8	27,360	1.8	10,011	1.7	11,354	1.2	414,174	2.8	Visite de musée	7
63,766	2.8	36,929	2.4	11,092	1.9	7,320	0.8	540,084	3.7	Visite d'une galerie d'art publique.	8
83,697	3.7	41,954	2.7	14,224	2.4	9,918	1.1	760,131	5.2	Visite d'un lieu historique.	9
87,764	3.9	31,678	2.0	9,484	1.6	3,804	0.4	809,202	5.5	Foire, exposition ou carnaval.	10
63,124	2.8	24,892	1.6	7,055	1.2	9,230	1.0	676,935	4.6	Film	11
194,123	8.5	65,311	4.2	14,076	2.4	15,074	1.7	1,878,631	12.8	Manifestation sportive	12

(1) Pourcentage de la population âgée de 14 ans.

(2) Les chiffres de détails ont été arrondis. Aussi leurs sommes ne correspondent pas toujours aux totaux donnés.

TABLE 3. Estimated Time Spent in Selected Leisure-Time Activities by Activity, Age and Number of Hours per Week

No.	Activity	Age - Âge	Hours per week - Heures par semaine					
			Not reported - Non déclaré		0 - Heures		1-3 - Heures	
			N	%	N	%	N	%
1	Watching television	14	494	0.1	12,648	2.9	21,219	4.9
2		15-16	251	0.0	27,930	3.1	65,466	7.2
3		17-19	68	0.0	57,223	4.8	138,567	11.7
4		20-24	0	0.0	77,442	4.6	176,298	10.6
5		25-34	760	0.0	114,476	4.2	291,265	10.7
6		35-44	1,855	0.1	122,613	4.9	306,851	12.4
7		45-54	1,656	0.1	126,635	5.6	277,427	12.2
8		55-64	875	0.1	100,760	6.5	170,749	10.9
9		65-69	317	0.1	42,927	7.4	41,525	7.1
10		70+	68	0.0	96,882	10.6	76,766	8.4
11		Total(2)	6,344	0.0	779,537	5.3	1,566,131	10.6
12	Listening to radio	14	320	0.1	98,747	22.8	127,870	29.5
13		15-16	1,736	0.2	153,368	16.9	244,729	27.0
14		17-19	1,939	0.2	218,259	18.5	319,510	27.1
15		20-24	3,307	0.2	394,093	23.6	518,587	31.0
16		25-34	6,155	0.2	770,719	28.4	826,115	30.4
17		35-44	4,707	0.2	732,899	29.5	715,567	28.8
18		45-54	5,637	0.2	652,829	28.7	611,932	26.9
19		55-64	5,560	0.4	450,069	28.8	394,987	25.3
20		65-69	1,385	0.2	149,799	25.7	132,851	22.8
21		70+	998	0.1	246,465	27.0	201,571	22.1
22		Total(2)	31,745	0.3	3,867,248	26.3	4,093,719	27.8
23	Listening to records, cassettes etc.	14	1,641	0.4	111,080	25.6	141,309	32.6
24		15-16	2,206	0.2	179,342	19.8	285,853	31.5
25		17-19	4,404	0.4	252,760	21.4	339,639	28.8
26		20-24	5,059	0.3	529,671	31.7	503,319	30.1
27		25-34	7,293	0.3	1,181,294	43.5	820,570	30.2
28		35-44	11,034	0.4	1,270,863	51.2	715,195	28.8
29		45-54	10,729	0.5	1,324,414	58.3	578,254	25.5
30		55-64	10,002	0.6	1,055,600	67.6	296,129	19.0
31		65-69	4,624	0.8	444,078	76.3	73,827	12.7
32		70+	5,237	0.6	767,850	84.1	82,864	9.1
33		Total(2)	62,231	0.4	7,116,954	48.4	3,836,958	26.1
34	Reading	14	1,075	0.2	133,391	30.8	146,913	33.9
35		15-16	2,487	0.3	273,765	30.1	314,404	34.7
36		17-19	3,775	0.3	369,411	31.3	380,563	32.2
37		20-24	7,666	0.5	472,101	28.3	524,690	31.4
38		25-34	9,295	0.3	765,663	28.2	795,164	29.3
39		35-44	9,048	0.4	720,235	29.0	730,908	29.4
40		45-54	11,294	0.5	653,057	28.8	580,897	25.6
41		55-64	5,801	0.4	464,766	29.8	352,735	22.6
42		65-69	1,275	0.2	148,454	25.5	119,317	20.5
43		70+	4,024	0.4	293,659	32.2	166,452	18.2
44		Total(2)	55,740	0.4	4,294,502	29.2	4,112,047	28.0
45	Arts, crafts and music	14	2,423	0.6	262,780	60.7	95,730	22.1
46		15-16	4,646	0.5	581,814	64.1	166,130	18.3
47		17-19	5,759	0.5	784,293	66.4	216,673	18.4
48		20-24	10,294	0.6	1,207,751	72.3	242,217	14.5
49		25-34	16,975	0.6	1,951,837	71.9	395,191	14.6
50		35-44	23,962	1.0	1,876,300	75.6	292,432	11.8
51		45-54	15,551	0.7	1,743,471	76.8	236,581	10.4
52		55-64	14,474	0.9	1,221,165	78.2	130,391	8.3
53		65-69	4,451	0.8	466,208	80.1	36,537	6.3
54		70+	6,097	0.7	779,059	85.3	38,460	4.2
55		Total(2)	104,633	0.7	10,874,677	73.9	1,850,344	12.6
56	Other hobbies	14	1,885	0.4	354,865	81.9	58,361	13.5
57		15-16	5,341	0.6	719,238	79.3	125,093	13.8
58		17-19	5,592	0.5	979,279	83.0	135,768	11.5
59		20-24	7,472	0.4	1,396,566	83.6	184,166	11.0
60		25-34	11,475	0.4	2,336,995	86.1	245,324	9.0
61		35-44	12,641	0.5	2,213,442	89.2	168,170	6.8
62		45-54	12,546	0.6	2,033,585	89.6	133,253	5.9
63		55-64	8,489	0.5	1,409,429	90.2	86,914	5.6
64		65-69	2,365	0.4	539,229	92.7	22,708	3.9
65		70+	3,430	0.4	852,946	93.4	21,768	2.4
66		Total(2)	71,236	0.5	12,835,572	87.2	1,181,525	8.0

See footnotes at end of table.

TABLEAU 3. Estimation du temps consacré à certaines activités de loisir par activité, âge et nombre d'heures par semaine

Hours per week - Heures par semaine								Activité	N°
4-7		8-14		15-29		30+			
Hours - Heures		Hours - Heures		Hours - Heures		Hours - Heures			
N	%	N	%	N	%	N	%		
67,470	15.6	135,328	31.2	118,845	27.4	77,147	17.8	Télévision	1
156,861	17.3	284,735	31.4	231,425	25.5	140,451	15.5		2
253,180	21.4	330,618	28.0	240,709	20.4	160,115	13.6		3
327,133	19.6	462,804	27.7	377,857	22.6	249,125	14.9		4
541,716	20.0	758,144	27.9	656,741	24.2	349,950	12.9		5
535,312	21.6	712,793	28.7	511,942	20.6	290,810	11.7		6
479,988	21.1	618,677	27.2	492,167	21.7	274,336	12.1		7
286,074	18.3	408,222	26.1	362,007	23.2	233,435	14.9		8
85,276	14.7	125,316	21.5	149,645	25.7	136,955	23.5		9
138,389	15.2	180,709	19.8	238,089	26.1	182,005	19.9		10
2,871,400	19.5	4,017,344	27.3	3,379,427	23.0	2,094,330	14.2		11
99,688	23.0	60,390	13.9	22,705	5.2	23,431	5.4	Écoute de la radio comme activité consciente	12
218,116	24.0	155,001	17.1	77,137	8.5	57,034	6.3		13
272,631	23.1	191,146	16.2	90,064	7.6	86,930	7.4		14
347,293	20.8	220,957	13.2	99,336	5.9	87,085	5.2		15
520,956	19.2	317,258	11.7	150,481	5.5	121,369	4.5		16
505,066	20.3	270,892	10.9	130,427	5.3	122,616	4.9		17
459,407	20.2	287,010	12.6	138,702	6.1	115,369	5.1		18
312,103	20.0	192,024	12.3	115,872	7.4	91,508	5.9		19
118,149	20.3	85,731	14.7	54,065	9.3	39,981	6.9		20
180,889	19.8	132,661	14.5	82,198	9.0	68,124	7.5		21
3,034,300	20.6	1,913,070	13.0	960,985	6.5	813,446	5.5		22
94,493	21.8	49,879	11.5	18,737	4.3	16,014	3.7	Écoute de disques, rubans ou cassettes comme activité consciente	23
213,841	23.6	125,995	13.9	54,237	6.0	45,647	5.0		24
269,118	22.8	166,804	14.1	78,846	6.7	68,907	5.8		25
321,432	19.2	173,240	10.4	73,860	4.4	64,077	3.8		26
420,200	15.5	173,522	6.4	61,871	2.3	48,303	1.8		27
305,608	12.3	116,105	4.7	37,236	1.5	26,134	1.1		28
226,165	10.0	84,589	3.7	31,284	1.4	15,451	0.7		29
127,333	8.2	48,022	3.1	13,747	0.9	11,287	0.7		30
35,832	6.2	16,440	2.8	4,560	0.8	2,599	0.4		31
30,784	3.4	18,015	2.0	5,005	0.5	3,153	0.3		32
2,044,806	13.9	972,612	6.6	379,380	2.6	301,572	2.0		33
82,473	19.0	45,406	10.5	15,764	3.6	8,130	1.1	Lecture comme loisir	34
178,998	19.7	88,584	9.8	29,161	3.2	19,716	2.2		35
233,863	19.8	115,935	9.8	50,447	4.3	26,484	2.2		36
344,921	20.6	206,258	12.3	68,318	4.1	46,704	2.8		37
630,072	23.2	336,456	12.4	110,696	4.1	65,707	2.4		38
551,422	22.2	301,708	12.2	110,392	4.4	58,464	2.4		39
518,034	22.8	329,213	14.5	121,050	5.3	57,340	2.5		40
334,484	21.4	246,957	15.8	104,667	6.7	52,713	3.4		41
124,453	21.4	103,258	17.7	51,523	8.9	33,681	5.8		42
171,743	18.8	144,086	15.8	78,766	8.6	54,178	5.9		43
3,170,462	21.5	1,917,860	13.0	740,784	5.0	423,117	2.9		44
45,412	10.5	18,107	4.2	4,089	0.9	4,611	1.1	Arts, artisanats, musique à la maison	45
86,078	9.5	46,063	5.1	13,528	1.5	8,862	1.0		46
90,381	7.7	47,543	4.0	17,034	1.4	18,796	1.6		47
122,382	7.3	50,691	3.0	19,032	1.1	18,293	1.1		48
190,314	7.0	99,582	3.7	36,604	1.3	22,549	0.8		49
156,429	6.3	82,669	3.3	29,549	1.2	20,835	0.8		50
134,757	5.9	85,675	3.8	33,836	1.5	21,015	0.9		51
86,528	5.5	60,307	3.9	30,964	2.0	18,294	1.2		52
33,539	5.8	20,969	3.6	10,500	1.8	9,756	1.7		53
33,774	3.7	25,842	2.8	17,317	1.9	12,358	1.4		54
979,594	6.7	537,446	3.7	212,451	1.4	155,367	1.1		55
10,283	2.4	5,284	1.2	1,089	0.3	1,386	0.3	Autres passe-temps	56
36,886	4.1	13,676	1.5	4,819	0.5	2,067	0.2		57
33,791	2.9	16,091	1.4	5,071	0.4	4,885	0.4		58
51,023	3.1	19,022	1.1	5,022	0.3	7,389	0.4		59
67,901	2.5	32,916	1.2	9,408	0.3	9,034	0.3		60
50,101	2.0	24,913	1.0	6,327	0.3	6,582	0.3		61
51,020	2.2	22,952	1.0	12,071	0.5	5,459	0.2		62
28,602	1.8	18,772	1.2	4,692	0.3	5,224	0.3		63
7,722	1.3	4,813	0.8	2,467	0.4	2,657	0.5		64
18,806	2.1	9,372	1.0	3,478	0.4	3,108	0.3		65
356,133	2.4	167,811	1.1	54,444	0.4	47,792	0.3		66

Voir renvois à la fin du tableau.

TABLE 3. Estimated Time Spent in Selected Leisure-Time Activities by Activity, Age and Number of Hours per Week - Concluded

No.	Activity	Age - Âge	Hours per week - Heures par semaine					
			Not reported - Non déclaré		0 - Hours - Heures		1-3 - Hours - Heures	
			N	%	N	%	N	%
1	Sports	14	2,623	0.6	194,013	44.8	100,715	23.3
2		15-16	3,904	0.4	419,648	46.3	219,787	24.2
3		17-19	5,496	0.5	687,639	58.3	250,237	21.2
4		20-24	4,535	0.3	1,104,332	66.1	325,689	19.5
5		25-34	4,971	0.2	1,986,296	73.2	427,173	15.7
6		35-44	6,955	0.3	1,973,224	79.5	299,225	12.1
7		45-54	9,478	0.4	1,940,810	85.5	190,818	8.4
8		55-64	6,641	0.4	1,409,214	90.2	80,428	5.1
9		65-69	1,807	0.3	545,327	93.7	16,955	2.9
10		70+	3,420	0.4	882,429	96.7	14,133	1.5
11		Total(2)	49,831	0.3	11,142,931	75.7	1,925,161	13.1
12	Physical activity	14	1,182	0.3	213,153	49.2	114,069	26.3
13		15-16	1,498	0.2	460,937	50.8	247,474	27.3
14		17-19	2,253	0.2	732,086	62.0	267,466	22.7
15		20-24	5,707	0.3	1,186,035	71.0	295,258	17.7
16		25-34	5,801	0.2	2,118,322	78.1	394,248	14.5
17		35-44	8,501	0.3	2,068,366	83.3	270,120	10.9
18		45-54	11,587	0.5	1,964,804	86.5	194,650	8.6
19		55-64	9,514	0.6	1,404,133	89.9	90,023	5.8
20		65-69	2,468	0.4	538,622	92.6	21,545	3.7
21		70+	2,596	0.3	873,542	95.7	18,570	2.0
22		Total(2)	51,108	0.3	11,560,000	78.6	1,913,423	13.0

(1) Percentage of population age 14 years.

(2) Because of rounding detail may not always add to total.

TABLE 4. Estimated Time Spent in Formal Education

No.	Type of Education	Number of hours per week - Nombre d'heures par semaine							
		0 - Hours - Heures		1 - Hour - Heures		2 - Hours - Heures		3 - Hours - Heures	
		N	%	N	%	N	%	N	%
1	Continuing education	14,037,648	95.4(1)	44,144	0.3	58,858	0.4	73,573	0.5
2	Adult education	14,214,222	96.6	103,002	0.7	132,430	0.9	103,002	0.7
3	Performing and creative arts	14,390,796	97.8	88,287	0.6	58,858	0.4	44,144	0.3

(1) Percentage of population age 14 years and over.

TABLEAU 3. Estimation du temps consacré à certaines activités de loisir par activité, âge et nombre d'heures par semaine - fin

Hours per week - Heures par semaine								Activité	N°	
4-7		8-14		15-29		30+				
Hours - Heures		Hours - Heures		Hours - Heures		Hours - Heures				
N	%	N	%	N	%	N	%			
66,492	15.4	43,306	10.0	12,424	2.9	13,578	3.1	Sports	1	
128,044	14.1	72,414	8.0	35,361	3.9	27,962	3.1		2	
123,317	10.4	69,287	5.9	22,020	1.9	22,482	1.9		3	
129,352	7.7	62,135	3.7	23,340	1.4	21,265	1.3		4	
180,000	6.6	72,315	2.7	22,075	0.8	20,223	0.7		5	
121,130	4.9	52,400	2.1	15,076	0.6	14,166	0.6		6	
94,179	3.7	31,034	1.4	6,832	0.3	7,734	0.3		7	
46,734	3.0	10,849	0.7	4,373	0.3	3,833	0.2		8	
10,767	1.9	4,293	0.7	2,103	0.4	708	0.1		9	
5,840	0.6	3,941	0.4	2,718	0.3	426	0.0		10	
895,866	6.1	421,975	2.9	146,321	1.0	132,427	0.9		11	
62,209	14.4	25,591	5.9	7,032	1.6	9,914	2.3	Activités physiques	12	
119,924	13.2	44,457	4.9	15,886	1.8	16,944	1.9		13	
115,191	9.8	35,379	3.0	14,070	1.2	14,033	1.2		14	
117,945	7.1	42,188	2.5	9,732	0.6	13,795	0.8		15	
136,274	5.0	38,676	1.4	8,041	0.3	11,691	0.4		16	
97,718	3.9	25,255	1.0	6,744	0.3	5,470	0.2		17	
72,110	3.2	18,418	0.8	3,981	0.2	5,336	0.2		18	
39,551	2.5	12,738	0.8	3,637	0.2	2,528	0.2		19	
10,568	1.8	6,791	1.2	931	0.2	1,035	0.2		20	
10,599	1.2	6,138	0.7	106	0.0	1,356	0.1		21	
782,089	5.3	254,631	1.7	70,159	0.5	82,102	0.6			22

(1) Pourcentage de la population âgée de 14 ans.

(2) Les chiffres de détails ont été arrondis. Aussi leurs sommes ne correspondent pas toujours aux totaux donnés.

TABLEAU 4. Estimation du temps consacré à l'éducation organisée

Number of hours per week - Nombre d'heures par semaine						Genre d'éducation	N°
4-6		7-9		10+			
Hours - Heures		Hours - Heures		Hours - Heures			
N	%	N	%	N	%		
132,430	0.9	73,573	0.5	294,290	2.0	Education permanente	1
88,287	0.6	29,429	0.2	44,144	0.3	Education des adultes	2
73,573	0.5	14,714	0.1	44,144	0.3	Arts d'interprétation et arts plastiques	3

(1) Pourcentage de la population âgée de 14 ans et plus.

TABLE 5. Estimated Participation in Sports Activity by Province and Sport

No.	Sports Activity	Canada(1)		Newfound- land - Terre- Neuve		Prince Edward Island - Île-du- Prince Édouard		Nova Scotia - Nouvelle- Écosse		New Brunswick - Nouveau Brunswick		Québec	
		N	%	N	%	N	%	N	%	N	%	N	%
1	Golf	1,099,937	7.5(2)	5,325	1.6	3,980	5.7	25,895	5.0	17,608	4.3	226,890	5.4
2	Tennis	731,550	5.0	8,617	2.6	1,682	2.4	14,940	2.9	10,751	2.6	187,597	4.4
3	Bowling	1,737,290	11.8	18,319	5.4	6,604	9.5	62,203	12.0	43,701	10.6	471,033	11.2
4	Curling	642,885	4.4	7,173	2.1	2,390	3.4	15,312	3.0	10,284	2.5	53,045	1.3
5	Skating	2,154,715	14.6	65,239	19.4	12,489	17.9	98,162	19.0	62,779	15.3	529,786	12.6
6	Skiing	1,001,435	6.8	6,169	1.8	1,660	2.4	16,030	3.1	16,568	4.0	390,984	9.3
7	Snowmobiling	1,788,425	12.2	26,062	7.7	10,020	14.4	47,434	9.2	66,668	16.2	629,096	14.9
8	Swimming	4,191,287	28.5	77,161	22.9	19,332	27.7	162,813	31.5	98,008	23.9	848,757	20.1
9	Waterskiing	767,714	5.2	4,495	1.4	1,645	2.4	12,859	2.5	9,091	2.2	127,144	3.0
10	Jogging	1,039,284	7.1	17,472	5.2	2,538	3.6	25,899	5.0	24,829	6.0	317,509	7.5
11	Walking	6,166,971	41.9	109,452	32.5	20,608	29.6	185,533	35.9	153,280	37.3	1,955,908	46.3
12	Bicycling	1,743,297	11.8	23,566	7.0	4,937	7.1	43,434	8.4	35,553	8.7	415,343	9.8
13	Hunting and fishing	2,882,378	19.6	89,978	26.7	14,087	20.2	125,140	24.2	92,164	22.4	603,421	14.3
14	Hockey	1,191,132	8.1	32,511	9.7	5,459	7.8	41,957	8.1	36,957	9.0	426,046	10.1
15	Other	1,454,670	9.9	22,624	6.7	5,516	7.9	48,805	9.4	31,238	7.6	337,102	8.0

(1) Because of rounding, detail may not always add to total.

(2) Percentage of population age 14 years and over.

TABLEAU 5. Participation estimée à des activités sportives par province et sport

Ontario		Manitoba		Saskatchewan		Alberta		British Columbia - Colombie-Britannique		Activités Sportives	N°
N	%	N	%	N	%	N	%	N	%		
477,569	9.1	54,721	8.1	43,097	6.7	114,417	10.5	130,436	8.8	Golf	1
294,041	5.6	25,629	3.8	15,090	2.4	66,222	6.0	106,981	7.2	Tennis	2
709,356	13.5	70,139	10.3	52,183	8.2	128,941	11.8	174,812	11.8	Quilles	3
185,030	3.5	80,488	11.8	92,961	14.5	135,689	12.4	60,506	4.1	Curling	4
868,227	16.5	88,009	13.0	72,212	11.3	180,149	16.5	177,662	12.0	Patinage	5
326,674	6.2	16,677	2.5	11,943	1.9	103,041	9.4	111,689	7.5	Ski	6
657,696	12.5	82,355	12.1	86,560	13.6	120,403	11.0	62,091	4.2	Motoneige	7
1,880,098	35.7	164,826	24.3	122,701	19.2	290,611	26.5	526,982	35.5	Natation	8
352,662	6.7	31,607	4.7	30,577	4.8	83,068	7.6	114,464	7.7	Ski nautique	9
351,216	6.7	50,484	7.4	39,502	6.2	86,717	7.9	123,116	8.3	Course à pied	10
2,116,981	40.2	289,166	42.6	215,553	33.7	455,529	41.6	664,960	44.8	Marche	11
687,287	13.1	94,363	13.9	70,853	11.1	169,156	15.5	198,805	13.4	Bicyclette	12
1,077,846	20.5	136,855	20.1	142,830	22.4	255,531	23.3	344,525	23.2	Chasse et pêche	13
435,688	8.3	41,819	6.2	34,548	5.4	67,331	6.2	68,816	4.6	Hockey	14
576,324	11.0	53,699	7.9	59,968	9.4	133,687	12.2	185,706	12.5	Autre	15

(1) Les chiffres de détails ont été arrondis. Aussi leurs sommes ne correspondent pas toujours au totaux donnés.  
 (2) Pourcentage de la population âgée de 14 ans et plus.

APPENDIX B

BOOK LISTS AND QUESTIONNAIRE RESULTS



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Collection of American Poetry. e.g. Possibilities of Poetry.

Collection of British 19th/20th Century Poetry, A.

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Fifteen Winds, Purdy.

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Poetry, Purdy.

Poetry of Relevance, H. Hoqan

Poetry (Cont'd)

Poetry of Relevance, Vol. 1, (Gr. 9 and 10)\*\*

Poetry of Relevance, Vol. 2, (above average Gr. 10)\*\*

Pratt, Layton to show how our poetry developed:

..... "Wilderness" - "ease" - "protest"

Reflections on a Gift of a Watermelon Pickle, (Gr. 8)\*\*

Storm Warning, Purdy.

Story Poems, ed., Louis Untermeyer.

Prose

Abortion,

Pill versus The Springhill Mine Disaster, }  
 Trout Fishing in America, } Richard Brautigan,  
 1969.

Anything for a Friend, Russel F. Davis, 1963.

Any Mowat.

Bears and I, The, Robert F. Leslie, 1971.

Black Like Me, John H. Griffin, 1961.

Bless the Beasts and Children, Glendon Swarthout, 1970,  
 (Gr. 10)\*\*

Catcher in the Rye, J. D. Salinger, 1951, (Gr. 9 and 10 high)\*\*

Childhood's End (mentioned twice) A. C. Clarke, 1963

Clockwork Orange, Anthony Burgess, 1971.

Collector, The, John Fowles, 1963.

Day of the Triffids, The, John Wyndham, 1951.

Dibs [sic]

Doc Who Wouldn't Be, The, Farley Mowat, 1957.

Durango St., Frank Bonham, 1965.

Escape or Die, Paul Brickhill, 1952, (Gr. 10)\*\*

Fahrenheit 451, Ray Bradbury, 1967.

Flowers for Algernon (mentioned 5 times) Daniel Keyes, 1966.

For Whom the Bell Tolls, Ernest Hemingway, 1940.

Future Shock, Alvin Tofler, 1970.

Great Gatsby, The, F. Scott Fitzgerald, 1920.

Hobbit, The, J. R. Tolkien, 1938.

Hod Rod, Henry G. Felson, 1916-1950.

Horseman, The, Joseph Kessel, 1968 (top class)\*\*

I am a Sensation, Gerry Goldberg, 1969.

I Never Promised You a Rose Garden, Hannah Green, 1964.

Jamie, Jack Bennett, 1963.

Johnny Got His Gun, Dalton Trumbo, 1939.

Karen, Marie Killilea, 1962.

Kraken Wakes, The, John Wyndham, 1953.

Let's Kill Uncle, Rohan O'Grady, 1963.

Light in the Forest, Conrad Richter, 1966 (Gr. 6 - up)\*

Lillies of the Field, William E. Barrett, 1962 (Gr. 7 - up)\*

Little Prince, The, Antoine De Saint-Exupery (Gr. 3 - 7)\*

Loneliness of the Long Distance Runner, Alan Sillitoe 1960  
(Bright Gr. 10)\*\*

Lord of the Flies (Mentioned twice) William Golding, 1962.

Lord of the Rings, J. R. Tolkien, 1969.

Lost in the Barrens, Farley Mowat, 1956 (Gr. 7 - up)\*

Love Story, Erich Segal, 1970.

Never Cry Wolf, (mentioned 3 times) Farley Mowat, 1963.

No Blade of Grass, John Christopher, 1957.  
(originally published as "No Death of Grass" 1956)

- Nobody Waved Goodbye, E. Haggard, 1971.
- Of Mice and Men, John Steinbeck, 1937.
- Nineteen Eighty Four, George Orwell, 1949 (Gr. 9 and 10 high)\*\*
- One Flew Over the Cuckoo's Nest (mentioned twice) Ken Kesey,  
1962.
- One Summer in Between, Melissa Mather, 1967 (Gr. 7 - up)\*  
(Bright Gr. 10)\*\*
- Outsiders, The (mentioned 5 times) S. E. Hinton, 1967.
- People of the Deer, Farley Mowat, 1952 (Gr. 9 and 10 high)\*\*
- Prophet, The, Kahil Gibran, 1923.
- Room for One More, Anna P. Rose, 1954.
- Shane, Jack Schaefer, 1954.
- Siddhartha, Herman Hesse, 1971.
- Single Pebble, The, John R. Hersey, 1956.
- Something Wicked This Way Comes, Ray Bradbury, 1962 (Gr. 9 and  
10)\*\*
- Stranger in a Strange Land, (mentioned twice) Robert A.  
Heinlein, 1968.
- Street, The, Mordecai Richler.
- Tell Me You Love Me Junie Moon, Marjorie Kellogg, 1968.
- That Was Then, This Is Now, S. E. Hinton, 1971.
- Tin Flute, The, Gabrielle Roy, 1947. (Gr. 9 and 10 high)\*\*
- We Are the People Our Parents Warned Us Against, Nicholas Von  
Hoffman, 1968.
- When the Legends Die, (mentioned twice) H. G. Borland, 1963.

\* Publisher's Comment.

\*\* Teacher's Comment.

DAVID HOLBROOK'S RECOMMENDED READING  
FOR CLOSE STUDY

"Such a list I do not offer as the greatest classics in which all our children's noses must be rubbed. I offer the list as an aid, an instrument, to creating with as many of our children as possible a taste for reading the best prose written in English."  
David Holbrook

First Year [Grade 6, age 11+] ]

Bunyan, John, The Pilgrim's Progress.

Carroll, Lewis, Alice in Wonderland; Alice Through the Looking Glass.

Defoe, Daniel, Robinson Crusoe.

De la Mare, Walter, Collected Stories for Children.

Dickens, Charles, Oliver Twist (Broadstream Books, C.U.P.).

The Golden Ass of Apuleius, school edition.

Greek authors, retold by Rex Warner, Men and Gods.

Homer, The Odyssey, trans. E. V. Rieu (Penguin).

Kipling, Rudyard, The Just-So Stories.

Marryat, Frederick, Children of the New Forest.

Swift, Jonathan, A Voyage to Lilliput.

Twain, Mark, Tom Sawyer.

Second Year [Grade 7, age 12+] ]

Conrad, Joseph, An Outpost of Progress (short story).

Dickens, Charles, David Copperfield; A Tale of Two Cities.

Graham, Angus, The Golden Grindstone.

London, Jack, The Call of the Wild; White Fang.

Orwell, George, Animal Farm.

Slocum, Joshua, Sailing Alone Around the World.

Twain, Mark, Huckleberry Finn; The Prince and the Pauper.

Third Year Grade 8, age 13+

Brontë, Emily, Wuthering Heights.

Butler, Samuel, Erewhon.

Conrad, Joseph, Typhoon; The Secret Sharer (short story).

Dickens, Charles, Great Expectations.

Falkner, J. Meade, Moonfleet.

Gorki, Maxim, Childhood (Broadstream Books, C.U.P.).

Melville, Herman, Moby Dick (abridged by L.E.C. Bruce).

Twain, Mark, Life on the Mississippi (first half);  
Roughing It (Broadstream Books).

Fourth Year Grade 9, age 14+

Austen, Jane, Northanger Abbey; Pride and Prejudice.

Collins, Wilkie, The Woman in White (abridged).

Conrad, Joseph, The Shadow Line; The End of the Tether;  
The Nigger of the Narcissus; The Secret Agent  
(school edition); Youth.

Dickens, Charles, Hard Times.

Hardy, Thomas, The Trumpet Major; Tess of the D'Urbervilles.

Jefferies, Richard, After London.

Twain, Mark, Pudd'nhead Wilson (Broadstream Books).

Also short stories as in People and Diamonds, I-IV

ENGLISH LITERATURE CURRICULUM GUIDE  
 FOR GRADE EIGHT THROUGH TWELVE, 1972  
 /BRITISH COLUMBIA/

Course	Grade Place- ment	Prescribed Textbooks	Issue
English B	VIII	(All titles may be selected providing the <u>total</u> number of books selected does not exceed <u>two</u> "B" issues.)	
		(a) Faulkner: Moonfleet (Macmillan).	B
		(b) Heyerdahl: The Kon-Tiki Expedition, school edition (Nelson).	B
		(c) Warner: Men and Gods (Bellhaven)	B
		(d) Steinbeck: The Red Pony and the Pearl (Macmillan).	B
		Newell: Invitation to Poetry (Macmillan).	A
		MacDonald: Short Stories of Distinction (Book Society).	A
		Kaasa and Peacock: Adventure in Acting (Institute of Applied Art).	B

English 9 IX

Poetry: Poems of Spirit and  
Action, revised edition (Mac-  
millan).

A

Prose: Prose Readings (Long-  
mans).

A

Drama:--

(a) Davies: Shakespeare for Young  
Players (Clarke, Irwin).

B

(b) Shaw: Three Plays (Longman).

Short Stories: Harrap Book of  
Modern Short Stories (Clarke,  
Irwin).

A

(All titles may be selected  
providing the total number of  
books selected does not exceed  
two "B" issues.)

(a) Gallico: The Snow Goose  
(McClelland and Stewart).

B

(b) Saroyan: Human Comedy (Long-  
mans).

B

(c) Conrad: Typhoon (Bellhaven).

B

(d) Hemingway: Old Man and the  
Sea (Saunders).

B

English 10 X

Dover: Poetry (Holt, Rinehart &  
Winston).

A



Eighteen Stories (Dent). A

Drama IV (Macmillan). A

(All titles in each of the Groups I-IV may be selected providing the total number of books selected from each group does not exceed two "B" issues.)

GROUP I:

(a) Lee: To Kill a Mockingbird  
(McClelland and Stewart). B

(b) Mark Twain: Huckleberry Finn  
(McGraw-Hill). B

(c) Mitchell: Who Has Seen the  
Wind (Macmillan). B

GROUP II:

(a) Roy: Where Nests the Water  
Hen (McClelland and Stewart). B

(b) Orwell: Animal Farm (Long-  
mans). B

(c) Wyndham: The Chrysalids (Dent). B

GROUP III:

(a) Haggard: King Solomon's Mines  
(Dent). B

(b) Dickens: Great Expectations  
(Department of Education). B

(c) Rieu: The Odyssey (Longmans). B

GROUP IV:

(a) Diary of Anne Frank (Doubleday). B

(b) Hersey: Hiroshima (Random House). B

(c) Eaton: Gandhi (Morrow). B

English 11 XI

Martin (ed.): Man's Search for Values (Gage). A

A Collection of Shakespeare's Plays (Department of Education). A

Rieu: The Iliad (Longmans). A

Golding: Lord of the Flies (Queenswood House). A

(All titles may be selected providing the total number of books selected does not exceed two "B" issues.)

(a) Four Novels (Dent). B

(b) Voaden (ed.): Human Values in Drama (Macmillan). B

(c) Knowles: A Separate Peace (Book Society). B

(d) Bradbury: Martian Chronicles (Doubleday). B

(e) Crane: Red Badge of Courage (Longmans). B

- (f) Buck: The Good Earth  
(Longmans). B
- English 12 XII
- Harrison: The Critical Approach  
(McClelland and Stewart). A
- Dudek: Poetry of our Time (Mac-  
millan). A
- Penner and Macaree: Discourse:  
Purposes and Problems (Longmans). A
- (All titles may be selected provid-  
ing the total number of books selec-  
ted does not exceed one "B" issue.)
- (a) Hardy: The Mayor of Caster-  
bridge (Macmillan). B
- (b) Paton: Cry, the Beloved  
Country (Saunders). B
- (c) Stegner: Wolf Willow (Mac-  
millan). B
- (d) Green: I Never Promised You a  
Rose Garden (Signet). B
- Thompson: Theatre Today (Longmans). B
- Harrison (ed.): Two Plays for  
Study (McClelland and Stewart). B
- Webber (ed.): Essays of Our Time,  
Canadian edition (McGraw-Hill). B
- Perrine: Story and Structure  
(Longmans). B

English Litera- ture 12	XII	Inglis, Stauffer, and Larsen; Adventures in English Literature (Gage).	A
		Sheridan, Goldsmith: School for Scandal / She Stoops to Conquer (United Educational).	A
		Drysdale (ed.): The England of Literature: A Social History (Gage).	A
		Beckson, Ganz: A Reader's Guide to Literary Terms (Doubleday).	B

\* These are graded according to difficulty: Book 3A for advanced pupils, Book 3B for average pupils, Book 3C for below average pupils. All three may be ordered provided the total does not exceed the total number of pupils enrolled in the course.

(Each of the following books may be ordered, providing the total number of books ordered does not exceed the course enrolment.)

- (a) Shakespeare: The Tempest  
(United Educational). E
- (b) Shakespeare: Hamlet (United  
Educational). E

(Each of the following books may be ordered providing the total number of books ordered does not exceed the course enrolment.)

(a) Shaw: Major Barbara (United Educational). E

(b) Shaw: Saint Joan (United Educational). E

Frost (ed.): Romantic & Victorian Poetry (Prentice-Hall). E

ANSWER TO QUESTION 3. GRADE 8. TWO  
 BOOKS WHICH I HAVE READ RECENTLY AND  
 ENJOYED VERY MUCH.

<u>Title</u>	<u>Author</u>
Love Story	Erich Segal (mentioned 16 times)
Daddy Was a Number Runner	Louise Merriwether (7)
Flowers for Algernon	Daniel Keyes (7)
2001: A Space Odyssey	A. C. Clarke (6)
Banner in the Sky	James R. Ullman (5)
Born Free	Joy Adamson (5)
Catcher in the Rye	J. D. Salinger (5)
Outsiders, The	S. E. Hinton (5)
Black Like Me	John H. Griffin (4)
Cross and the Switchblade, The	David Wilkerson (4)
My Darling, My Hamburger	Paul Zindel (4)
Mystery Island	Jules Verne (4)
Silent Storm	Marion Brown and Ruth Crone (4)
Silver Pencil, The	Anne Margaret (4)
Something Wicked This Way Comes	Ray Bradbury (4)
Trouble with Angels, The	Jane Trahey (4)
Airport	Arthur Hailey (3)
Black Stallion	Walter Farley (3)
Bobby Orr and the Big Bad Bruins	Stan Fishchler (3)
Family on Wheels	Maria A. Trapp and Ruth T. Murdoch (3)

TitleAuthor

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Hobbit, The	J. R. Tolkien (3)
Johnny Got His Gun	Dalton Trumbo (3)
Junkie Priest	John D. Harris (3)
Karen	Marie Killilea (3)
King Solomon's Mines	Rider Haggard (3)
Maddon's Rock	Hammond Innes (3)
Orr on Ice	Bobby Orr (e)
Peter Pan Bag, The	Lee Kingman (3)
S Is for Space	Ray Bradbury (3)
Stranger in a Strange Land	Robert Heinlein (3)
To Sir With Love	Edward R. Braithwaite (3)
Trixie Belden	J. Campbell (3)
Tuned Out	Maria Wojciechowska (3)
Accent on April	Betty Cavanna (2)
Andromeda Strain, The	Michael Crichton (2)
Anything Can Happen	George and Helen Papashvily (2)
Bedknobs and Broomsticks	Disney Production Special Western Publishers (2)
Black Stallion's Fury	Walter Farley (2)
Black Stallion's Colt	"
Black Stallion of Broken Wheel Ranch	"
Big Red	Jim Kjelgaard (2)
Boat Who Wouldn't Float, The	Farley Mowat (2)
Boy on Defence	Scott Young (2)
Crazy Legs McBaine	J. Archibald (2)

<u>Title</u>	<u>Author</u>
Call of the Wild	Jack London (2)
Childhood's End	A. C. Clarke (2)
Contender, The	Robert Lipsyte (2)
Cool Cos	Joel Cohen (2)
Dinny Gordon, Freshman	Anne Emery (2)
Dog Who Wouldn't Be, The	Farley Mowat (2)
Double Date	Rosamond Du Jardin (2)
Eagle of the Ninth	Rosemary Sutcliff (2)
Fellowship of the Ring	J. R. Tolkien (2)
First Men On the Moon	H. G. Wells (2)
Fly Girls	Bernard Glemser (2)
Glad Season	P. E. Stitts (2)
Goldfinger	Ian Fleming (2)
Guns of Navarone	Alistair MacLean (2)
Hardy Boys Series	Frank Dixon (2)
Hotel	Arthur Hailey (2)
Island of the Blue Dolphins	Scott O'Dell (2)
Let's Kill Uncle	Rohan O'Grady (2)
Light a Single Candle	Beverly Butler (2)
Lord of the Rings	J. R. Tolkien (2)
Love Bug, The	Mel Cebulash (2)
Mr. and Mrs. Bo Jo Jones	Ann Head (2)
Mystery of the Tolling Bell	Caroline Keene (2)
Never Cry Wolf	Farley Mowat (2)
One Hundred and One Dalmations	Dodie Smith (2)



<u>Title</u>	<u>Author</u>
Pigman, The	Paul Zindel (2)
Pink Dress, The	Anne Alexander (2)
Place of Her Own	Ann M. Falk (2)
Raft, The	Robert Trumbull (2)
Room for One More	Anna P. Rose (2)
Shark and Little Fish	Wolfgang Ott (2)
Skip a Heartbeat	M. Bierman (2)
Spy Who Came in From the Cold, The	John Le Carré
Star Surgeon	Alan E. Nourse (2)
Sue Barton, Neighbourhood Nurse	Helen D. Boylston (2)
Tarzan of the Apes	Edgar R. Burroughs (2)
Thunderball	Ian Fleming (2)
Tender Loving Care	Joni Moura and Jackie Sutherland (2)
Twixt Twelve and Twenty	Pat Boone (2)
Twenty One Balloons	William Pene DuBois (2)
Twenty Thousand Leagues Under the Sea	Jules Verne (2)
Two Ocean War (Short history of the U.S. Navy in the Second World War)	Samuel E. Morison (2)
Two Wheeled Thunder	William Gault (2)
Up A Road Slowly	Irene Hunt (2)
Up the Down Staircase	Bel Kaufman (2)
Watch for a Tall White Sail	Margaret E. Bell (2)
Wheels for Ginny's Chariot	Earlene Luis (2)
Where Eagles Dare	Alistair MacLean (2)

## CANADIAN TITLES MENTIONED BY GRADE 8.

<u>Title</u>	<u>Author</u>
Anne of Green Gables	L. M. Montgomery
Boat Who Wouldn't Float, The	Farley Mowat
Dog Who Wouldn't Be, The	"
Fisherman's Fall	Roderick Haig-Brown
Incredible Journey, The	Sheila Burnford
Laugh with Leacock	Stephen Leacock
Legends of Vancouver	Pauline Johnson
Never Cry Wolf	Farley Mowat
People of the Deer	"
Raven's Cry	Christie Harris
River Never Sleeps, A.	Roderick Haig-Brown
Who Has Seen the Wind	W. D. Mitchell
Young Rennie	Mazo de la Roche

TRADITIONAL AND CHILDREN'S CLASSICS,  
MENTIONED ONCE IN GRADE 8

<u>Title</u>	<u>Author</u>
Death in Venice	Thomas Mann (rev. ed. Burke, Kenneth tr. 1965)
Dr. Jeckyl and Mr. Hyde	Robert Louis Stevenson
Eight Cousins	Louisa M. Alcott
Freckles	Gene Stratton-Porter
Girl of the Lumberlost	"
Grapes of Wrath	John Steinbeck
Great Expectations	Charles Dickens
How Green Was My Valley	Richard Llewelyn
Jane Eyre	Charlotte Brontë
King Solomon's Mines	Rider Haggard
Last of the Mohicans	James Fennimore-Cooper
Les Miserables	Victor Hugo
Little Lord Fauntleroy	Frances H. Burnett
Little Women	Louisa M. Alcott
Mr. Midshipman Hornblower	C. S. Forester
Tale of Two Cities, A.	Charles Dickens
Time Machine, The	H. G. Wells
Three Musketeers, The	Alexander Dumas
Treasure Island	Robert Louis Stevenson
War of the Worlds	H. G. Wells

## GRADE 8, 'FUNNIEST BOOKS'.

<u>Title</u>	<u>Author</u>
Charlie Brown Series	Charles M. Schulz (mentioned 27 times)
Get Smart Series	William Johnston (18)
Coffee, Tea or Me	Trudy Baker & Rachel Jones (12)
Dog Who Wouldn't Be, The	Farley Mowat (12)
Trouble With Angels, The	Jane Trahey (9)
Charlie and the Chocolate Factory	Roald Dahl (7)
My Darling, My Hamburger	Paul Zindel (6)
Danny Dun Series	Jay Williams & Raymond Abrashkin (5)
Henry Reed Series	Keith Robertson (5)
Kids Say the Darndest Things	Art Linkletter (4)
Love Bug, The	Mel Cebulash (4)
Parent Trap, The	Vic Crume (4)
Up the Down Staircase	Bel Kaufman (4)
Herbert Series	Hazel Wilson (3)
Mouse on Wall Street, The	Leonard Wibberly (3)
Tender Loving Care	Joni Moura and Jackie Sutherland (3)
Boat Who Wouldn't Float, The	Farley Mowat (2)
Cheaper by the Dozen	Frank Gilbreth & Ernestine C. Carey (2)

TitleAuthor

Mad Scientists' Club

Bertrand R. Brinley (2)

My Family and Other Animals

Gerald Durrell (2)

Pippi Longstocking

Astrid Lindgren (2)

Rascal

Sterling North (2)

ANSWER TO QUESTION 3. GRADE 9.  
 TWO BOOKS WHICH I HAVE READ  
 RECENTLY AND ENJOYED VERY MUCH.

<u>Title</u>	<u>Author</u>
Love Story	Erich Segal (mentioned 12 times)
Outsiders, The	S. E. Hinton (7)
Summer of '42	Herman Raucher (7)
Coffee, Tea or Me	Trudy Baker & Rachel Jones (6)
Godfather, The	Mario Puzo (5)
Hobbit, The	J. R. Tolkien (5)
West Side Story	Irving Shulman (5)
Airport	Arthur Hailey (4)
Black Like Me	John H. Griffin (4)
Cross and the Switchblade, The	David Wilkerson (4)
Diary of A. N.	Julius Horowitz (4)
Flowers for Algernon	Daniel Keyes (4)
Jordi, Lisa and David	Theodore I. Rubin (4)
Lord of the Flies	William Golding (4)
Moonspinners, The	Mary Stewart (4)
Never Cry Wolf	Farley Mowat (4)
Valley of the Dolls	Jacqueline Susann (4)

<u>Title</u>	<u>Author</u>
Black Beauty	Anna Sewell (3)
Catch 22	Joseph Heller (3)
Child's Garden of Grass	Jack S. Margolis and Richard Clorfene (3)
Fly Girls	Bernard Glemser (3)
Fifteen	Beverly Cleary (3)
Face Off	Scott Young & G. Robertson (3)
I Never Promised You A Rose Garden	Hannah Green (3)
Run, Baby Run	Nicky Cruz (3)
Red Sky At Morning	Richard Bradford (3)
A. B. C. Murders	Agatha Christie (2)
And Then There Was None	"
Blue Castle	E. Montgomery (2)
Boston Strangler	Gerold Frank (2)
Butterfly Revolution, The	William Butler (2)
Call It Courage	Armstrong Sperry (2)
Childhood's End	A. C. Clarke (2)
Christy	Catherine Marshall (2)
Five Yard Fuller	Bob Wells (2)
Gone With the Wind	Margaret Mitchell (2)
Hotel	Arthur Hailey (2)
If This is Love	Elizabeth Renier (2)

<u>Title</u>	<u>Author</u>
Incredible Journey, The	Sheila Burnford (2)
Johnny Got His Gun	Dalton Trumbo (2)
Karen	Marie Killillea (2)
Little Women	Louisa M. Alcott (2)
Lord of the Rings	J. R. Tolkien (2)
Mad's Snappy Answers to Stupid Questions	Alfred Neuman (2)
M.A.S.H.	Richard Hooker (2)
Mephisto Waltz	Fred M. Stewart (2)
Mrs. Mike	Benedict and Nancy Freedman (2)
Mr. and Mrs. Bo Jo Jones	Ann Head (2)
Nigger	Dick Gregory & Robert Lipsite (2)
No Man Stands Alone	Amy Wilson (2)
Panic in Needle Park	John Mills (2)
Pride and Prejudice	Jane Austen (2)
Prophet, The	Kahlil Gibran (2)
Real Bonnie and Clyde, The	M. A. de Ford (2)
That Girl from Boston	Robert H. Rimmer (2)
Three Against the Wilderness	Eric Collier (2)
2001: A Space Odyssey	A. C. Clarke (2)
Trudy Wells	Dorothy Denning (2)
Up the Down Staircase	Bel Kaufman (2)
Wooden Horse, The	Eric Williams (2)



TitleAuthor

Who Has Seen the Wind

W. O. Mitchell (2)

White Fang

Jack London (2)

Yellow Submarine

Max Wilk (2)

Young Skin Diver

Philip Harkins (2)

## CANADIAN TITLES MENTIONED BY GRADE 9.

<u>Title</u>	<u>Author</u>
Anne of Green Gables	L. M. Montgomery
Anne of the Island	"
Down to Sea	George A. Klink
Incredible Journey, The	Sheila Burnford
Lost in the Barrens	Farley Mowat
Never Cry Wolf	"
Nobody Loves a Drunken Indian	Clair Huffaker
People of the Deer	Farley Mowat
Raven's Cry	Christie Harris
Rachel, Rachel	Margaret Laurence
Salt Water Summer	Roderick Haig-Brown
Who Has Seen the Wind	W. O. Mitchell

TRADITIONAL CLASSICS MENTIONED  
ONCE BY GRADE 9.

<u>Title</u>	<u>Author</u>
Black Beauty	Anna Sewell
Crime and Punishment	F. Dostoeffsky
Huckleberry Finn	Mark Twain
Kidnapped	Robert L. Stevenson
Little Women	Louisa M. Alcott
1984	George Orwell
Pride and Prejudice	Jane Austen
Sons and Lovers	D. H. Lawrence
Three Musketeers, The	Alexander Dumas
Tom Sawyer	Mark Twain
War and Peace	Leo Tolstoy
Wind in the Willows	Kenneth Grahame

## GRADE 9, FUNNIEST BOOKS

<u>Title</u>	<u>Author</u>
Charlie Brown Series	Charles M. Schulz (mentioned 25 times)
Get Smart Series	William Johnston (11)
Coffee, Tea or Me	Trudy Baker and Rachel Jones (1)
Up the Down Staircase	Bel Kaufman (8)
Dog Who Wouldn't Be, The	Farley Mowat (5)
Kids Say the Darndest Things	Art Linkletter (4)
Pippi Longstocking	Astrid Lindgren (4)
Henry Reed's Baby Sitting Service	Keith Robertson (3)
Shut Up and Eat Your Snow Shoes	Jack Douglas (3)
Around the World Diary	Jacqueline Susam (2)
Fly Girls	Bernard Glemser (2)
Help I'm Being Held Prisoner in a Chinese Bakery	Alan King and Jack Shurman (2)
M.A.S.H.	Richard Hooker (2)
Mouse that Roared, The	Leonard Wibberly (2)
Poems by Ogden Nash	Ogden Nash (2)
Sensuous Woman	'J' (2)
Sensuous Man	'M' (2)
Sterile Cuckoo	John Nichols (2)
Summer of '42	Herman Raucher (2)

ANSWER TO QUESTION 3. GRADE 10.  
 TWO BOOKS WHICH I HAVE READ  
 RECENTLY AND ENJOYED VERY MUCH.

<u>Title</u>	<u>Author</u>
Godfather, The	Mario Puzo (mentioned 7 times)
Love Story	Erich Segal (7)
Outsiders, The	S. E. Hinton (7)
Stone for Danny Fisher, A.	Harold Robbins (7)
Airport	Arthur Hailey (6)
Fly Girls	Bernard Glemser (5)
M.A.S.H.	Richard Hooker (5)
Gone With the Wind	Margaret Mitchell (4)
Hobbit, The	J. R. Tolkien (4)
Midnight Cowboy	J. L. Herlihy (4)
Tunnel in the Sky	Robert Heinlein (4)
Childhood's End	A. C. Clarke (3)
Face Off	Scott Young (3)
Mister 500	Andy Granlie (3)
Sensous Man	'M' (3)
Thumb Tripping	Don Mitchell (3)
The Venetian Affair	Helen MacInnes (3)
Alas Babylon	Pat Frank (2)

<u>Title</u>	<u>Author</u>
Beast Master	André Norton (2)
Beatles, The	Hunter Davies (2)
Black Like Me	John H. Griffin (2)
Body Merger	S. King (2)
Caravan	James Michener (2)
Canticle for Leibowitz	W. N. Miller, Jr. (2)
Chariots of the Gods	Erich Von Daniken (2)
Crystal Cave	Mary Stewart (2)
Coffee, Tea or Me	Trudy Baker & Ruth Jones (2)
Diamonds Are Forever	Ian Fleming (2)
Everything You Never Wanted to Know About Sex, But I'll Tell You Anyway	S. Weinstein (2)
Exodus	Leon Uris (2)
Flowers for Algernon	Daniel Keyes (2)
Fahrenheit 451	Ray Bradbury (2)
Great Expectations	Charles Dickens (2)
Hotel	Arthur Hailey (2)
Hawaii	James Michener (2)
I Am Third	Dorothy Sayers (2)
Illustrated Man	Ray Bradbury (2)
Johnny Got His Gun	Dalton Trumbo (2)
Last Unicorn, The	Peter S. Beagle (2)

<u>Title</u>	<u>Author</u>
Mrs. Mike	Benedict and Nancy Freedman (2)
Marjorie Morningstar	Herman Wouk (2)
Never Sleep 3 in a Bed	Max Braithwaite (2)
Rosemary's Baby	Ira Levin (2)
Rizpah	C. E. Israel (2)
Silver Chief (Dog of the North)	Jack O'Brien (2)
Summer of '42	Herman Raucher (2)
Sensuous Couple	Robert Chartham (2)
Sensuous Woman	'J' (2)
2001: A Space Odyssey	A. C. Clarke (2)
Thunderball	Ian Fleming (2)
To Sir with Love	Edward R. Braithwaite (2)
Valley of the Dolls	Jacqueline Susann (2)
Virginian, The	Owen Wister (2)
Where Love Has Gone	Harold Robbins (2)
Wrinkle In Time, A.	Madeleine L'Engle (2)
You Only Live Twice	Ian Fleming (2)
Yoga	Ernest Wood (2)

## CANADIAN TITLES MENTIONED BY GRADE 10.

<u>Title</u>	<u>Author</u>
Anne of Avon Lea	L. M. Montgomery
Canada	George C. Scott
Ghost Towns of British Columbia	Bruce Ramsey
Grain	Robert Stead
Incredible Journey, The	Sheila Burnford
Panther	Roderick Haig-Brown
Poems of Leonard Cohen	Leonard Cohen
Last Spike, The	Pierre Berton
Street, The	Mordecai Richler



TRADITIONAL CLASSICS, SERIOUS READ-  
ING MENTIONED ONCE.

<u>Title</u>	<u>Author</u>
Cancer Ward	A. I. Solzhenitsyn
Day in the Life of Ivan Denosovich, A.	"
Great Expectations	Charles Dickens
Jane Eyre	Charlotte Brontë
Justine	Marquis De Sade
Midshipman Hornblower	C. S. Forester
Modern Comedy	John Galsworthy
1984	George Orwell
Pawnbroker, The	E. L. Wallace
Prester John	John Buchan
Tale of Two Cities, A.	Charles Dickens
Three Screen Plays	Ingmar Bergmann
Three Musketeers, The	Alexander Dumas
White Monkey, The	John Galsworthy
Wuthering Heights	Emily Brontë

## GRADE 10, FUNNIEST BOOKS

<u>Title</u>	<u>Author</u>
Coffee, Tea or Me	Trudy Baker and Rachel Jones (mentioned 30 times)
M.A.S.H.	Richard Hooker (14)
Get Smart	William Johnston (9)
Pippi Longstocking	Astrid Lindgren (9)
Charlie Brown Series	Charles M. Schulz (8)
Doc Who Wouldn't Be, The	Farley Mowat (8)
Horse is Dead	Robert Klane (6)
Kids Say the Darndest Things	Art Linkletter (5)
Child's Garden of Grass, A.	J. S. Margolis, R. Clorfene (4)
Everything You Never Wanted to Know About Sex, But I'll Tell you Anyway	S. Weinstein (3)
Up the Down Staircase	Bel Kaufman (3)
Everything You Always Wanted to Know About Sex, and Were Afraid to Ask	David Reuben (2)
Around the World Diary	Jacqueline Susann (2)
Boat Who Wouldn't Float, The	Farley Mowat (2)
Drunken Forest, The	Gerald Durrell (2)
Gang that Couldn't Shoot Straight	Jimmy Breslin
Lord of the Rings Revisited	Harvard Lampoon et al (2)

TitleAuthor

Man from Orgy

Ted Mark (2)

Peace, Mommy, Peace

Bil Keane (2)

## GRADE 8 T. V. QUESTIONS

<u>Favourite T. V. Programs</u>	<u>No. of Times Mentioned</u>
All in the Family	95
Movies	78
Emergency	27
Sonny and Cher	27
Alias Smith and Jones	25
Hockey	21
Get Smart	20
Adam 12	18
Partridge Family	18
Cannon	14
Medical Center	14
Persuaders	14
Mannix	11
Mod Squad	11
Sixth Sense	11
Longstreet	7
Love American Style	7
Sports	7
Carol Burnett Show	5
Hawaii 5-0	5
Mary Tyler Moore Show	4
No Favourite T. V. Programs	17

## GRADE 9 T. V. QUESTIONS

<u>Favourite T. V. Programs</u>	<u>No. of Times Mentioned</u>
All in the Family	81
Movies	56
Alias Smith and Jones	39
The Persuaders	16
Sonny and Cher	16
Hockey	15
Medical Center	14
Hawaii 5-0	13
Sixth Sense	12
Emergency	11
Get Smart	10
Love American Style	10
Mod Squad	10
Cannon	8
Adam 12	7
Mannix	7
Gilligan's Island	6
On the Buses	5
Columbo	4
Partridge Family	4
Stanford and Son	4
No Favourite T. V. Programs	7

GRADE 10 T. V. QUESTIONS Total 420

<u>Favourite T. V. Programs</u>	<u>No. of Times Mentioned</u>
All in the Family	86
Movies	47
Alias Smith and Jones	26
Hockey	22
Sonny and Cher	16
Get Smart	11
Mod Squad	11
Emergency	10
Medical Center	10
Sports Programs	9
Persuaders	8
Hawaii 5-0	6
Mannix	6
On the Buses	5
The Odd Couple	4
Sixth Sense	4
Adam 12	3
Columbo	3
Love American Style	3
No Favourite T. V. Programs	18
Students who do not watch T. V. at all	12

## GRADE 8 FAVOURITE MAGAZINES

<u>Title</u>	<u>No. of Times Mentioned</u>
Sports Illustrated	44
Mad	40
'17'	27
Playboy	20
Readers Digest	20
National Geographic	19
'16'	17
Canadian Week-End Magazine	16
Hockey/Illustrated /News /World	16
Hot Rod	15
Time	14
Life	12
Co-ed	8
Chatelaine	7
Spec	7
Tiger Beat	7
Popular Mechanics	6
Cosmopolitan	5
Western Horseman	4
Ski	3
Wild Life Review	3

## GRADE 9 FAVOURITE MAGAZINES

<u>Title</u>	<u>No. of Times Mentioned</u>
'17'	49
Playboy	26
Sports Illustrated	23
Mad	21
Time	17
Chatelaine	16
Weekend	14
National Geographic	13
Hot Rod	11
Reader's Digest	11
Movie Magazines	10
Hockey Illustrated	7
Co-ed	5
True Confession	5
Tiger Beat	4
Popular Mechanics	3
Road and Track	3



## GRADE 10 FAVOURITE MAGAZINES

<u>Title</u>	<u>No. of Times Mentioned</u>
'17'	43
Playboy	31
Sports Illustrated	22
Time	17
Mad	16
National Geographic	15
Hot Rod	11
Life	11
Reader's Digest	10
True Story/Romance/Confession	10
Hockey Illustrated, News,	9
Ski	9
Cosmopolitan	7
Co-ed	6
National Lampoon	6
Teen	5
Weekend	5
Chatelaine	4
Glamour	4
Outdoor Sportsman/Life	4
Road and Track	4

<u>Title</u>	<u>No. of Times Mentioned</u>
Movie Magazines	3
Popular Mechanics	3
Skin Diver	3

TITLES GIVEN IN ANSWER TO  
QUESTION 13. GRADE 8.

All titles are reproduced as they were originally given.

All About Canada (7)  
B. C. Centennial (1)  
B. C. and Her History (1)  
B. C. and Her Country (1)  
Bears and I, The (4)  
Books about the North (1)  
Boat Who Wouldn't Float, The (1)  
Building of Jalna (1)  
Canada (9)  
Canada and Her Naibors [sic] (1)  
Canada and Its People (1)  
Canada at War (3)  
Canada as a Whole (1)  
Canada from Coast to Coast (2)  
Canada Our Home and Native Land (1)  
Canada the North West (1)  
Canada the Subcontinent (1)  
Canadian Aviation (1)  
Canadian Centennial (1)  
Canadian Geese (1)

Canadians How They Look (1)  
Canadian Transport (1)  
Call of the Wild (3)  
Captain Vancouver (1)  
Cariboo Cowboy (1)  
Dangerous River (1)  
Discovering Canada (1)  
Dog Who Wouldn't Be, The (1)  
Down to the Sea (1)  
Famous Canadian Places (1)  
Forbidden Voices (1)  
From Atlantic to Pacific (1)  
Great Canadian Headlines (1)  
Great Lakes (2)  
Great Railways, The (1)  
Guns of Quebec (1)  
History of Canada (6)  
Incredible Journey, The (1)  
Jacques Cartier (2)  
Klondyke Days (1)  
Land and People of Canada (1)  
Last Spike, The (1)  
Let's Read About Canada (2)  
Life's Book about Canada (4)  
Lost in the Barrens (3)

Mountain Lion (1)  
My Land Take a Look (1)  
Never Cry Wolf (6)  
North West Mounted Police (1)  
On the Trail of Chack Chack (1)  
Our Canada (1)  
Our Heritage (1)  
Our Land (1)  
Our Nature Land (1)  
Owls in the Family (1)  
Pathfinders (1)  
People of the Deer (1)  
Rascal (1)  
River of Stars (1)  
Survey Canada (1)  
Taming of the Canadian West (1)  
Throughout Canada (1)  
Trailblazers (1)  
Who Has Seen the Wind (1)

MAGAZINES. GRADE 8.  
QUESTION 13

Title

Across the Lion's Gate (1)  
Beautiful B. C. (3)  
Canadian Wildlife (4)  
Facts About Canada (1)  
Hockey (1)  
National Geographics Canada (4)

Oxford Atlas

Webster's Dictionary

Authors Only

P. Berton  
A. Clarke  
A. Hailey  
L. Montgomery  
F. Mowat (2)  
R. Service  
L. Uris

TITLES GIVEN IN ANSWER TO  
QUESTION 13. GRADE 9.Titles

Anne of Green Gables (1)  
All About B. C. (1)  
Barkerville (1)  
Bears and I, The (1)  
Big Bump at Spring Hill, The (1)  
Big Red (1)  
Boy at Leaf's Camp (1)  
Canada, a New Land (2)  
Canada, an Outline (1)  
Canada and the Prairies (1)  
Canada As We See It (1)  
Canada, Our Country (1)  
Canada: School Text (9)  
Canada's People (2)  
Canadian Almanac  
Canadian Geography  
Canadian History (5)  
Canadian Homes  
Canadian Prime Ministers  
Canadian Wildlife

Titles.

Canadian Year Book (1)  
Canada 1867-1967 (1)  
Captain George Vancouver (3)  
Cariboo Trails (1)  
Doo Who Wouldn't Be, The (1)  
Fishing in Northern Canada (1)  
Golden Trail (1)  
Grain (1)  
Growing Nation, A. (1)  
History of B. C. (1)  
House of All Sorts (1)  
It Happened in British Columbia (1)  
Knights of the Air (1)  
Life of a Young Canadian (1)  
Life Style and Ways of Canada (1)  
Lost in the Barrens (1)  
Man Who Refused to Die, The (1)  
Mrs. Mike (3)  
Never Cry Wolf (3)  
Nobody Loves a Drunken Indian (1)  
People of the Deer (1)  
Phoebe (1)



Titles.

Pioneer Ages (1)  
P.O.W. (1)  
Riel Rebellion, The (1)  
Rocket Richard (1)  
Samuel de Champlain (1)  
Sea Around Us, The (1)  
Story of Newfoundland (1)  
Tell It Like It Is (1)  
Terror in Tar Sands (1)  
This Land of Ours (1)  
Three Against the Wilderness (2)  
Through Lion's Gate (1)  
Triple Journey (1)  
Two Against the North (1)  
Unknown Country, The (1)  
Viking Grave, The (1)  
Voyageur Le (1)  
Who Has Seen the Wind (2)  
World Around Us, The (1)

GRADE 9 STUDENTS PROVIDED THE  
FOLLOWING MAGAZINE TITLES

Beautiful B. C.  
Canadian Home  
Canadian Magazine  
Canadian Wild Life  
(Fishing in Northern Canada?)  
National Geographic of Canada  
Saturday Night

5 Students Provided Poetry Suggestions

Call Them Canadians [sic]  
Poems of Canadian Eskimos (2)  
Poems of Robert Service (2)

4 Students Provided Reference-type Books

B. C. Motorists  
Canadian Almanac (2)  
Encyclopedia [sic]  
Map of Canada

6 Students Provided the Following Authors with No Titles

P. Berton	E. Johnson
E. Collier	J. London
M. Cunliffe	F. Mowat

APPENDIX C

HOMEWORK POLICIES IN THE ELEMENTARY SCHOOL

## HOMWORK POLICIES IN THE ELEMENTARY SCHOOL

The 1972 British Columbia Public Schools Act (regulation 15) states that no homework shall be given in the first three years of school, and a maximum of half an hour each evening is specified for students aged nine through twelve in the intermediate grades. As no minimum requirement is laid down, teachers are free to give some homework or not give any at all.

Three Directors of Elementary Instruction in three different school districts agreed that homework is generally considered to be of little value in the elementary school today. Homework, they said, is unnecessary for bright students and unfair to slower students.

An official B.C.T.F. spokesman confirmed that the Federation is opposed to the kind of homework he styled "busy work" adding that the only legitimate homework was the extension into after school time of "project work". This distinction is often more apparent than real. For instance, "project" work very often degenerates into "busy work" in the last few days before the assignment is due. It is at this late stage that projects may become hasty abstractions from encyclopaedias, decked with pictures from magazines, and half understood graphs meticulously drawn in in coloured pencils.

At the present time a student in the upper intermediate grades finishing school in mid-afternoon typically has more free time ahead of him than he has school time behind him for that particular day. It could be argued that any person however young can have too much free time if "free" tends to mean idle. However without exploring this issue further now, the near absence of regular homework until the age of thirteen and fourteen is poor preparation for secondary school. With regard to homework in grades eight through ten, the British Columbia Public School Act states that a maximum of an hour's homework may be given each evening, but as previous discussion has shown, even at the junior secondary school homework policies still vary enormously.