CENSORSHIP, CANON REFORMATION AND TEXT SELECTION- CURRICULUM CONCERNS FOR ENGLISH STUDIES IN CANADIAN SECONDARY SCHOOL SYSTEMS

CENTRE FOR NEWFOUNDLAND STUDIES

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CENSORSHIP, CANON REFORMATION AND TEXT SELECTION - CURRICULUM CONCERNS FOR ENGLISH STUDIES IN CANADIAN SECONDARY SCHOOL SYSTEMS.

BY

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A thesis submitted to the school of Graduate Studies in partial fulfilment of the requirements for the degree of Master of Education

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ABSTRACT

From the earliest beginnings of education, the question of what schools should teach and the means by which such principles should be taught have elicited responses from many people. Not everyone agrees with the decisions made with respect to answering each of these questions.

The issue of censorship was raised in the province of Newfoundland and Labrador in 1989 when sections of Themes for All Times, a required text, were said to have been censored before it was implemented in the school curriculum. Many people raised opposing views with regard to the decision to delete sections of this text.

This researcher examined this issue and explored how it has emerged in other Canadian provinces during the past twenty years. Censorship campaigns, stemming from a variety of reasons, have been quite publicly waged in other provinces of Canada. Texts have been censored on the basis of their containing perceived immoral, profane, seditious, heretical, violent, racist, and sexist aspects, as well as for the way in which they treat labour-related and nationally sensitive issues. Reports about the number of censorship cases that have occurred in Canada are hard to quantify for many cases are never reported in the media. The issue of silent censorship is of concern and, accompanying this, there is the notion of writers sacrificing their work in the form of self-censorship for the sake of finding a place in the marketplace.

There are those who are involved with education who actually unknowingly censor materials.

This issue must be seen in light of its parent issue, that of forming a literary canon for English courses. This researcher examined the canon of literature listed for study in grades nine, ten, and eleven and level I, II, and III in the province of Newfoundland and Labrador from 1950/51 to 1990/91. The canon of literature used in the schools of Newfoundland and Labrador has changed drastically during this forty year period. Many new areas of concern have been added while others have been dropped. What must be kept in mind is that such decisions are not going to please everybody. When there are few means of expressing concerns about the choice of material to be used in the English courses of high school systems, the debate over the choice of material is often dealt with in an improper way.

This researcher recommends that those involved with selecting materials to be used in the curriculum - Department of Education personnel, School Board officials, program coordinators, principals, department heads, learning resource personnel, teachers, and the public, become more aware of the concerns that are often raised. Selection policies should be devised which state the rationale for each item listed for study. Such rationales should state <u>how</u> the choice of material relates to the philosophy of education and <u>how</u> it helps achieve the goals and aims of education. The need for

such a policy, protecting the rights of all concerned in this process, should be made self-evident.

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CHAPTER ONE

CENSORSHIP ISSUES RAISED IN NEWFOUNDLAND AND LABRADOR

Introduction

What should schools teach? What texts should be chosen to reflect this?

These two very important questions form the very essence of any school system. Indeed, from the beginnings of education itself, answers to these questions have elicited varied responses from many people.

In many ways, society today does not leave those directly involved with educational systems to deal with answering these questions. During the summer of 1989, these questions were very much in the public's attention when allegations of censorship were levelled toward officials of the Department of Education for the Province of Newfoundland and Labrador regarding the omission of certain literary selections from a literary anthology, Themes for All Times.

It is from this particular incident that this thesis has developed. The focus of this thesis concerns itself with the selection of material for high school English courses.

In Chapter One, a detailed account of this particular issue will be presented. This will be accompanied by the responses of various groups and individuals who reacted to the decisions made by the Department of Education.

Chapter Two will present perspectives of censorship

concerns as they have occurred throughout the country. Definitions of the word "censor", accompanied by a brief history of how school texts have been chosen in Canada, will be examined. The offensive aspects of school texts will be examined along with an examination of the parties involved in several censorship challenges. Examples of particular censorship challenges to texts used in Canada will be examined.

Censorship itself cannot be viewed as an isolated concern. In particular, the process of selecting materials for any high school English program should be viewed in light of questions concerning "literary canons". The relationship between concerns expressed over issues of censorship and the notion of a "canon", along with the recent debate surrounding this issue, will be presented in Chapter Three. The issues involved with the notion of a "literary canon" will be examined in the point of view of those who defend the canon and those who challenge it. The question of canon "reformation" will be examined in light of the concerns it raises for school systems.

A presentation of the canon which was listed for use in the English program of grade nine, ten, eleven, and levels I, II, III from 1950-51 to 1990-91 will be presented in Chapter Four. An analysis of the research conducted will be presented as each particular grade or level is dealt with.

Keeping a focus on the issues of censorship and the canon, this researcher will conclude by presenting recommendations to all who engage in the process of choosing texts to be used in high school English courses.

Statement of the problem

Canadian school systems have long heard cries of "censorship" echoing from various groups in society regarding certain text selections chosen for high school English courses. Censorship issues are directly related to the broader issue of forming a canon of literature for English courses. This researcher will examine the relationship of these areas as well as explore the depth of the issues concerning textbook selection in Canada, in general, and in the province of Newfoundland and Labrador, in particular. The changes that have occurred in the canon of literature used for high school English courses in the province will be studied.

A rationale for the study

The issues involved with censorship received widespread attention in the Province of Newfoundland and Labrador during the summer of 1989. Accordingly, this researcher wishes to present an introduction of the forces at work in any censorship debate. Secondly, an examination of a larger issue, that of forming a literary canon, must be acknowledged in order to understand the debate that has occurred regarding

censorship issues. Thirdly, just how censorship issues have been dealt with in the past and the implications such issues have for the future of text book selection in this province and Canada will be presented. Next, by examining the canon of literature which has been in use in the province of Newfoundland and Labrador, this researcher wishes to focus on the changes which have actually occurred during the history of text book selection in the province. Such an examination should enable those interested to have a better understanding of the changes which have occurred in the English curriculum. It can serve to summarize the history of change that has occurred and improve understanding of the issues which need to be examined at present, as well as help in the process of selecting literature in the future.

A censorship debate

During June, 1989, allegations of censorship were levelled against officials of Newfoundland's Department of Education by various interest groups, with a particular regard to the omission of various passages contained in a grade twelve English literature textbook Themes for All Times, a required text to be used in all Newfoundland high schools.

Responding to questioning from Shannie Duff (PC St. John's East), Dr. P. Warren, the province's Minister of Education, claimed, "My understanding is that there were 11 or 12 items containing language which might be regarded as

offensive to some parents and even some religious groups in the province" (Doyle, 1989, p. 1).

Outside the House of Assembly, Dr. Warren claimed that the province's denominational system of education made it "a little more important that we be sensitive to all the rights of the religious backgrounds" (p. 1).

According to Dr. Warren, the number of sections ordered removed had already been reduced to six, while Jesperson Press Ltd., the publisher, had agreed to make the changes. The text was designed to be read by students in all schools. Because his officials suggested that the Department be cautious in the kind of language used in the textbook, he concurred with their recommendation (p. 1).

The text had been prepared by a four member author-editor team composed of Roy Bonisteel, having an extensive broadcasting and journalism career, Ronald Clarke, an English teacher of 30 years who was also a teacher of oral communication at Memorial University's Faculty of Education, Betty King, language arts consultant with the St. George's-Bay of Islands-Ramea-Burgeo Integrated School Board who was also an experienced editor, and Judy Gibson, an experienced writer and editor who functioned as education and acquisitions editor with Jesperson Press (p. 1-2).

Judy Gibson resigned her position with Jesperson Press on May 19, 1989 after she learned that six of the 171 selections in the text had been ordered removed by Department of

Education officials. She claimed that "it was censorship, pure and simple" and noted that works of authors like Ernest Hemingway, Jules Verne, Margaret Atwood, Richard Hillary and Antonine Maillet had been ordered to be removed from the text (p. 2).

She claimed that there were no "four letter words," no pornography, no hate literature involved in any of the six sections of the anthology ordered removed. (A story by Margaret Atwood was ordered taken out of the text because it included the words "hell" and "damn".) She also noted that none of the language, considered to be offensive by officials, centered around blasphemy, but that strong language was used because it was appropriate to the occasion (The Evening Telegram, June 21, 1989, p. 2).

Noting that a chapter from Jules Verne's Journey to the Centre of the Earth was removed because the word "damn" is used, she pointed out that the entire book had been on the program of studies, prescribed by the Department of Education, for some years. According to Ms. Gibson, this decision made no sense (p. 2).

Roy Bonisteel also denounced the decision of the Department of Education, claiming it to be ridiculous and commented, "I don't want to be part of any book that's had its guts taken out," as well as saying,

> This is an insult to teachers and students. It implies that teachers don't know how to handle sensitive subject matter...I guess they think students shouldn't be reading naughty words...It's

> interesting that the book is in the final stages, and someone is only getting around to reading and objecting to it now...Some of the stories they object to have already been in the system, and they are only getting upset about it now (Roberts, June 22, 1989, p. 1).

Response from the Writers' Alliance of Newfoundland and Labrador

On June 24, 1989, The Evening Telegram reported that the Writers' Alliance of Newfoundland and Labrador would hold a public forum in July to investigate the curriculum selection process used by the Department of Education.

Ed Kavanagh, president of the Alliance, wrote on June 24, 1989, in a letter to the editor of The Evening Telegram, that

> We want to find out about the process in the Department of Education and the methods used to determine what is acceptable, who makes the decision, and what their criteria are... We also want to deal with the whole issue of censorship... The recent controversy surrounding the proposed grade 12 textbook Themes for all Times is just the latest example of the insidious, destructive censorship that has been going on in the Department of Education for some time (p. 4).

In this letter, Kavanagh also pointed out that "certain of Kevin Major's books are still not permitted in the classroom" and viewed this as being "an insult to an internationally respected Newfoundland author" (p. 4). He also stated that in his opinion,

> Dr. Warren is forgetting that in a democratic society there is virtually nothing more offensive than censorship...It's impossible to look at the current situation without thinking of the Salman Rushdie affair. The Ayatollah called for Rushdie's death.Clearly something is being killed here too (p. 4).

Response from the Catholic Education Council

The executive director of the Catholic Education Council, Frank Kearsey, claimed that the Council supported the Department's decision to drop material which might be considered offensive to some parents. He pointed out that "under the law, the minister of Education has the authority over all school materials with the exception of religious education" (Payne, June 28, 1989, p. 1).

The Catholic Education Council had already been consulted with regard to the content of several of the stories contained in the textbook. Dr. Warren claimed that the Denominational Education Councils "have the right to be consulted on all curriculum decisions," but that in the past, curriculum decisions were not brought out for public debate. He was not prepared to override the traditional rights of the denominational education councils (p. 1).

Selections in question

Originally, twelve stories were to be dropped from the text, but that number was reduced to six whereupon the Department then set about negotiating with authors and publishers to have adjustments made to four of those (Payne, p. 3).

Two short stories were to be completely dropped from the text: "The Last Enemy" by Richard Hillary, and "The Killers" by Ernest Hemingway. That language contained in the stories might be considered offensive by some individuals and groups

was the justification given for their omission by Dr. Warren. Particularly, this language included phrases such as "God damn," "hell," and "lucky bastard." Recommendations were made with the rights of the religious denominations in mind (p. 3).

Lynn Verge, a member of the House of Assembly, voiced the concern of some English teachers and stated, "English teachers who I have been talking to are extremely upset about this and tell me they are shocked by it because they are using texts with the same or similar ideas" (p. 3).

Dr. Warren repeated that he must be sensitive to the rights of the denominations and that many parents do not want that kind of language used in the text "forced down the throats of their children" (p. 3). He also noted that, while there were one hundred and seventy one items in the anthology, there were no more than about ten pages of the more than three hundred in the text which had been put in question (p. 3).

On July 14, 1989, The Evening Telegram reported that two selections were to be removed from the text: "I See They Got You Too," from Richard Hillary's "The Last Enemy" and a selection from "The Killers" by Ernest Hemingway. It was also stated that there were indications that the authors of a number of other pieces had agreed to certain word changes in their works (p. 2).

Reactions from a public forum

At the public forum held by the Writers' Alliance of Newfoundland and Labrador, seven members of a panel included

Judy Gibson, one of the editors of the textbook, Frank Kearsey, executive director of the Roman Catholic Denominational Education Committee, Jennifer Coulter, a recent grade 12 graduate, Thomas Moore, teacher and member of the Newfoundland Teachers' Association executive and a writer, Suzanne Sexty, chairman of the Newfoundland Public Libraries Board, Kevin Major, author, and Dr. Keith Winter, representing the Department of Education (The Evening Telegram, July 14, 1989, p. 2).

Mr. Kearsey defended the decision of the Minister of Education, claiming that Dr. Warren was not saying that people could not read the sections deleted but that these sections would not be required reading in school. He noted that as Dr. Warren is the Minister for all people in the province, the Minister must be sensitive to any groups which might find certain language offensive. He also stated that "Censorship is not the issue here. We're talking about the process of selection of required reading material and I don't think the two are the same at all" (p. 2).

Jennifer Coulter said she was offended to learn that as a grade 12 student, she was thought to be lacking the necessary intelligence to make her own decision about the validity of literature selections, while Ms. Sexty voiced concern that people should have opportunity to make their own value judgements but are unable to do so unless they have access to the literary material (p. 2).

Kevin Major pointed out that there are times in literature when nothing less than strong language will show the anger, frustration, or inhumanity of a character. He further stated that "By having a character swear, the writer is not condoning such language; he is merely reflecting the world as he sees it" (p. 2).

Other people at the meeting voiced opposing viewpoints. Paul Dunne claimed that phrases such as "For Christ's sake" were a violation of one the Ten Commandments and a moral crime. Ken Spense and Robert Perreault, parents, said that people having the right to make their own choices also meant that people should have the right not to be forced to read material they might find offensive (p. 2).

Dr. William McKim felt that the fault lay with the province's denominational education system. He said people should write to the church leaders to protest this decision (p. 2).

Ed Kavanagh, Judy Gibson and Shannie Duff said, after the meeting concluded, that it would be unlikely that the changes in the text could be reversed, but they hoped the government was more aware of people's opposition to what had happened and that should prevent similar occurrences from happening in the future (p. 2).

Response from the Newfoundland Teachers' Association's English Council

Subsequently, the Department's decision to delete

selections from Themes for All Times came under widespread attack by many groups in society. On July, 21, 1989, an open letter to Dr. Warren from Gordon A. Francis (1989), President of the Newfoundland Teachers' Association's Provincial English Council, was published in The Evening Telegram (p. 5). In this letter, grave concern was expressed with regard to the decision taken to delete material from Themes for All Times. It was held that teachers do not advocate or support the inclusion of obscene language, pornography or stereotyping in the curriculum but that, in the opinion of the executive, "there is quite a difference between obscene/offensive language and the kind of language inherent within the selections to be deleted" (p. 4). The executive also noted that if such selections are considered offensive,

> then, in order to be consistent, other literary works now need to be expunged from the current high school English curriculum. Literature written by Shakespeare, Milton, Atwood, Laurence, D.H. Lawrence, and Cassie Brown, to name a few, will have to go. A 'damn' is a 'damn' regardless of who wrote it. For these works to remain would result in a contradiction of philosophy, a contradiction which should be rectified (p. 5).

Francis also expressed that teachers would have handled these selections with sensitivity and pointed out that a vital component of good literature is that it can serve to expose students to real life situations (p. 5).

According to the Executive, the real issue was the need for the Department of Education to determine a broader view of education and ensure that students are not limited to the

particular beliefs of any minority group (p. 5).

A range of public responses

Quickly the public became very much involved with the whole situation and people expressed a variety of opposing viewpoints.

One such person, Dennis Byrd (1989), wrote that

> If this recent censorship is to be all encompassing, then many great writers, along with their genius, would be stripped from the present curriculum. The following phrases all appear in high school literature: 'I do smell all horse piss' - 'The Tempest' (Shakespeare), 'I want to change you from a frowzy slut' - Pygmalion (George Bernard Shaw), 'God confound you, Mr. Lockwood' - Wuthering Heights (Emily Bronte), 'Right up her ass!' - Lord of The Flies (William Golding), 'Ain't no snot-nosed slut of a schoolteacher...' - To Kill a Mockingbird (Harper Lee), 'Flaccid penises' - Writing Prose, 'Whey-forced slut' - Anthology of Verse, 'Arebel's whore' - 'Macbeth' (Shakespeare), 'The very deep did not! O Christ!' - 'Rhyme of the Ancient Mariner' (Coleridge). If we wish our students to achieve the ideals and values that great literature offers, we must be vigilant, lest hasty censorship decimate the sources from which to draw (p. 4).

Mac Eveleigh, in a letter found in The Sunday Express, August 6, 1989, expressed an opposing viewpoint and claimed that "writers who have to use obscene, profane, or off-colour words in order to express themselves only give their readers an impression of what they are in real life" (p. 7). According to him, this language has no place in school books or sensible reading. He commended Dr. Warren's decision.

Summary

The decision to delete selections from Themes for All Times brought into focus the whole question of censorship and selection of literature for the school curriculum in the Province of Newfoundland and Labrador. It raised many points of view, some diametrically opposed to each other. The public's attention was drawn to the whole process of developing curricula for the school system.

This situation received much media attention and, perhaps, it is fair to say that never before had the whole issue of censorship been placed in such light in this province. However, the selection and deletion of literature in the school system has come under attack by many people in other provinces of Canada in recent years.

CHAPTER TWO

CENSORSHIP OF SCHOOL TEXTS:

A CANADIAN PERSPECTIVE

Censor - A definition

Webster's Third International Dictionary provides the following definition of a censor:

> an officer or official charged with scrutinizing communications to intercept, suppress, or delete materials harmful to his country's or organization's interests... one who lacking official sanction but acting ostensibly in society's interests, scrutinizes communications, compositions, and entertainments to discover anything immoral, profane, seditious, heretical, or otherwise offensive.

Dick (1982) points to the above definition and uses it in reporting on a number of cases and how they were handled by authorities (p. 1).

In her book, Not in Our Schools, Dick (1982) notes that her work is intended "as a readable, informative, general guide for all who are concerned about the choice of books in Canada" and she claims that there is no such publication that performs this function within the context of Canadian education (p. 1).

An overview of the history of school textbook selection in Canada

Dick (1982) notes that, in order to view the broad range of censorship, it is important to appreciate the history of how books were and are chosen in Canada (p. 1).

Following the Rebellion of 1837, Lord Durham, reporting on the conditions in Upper Canada, stressed the importance of finding suitable school texts either by importing them from England or compiling and printing them in Canada, presumably to prevent American texts from being used in Canada (p. 4).

In 1844, Egerton Ryerson was appointed Superintendent of Education and for over 30 years he influenced public education in what was later to become Ontario. As a Methodist minister, he particularly emphasized the teaching of biblical history and morality, natural history and philosophy, civil government and political economy, in addition to reading, writing, and arithmetic and other subjects. He called for a system of universal education and worked to put it in place (p. 4).

In 1846, "The School Act" enabled provincial Boards of Education to be set up whose duties were to provide for teacher training, recommend textbooks, and establish controls for common schools. This same act also enabled any superintendent "to discourage the use of unsuitable and improper books in the schools, or school libraries, and ... to provide for and recommend the use of uniform and approved textbooks in the schools" (p. 4). Here was begun the system of authorized texts since authority was maintained by a program in which schools had to conform to certain regulations in order to obtain grants for the purchase of school books. A single series of textbooks was adopted for public schools; what is more, they were printed by Canadian publishers (p. 4).

By 1888, the annual list of authorized texts had become known as "Circular 14" in Ontario. In 1907, the question of textbooks was debated again when concern was expressed that texts had become out-dated. Separate offices were created in each Department of Education to handle textbooks. The idea was still to authorize locally prepared texts rather than British or American imports. If no Canadian text was available, a British text could be substituted so long as it didn't "hurt the Canadian spirit". No American text, according to policy, could be used (p. 5).

After World War One, related research gradually became more prominent. During the 1930s, John Dewey's philosophy, in particular, began to receive widespread attention; arguing about the nature of the child and the importance of supplying an encouraging environment to foster natural inquisitiveness, his philosophy appealed to many educators. As a consequence, between 1928 and 1937 significant revisions were carried out in the curriculum of all Canadian provinces. Nevertheless, the system by which texts were chosen changed little: books were not so much prepared under Departments of Education as they were simply let out to tender. In turn, committees were established to select textbooks: publishers submitted texts on the basis of need while the selection committee would supervise alterations and revisions. At times, indeed, American texts were chosen (p. 5).

A major change in choosing school texts came in the 1950s

and 1960s with the move from authorized to approved texts. The system of using prescribed texts issued by Departments of Education was dropped in favour of a system modelling that used in the United States, which had decentralized curriculum-decision making, thereby giving the teacher greater responsibility. Canadian educators were offered a choice of textbooks approved by provincial Departments of Education, resulting in a "free market" system for educational books. In Ontario, "Circular 14" grew to 100 pages of lists of Department-approved texts. In many situations, individual teachers, department heads, and principals assumed responsibility for text selection based on the choices offered them (p. 5).

Quoting Fraser (1979, p. 8-9), Dick (1982) also noted that titles to be used in English literature courses are not usually listed on "Circular 14" in Ontario. Texts to be studied are chosen by principals and teachers with approval by School Board resolution.

In other provinces, Departments of Education approve lists of recommended titles, although final approval rests with individual School Boards. Dick (1982) points out that regardless of how English literature titles are chosen, they are not usually "textbooks" intended for use by students. Rather, they are "tradebooks." Novels such as Flowers for Algernon, Who Has Seen The Wind, and One Day in the Life of Ivan Denisovich are tradebooks, which may be approved for use

in English courses to teach theme, character, and such. Questions of censorship can arise when decisions are made to change these tradebooks designed for student use (p. 6).

Other factors come into play in textbook selection. American publishers, with their promotional efforts and ability to modify texts developed in the United States to suit Canadian requirements for inclusion on approved lists while keeping costs down, can seriously impact upon the ability of Canadian publishers to forecast the Canadian market and compete in sales. Most Departments of Education make no distinction between original texts developed and produced in Canada and Canadianized versions of American texts modified for the Canadian market and produced in Canada by branches of the parent firm (p. 6).

These changes in textbook selection have had an enormous impact in the censorship debate, for the standards by which texts are chosen are not clear in a decentralized system. This leads to other problems. Once a textbook is challenged, the lines of responsibility for the choice of text is often no longer clear (p. 7).

Dick (1982) claimed that "The inclusion of trade books on curriculum lists, the explosion of the book publishing industry, and the 'liberalism' of the late sixties have made more potentially controversial materials available to schools" (p. 7).

Aspects of school texts considered offensive

Immoral Aspects

Dick (1982) claims that there are a number of aspects of school materials which can be considered offensive by censors. Texts are often challenged because of their perceived "immoral aspects." She claims that whenever "immorality" is mentioned, it is generally taken to mean sexual immorality and that there are people who seem to regard the very treatment of sexuality itself as being immoral (p. 8). Quoting a study conducted by Fasick and England (1980), Dick (1982) points out that books with sexual themes are most likely to raise parental objection. According to the study, librarians felt that parents will likely object to materials on the basis of what they view on first glance. Marketing books by placing suggestive but frequently misleading illustrations on the front cover or by using provocative titles can make books prime targets for criticism (p. 8).

On the basis of their containing perceived immoral aspects, a number of texts have been challenged by Canadian parents. In February, 1976, The Diviners, an approved text for grade 12 study, was removed from use by the principal of Lakeside (Ontario) High School. A twelve-member textbook review committee, composed of two school trustees, two teachers, two clergymen, and six taxpayers, was formed. Despite a campaign led by Pentecostal church members, who gathered the support of 4300 people to have The Diviners

removed, the book was approved for study by both the committee and the School Board (p. 9).

Dick (1982, p. 9) also noted that Birdsall and Peter (1978) reported that the School Board from Cranbrook, British Columbia, banned Flowers for Algernon, then being used as part of the grade 9 curriculum, because of one parent's claim that it was "filthy and immoral". This award-winning novel has been recommended as a supplementary textbook on the British Columbia Department of Education list of approved books for grade 9. After the complaint, the book was removed from the curriculum and school library. One month later, School Board trustees reconsidered the decision and the book was returned to the school library. In Cranbrook, it no longer formed part of the grade 9 curriculum (p. 9).

The Winnipeg Tribune, June 21, 1977, reported that an anthology, Winnipeg Stories, raised concern from a group of parents attending a St. Boniface School Board meeting in Winnipeg. The text included a story of a young couple who have pre-marital sex. The book was on the approved list for grade eleven issued by the Manitoba Department of Education (Dick, p. 9).

Salot (1976) reported that Go Ask Alice came under protest from Halton, Ontario, parents. The book centres on a teenage girl's unsuccessful struggle to escape the drug scene. This protest was resisted by trustees (Dick, 1982, p. 9). A Richmond, B.C., School Board removed this same text from the

secondary school libraries despite much protest from students to save the book (Daniels, 1978, p. B6). The Langley, B.C., School Board removed the text from the school entirely (Vancouver Sun, Feb. 9, 1978).

Dick (1982) also noted that in St. Vital, Manitoba, when art books depicting nudity were objected to by a parent, a principal tore the pages from the text (p. 10).

Profane Aspects

School texts often are challenged because of the use of "profane" language. Dick (1982) noted that the Brandon Sun, November 7, 1978, reported that Rev. Ken Campbell, founder and President of a lobby group named Renaissance International, focused on a number of school books being used in Virden, Manitoba. These included To Kill a Mockingbird, One Day in the Life of Ivan Denisovich, All Quiet on the Western Front, Brave New World, 1984, Who Has Seen The Wind, and More Joy in Heaven. All these texts had been approved for school use by a committee of teachers, trustees, parents, and superintendents of education between 1972 and 1975.

In Hamilton, Ontario, Edith Fowke's Sally Go Round the Sun was withdrawn from a public school library because of a complaint received from a parent about the use of language in the book. One of the verses in question was:

> Helen had a steamboat, the steamboat had a bell
> Helen went to heaven, the steamboat went to ...
> Hello Operator! Just give me number nine.
> If the line is busy, I'll kick you up ...
> Behind the Iron Curtain there was a piece of glass
> Helen stepped upon it and hurt her little ...

> Ask me no more questions, tell me no more lies.
> That is the whole story of Helen and her lies.
> (Dick, p. 13).

Fowke, a well known collector of folklore, said that "It would be a misrepresentation of children's lore to omit any of the slightly naughty verses in which children take delight" (Quill and Quire, 1973, p. 6).

Shaw (1978) reported that in Brandon, Manitoba, a story called "Debut" included in a short story anthology, Impact, was challenged. At Waskoda Secondary School, the book was physically taken apart and the story "Debut" was removed.

Dick (1982) also points out the danger of accepting positions without reading the text in question. Trustees of the Grey County Board of Education in Ontario voted to ban three novels which were accused of containing profane and vulgar language. A number of trustees hadn't read the books. Afterwards, having read the books, they regretted voting to ban them (p. 14).

Seditious Aspects

Books expressing unpopular political views may also come under scrutiny. Particularly, books seen as expressing "socialist" or "communist" viewpoints, often perceived as being "seditious", may come under fire from the censor (Dick, p. 15).

Dick (1982) cited Marshall (1979, p. 11) who reported that some books are targeted by critics, not because of references to sex, but because they are thought to teach

disrespect for the adult establishment. Catcher in the Rye is viewed by some in this way.

Atnikov, Oleson, and McRuer (1971), studying Manitoba's social studies texts, claim that foreign political systems receive very biased treatment. One book, Let's Visit Russia, published by Longmans Canada, came under attack when a teacher and her husband complained to the British Columbia Department of Education about the text. The book contained the following statements:

> The U.S.S.R is solely responsible for the wars in Vietnam, Korea, and the Middle East.
>
> The United States saved all of Europe, including Greece and Turkey, from becoming Communist.
>
> Russians rarely keep promises.

The North Vancouver School Board pointed out such objectionable passages to the Department of Education and the next day the Department withdrew the book from use. What had happened was that, though the selection committee had ordered a British version of the book, Longmans had sent the American edition (Vancouver Province, Oct. 19, 1972).

Dick (1982) also noted that the Winnipeg Free Press, June 14, 1979, reported that a textbook, Co-operative Outlook, ordered by a special department of the Manitoba New Democratic Party Government, was quashed before it entered the school system. It was ready to be distributed when the Government changed. One Conservative backbencher called the book "socialist junk". The books were sold to an institution in

Saskatchewan, then governed by the New Democratic Party.

Heretical Aspects

Texts are also challenged on the perception that they contain "heretical aspects", as defined particularly in the Judeo-Christian context. Objections raised are closely linked to immorality, communism, and profanity. Dick (1982) cited Birdsall et al. (1978, p. 146-7), who reported that in Peterborough, Ontario, Flowers for Algernon was banned from schools following complaints. One accuser said it was atheistic.

Violent Aspects

"Violent aspects" can be stated as grounds for challenging texts as well. Dick (1982) cited the Winnipeg Tribune, Dec 2, 1978, which reported that in Victoria, B.C., the Minister of Education withdrew Incentives from grade 8 and Strawberries and Other Secrets from grade 9 after parents and students complained about violent episodes and racial stereotyping in the books. Dick (1982) also noted that The Globe and Mail, April 20, 1976, reported that in St. Catherine's, Ontario, a psychologist claimed a story in a grade 2 reader to be "violent, sadistic, and savage". The story tells of what happens to little boys who are bold enough to wander around the corner: they are stuffed into sacks by a man who takes them home to dismember and eat them. The publisher admitted fault in the sense that he did not use illustrations to show that the story was a fairy tale!

Subsequently, the story was dropped from the reader.

Often, diluting violence in fairy tales or other moral tales may be a form of censorship. Over the years many fairy tales have been so censored. In the 1657 version of "Little Red Riding Hood," the wolf eats the grandmother and later talks Little Red Riding Hood into getting in bed with him and then proceeds to eat her. In the Grimms' version of the same tale, the little girl is eaten but is rescued by a woodcutter (Dick, 1982, p. 10). Since 1972, references to warning, eating or death have been censored out of some versions of the tale. In reference to this, Dick (1982) quoted Sadler (1982, p. 4), who claimed that "The old version flirts with things that disturb you as any good literature does...the children getting the new versions are not going to be interested in reading."

Racist Aspects

Cries of censorship have come from people who claim that texts contain racist aspects. Dick (1982) noted that Allan (1969, p. 13) reported in 1969 that the Manitoba Human Rights Commission criticized school history texts for "attitudes of contempt toward ancient Indian religious beliefs and customs." The Manitoba Indian Brotherhood (1977), commenting on social studies texts being used in elementary schools, said that they "give a derogatory and incomplete picture of the Canadian Indian."

In 1971, Atnikov et al. criticized the social studies

texts in Manitoba for their prejudicial treatment of blacks and slavery, glorification of Christians, stereotyping of Indians, and inadequate portrayals of the contemporary status of Indians, French Canadians, and different immigration groups. The six texts considered to be the worst offenders were later removed from the approved list of social studies texts.

Dick (1982) noted that censoring certain passages which present difficulties will not always solve the problem at hand. She stated that "A positive and more historical [sic] accurate picture of these peoples' achievements is what is needed to counteract prejudice" (p. 25).

Jenkinson (1980, p. 19-22), cited by Dick (1982), referred to Keith Wilson, a writer of social studies books. Wilson commented that non-fiction books are scrutinized in an historical manner by curriculum committees and claimed that

> while obviously you don't want to include anything that unnecessarily denigrates a group, you should be able to use quotes that in the context of time, let's say a hundred years ago, to illustrate what somebody else thought. The trouble is that the words are often taken as your opinion of that group today, and so you play it safe and omit. People should be judged in the moral context of time, not today's. 'If you can't say something good, don't say it!' becomes the operating rule. This is one form of censorship. In fact, it's censorship by omission. You become cautious and that leads to a tendency, if you don't watch it, of everything becoming a bland sameness which, of course, defeats your very object in the first place (Dick, p. 25-26).

Dick (1982) also noted that Birdsall and Peter (1978, p. 56) reported that a Toronto Board of Education sub-committee

on race relations was told that The Merchant of Venice and Huckleberry Finn should be removed because they promote racism. In Winnipeg, the study of Huckleberry Finn was made optional on the grade 11 Gordon Bell High School reading list after a complaint was received from a school trustee (Kate, 1977, p. 1).

The Globe and Mail, Nov. 17, 1978, reported that in the Borough of North York, Toronto, the covers of George Orwell's Animal Farm were removed because of a complaint received that they promoted anti-Semitism. The cover depicted two pigs, one of them with "what could be interpreted as a Star of David around its neck."

The Winnipeg Free Press, April 12, 1978, cited in Dick (1982), reported that German born Canadians presented a brief to the Metropolitan Toronto study group on racism. They claimed unfair treatment of Germans in school textbooks, and suggested that all reading matter, especially comics and children's pre-school books, which contain excessive stereotyping and slander should be removed from circulation.

Sexist Aspects

Texts are challenged also for containing "sexist aspects". Dick (1982) cited Scott and Foresman (1974) who claimed that

> textbooks are sexist if they omit the actions and achievements of women, if they demean women by using patronizing language, or if they show women or men only in stereotyping roles with less than the full range of human interests, traits, and capabilities. The actual role of sexism in

> society, past and present, should not be ignored: and where appropriate, textbooks can discuss sexism as an important phenomenon without reflecting or reinforcing sexist bias (Dick, p. 29).

A study conducted by Women for Non-Sexist Education (1977) claimed that sexism existed in books used at the primary level of school. In such books, careers are often defined by sex and illustrations centre on male characters. Males were presented as active participants while females were presented in more passive roles (Dick, 1982, p. 29). The study recommended that biased textbooks be withdrawn. It was also recognized that the school system cannot change overnight, so recommendations were made to help teachers confront stereotypes found in texts in order to help children understand and overcome bias (p. 29).

Removing biased textbooks often conflicts with budget restrictions. Bateson (1974, p. 30), cited in Dick (1982), noted that a British Columbia Minister of Education claimed that sexist textbooks cannot be removed immediately but that when old textbooks need replacing, efforts would be made to find better ones. Despite the concern over textbooks containing sexist aspects, Fasick and England (1980, pp. 29-34) found that this was not so objectionable as texts containing racist aspects.

Labour Related Aspects

Texts are challenged on "labour-related aspects." Atnikov et al. (1971) examined the presumed inadequate representation in Canadian school texts of trade unions and

the labour movement in general. Their observation pointed to censorship in the form of omission of material.

Dick (1982) referred to Osborne (1980) who examined the image of the Canadian labourer in principal history texts used in Canada and found that the working class - indeed, the very history of labour itself - is notable for its absence in school texts. Osborne examined history texts used between 1886 and 1979 and noted that while modern textbooks contain more social history and are not so overt in moralizing, social conflict is rarely presented. Topics such as the 1837 revolts, the Riel Rebellion and the 1919 Winnipeg strike are mentioned, but Canada's history of the militancy of the working class and industrial conflict are almost totally ignored. He also claimed that

> The school system is an area where different groups with different objectives compete: for the working class it is a potential vehicle for economic and political emancipation; for those in power, it is a vehicle of social control. To date, the Canadian working class has not been able to give much attention to its relationship with the schools, but the potential is there. And one place to begin is with the textbooks (Dick, p. 34).

Nationally Sensitive Issues

"Nationally sensitive issues" are of concern as well. Dick (1982) reported that Atnikov et al. (1971) claimed that the relationship between English and French Canada is a nationally sensitive issue censored from the school curriculum. This can lead to a lack of understanding of each group. Robinson (1979) supported their findings in his

examination of textbooks used in the Atlantic region of Canada. Birdsall and Peter (1978, p. 59) claimed that in Ontario a publisher was required to drop a story dealing with the French-English issue from a grade 7 anthology before it could be approved for use. On February 7, 1976, The Peterborough Examiner reported that Pierre Vallieres' White Niggers of America, presenting an understanding of Quebec separation, was dropped from the approved list of textbooks by the Review Committee of the Peterborough County Board of Education.

Dagg (1978, p. 12), quoted in Dick (1982), reported that a 1978 Canadian government Order-In-Council prohibited the distribution of information to anyone wanting to know about an international uranium cartel without receiving permission from the Minister of Energy, Mines, and Resources. Teachers or librarians wishing to distribute this information for "current events" issues could face five years in prison or a ten thousand dollar fine or both.

Those involved in censorship campaigns

Dick (1982, p. 448), in Phi Delta Kappan (March 1982), claimed that "Renaissance Canada", a group led by Rev. Ken Campbell which corresponds roughly to the American group "Moral Majority," can be found at work in many censorship challenges in Canada. Along with this group, Dick (1982) also claimed that there are many others involved in book

controversies in Canada (p. 448).

Parents

Involved, first of all, are parents who are more than likely genuinely concerned about their children's education. Their complaints range from the rational and specific to the irrational and vague (Dick, p. 448).

Educators

Also involved are educators who: 1) may be willing to consider the concerns of parents, 2) may champion their cause, 3) may voluntarily remove questionable texts from schools, or 4) may timidly (or pragmatically) avoid materials that are perceived to be controversial. They may also defend text selection or refuse to communicate or they may actively attempt to resolve controversial situations in an academically sincere way (Dick, p. 448).

Students

Students are involved. Many students have probably read the controversial material and have passed their own judgements on it. Many are ready to go on to new material (Dick, p. 448).

Selection policies

Many School Boards are addressing censorship problems by writing clearly thought-out selection and reconsideration policies and acting on them. However, many challenged texts are still being handled in a less than satisfactory way. On

November 28, 1980, The Winnipeg Sun reported that a parent refused to return Hold Fast, by Kevin Major, to the school library, and the school principal agreed. This book has won many awards and is well known both nationally and internationally. Many offending stories have been removed from anthologies and challenged books continue to be given away to public libraries. Much good but controversial material continues to be avoided (Dick, p. 449).

Factors contributing to tensions over school books

Many factors combine to heighten tensions over school books in both the United States and Canada: 1) a wide variety of potentially controversial materials now available to schools, 2) the current mood of conservatism in North America, 3) provincial and state Departments tending to leave text selection to the local level, 4) the formation of pressure groups, 5) increased media choice and possible distortion of issues in education, and 6) the pluralistic nature of society in both nations. Schools in both nations face the dilemma of respecting the rights of parents to protect their children, while, at the same time, insisting on the rights and responsibilities of teachers to teach. The varied differences in philosophy, backgrounds, life-styles, and community needs in society make this issue highly complicated and sensitive (Dick, p. 449).

Controversies over textbooks will remain a fact of Canadian and American education so long as there are varying,

deep-rooted and conflicting opinions about the purpose of schooling, the values that schools are expected to promote, and the ways these values are to be imparted. The question of how strong and viable the education system will be will depend on how these conflicting viewpoints are handled (p. 449).

Silent censorship

Bildfell (1984) pointed out that there is much "silent" censorship prevalent in Canada. An example of this would be the fact that libraries tend not to place perceived controversial texts on library shelves. This may not be looked upon by some as being "real" censorship, but, according to Bildfell (p. 4), it is an increasingly characteristic pattern in this country. Since 1981, the Canadian scene has been relatively quiet. That quiet is illusionary though, for censorship has not disappeared, rather, it wears sheep's clothing. Attempts to censor have become much more subtle, more diverse, and harder to identify. Compared to the publicized confrontations of the late 1970s, with the removal of Margaret Laurence's The Diviners from the approved list of senior high English courses by the Huron County, Ontario, Board of Education as well as being suspended in 1976 from the high school curriculum in Lakefield, Ontario, censorship has taken on a subtler form (p. 4).

Bildfell (1984, p. 4) noted that most attempts to censor concern material for children and young adults and that most

challenges are directed at schools. They apparently originate with parents wanting to protect their own children and, often, other children, from damaging influences. Most attempts at censorship are not publicized and therefore statistics as to the occurrences of censorship are hard to determine. American authorities estimate that only fifteen percent of all requests for banning are ever reported. The American Library Association recorded 1,000 cases of attempts to ban texts from school in 1981. In Canada, any documentation of attempts to have books banned is difficult to find. The Book and Periodical Development Council, the Writers Union of Canada, the Canadian Booksellers Association and the Intellectual Freedom Committee of the Canadian Library Association, monitoring censorship issues very carefully, all complain that it is difficult to gather information, and none feel that files are at all complete (p. 4).

Incidents of censorship that are reported only in local media may never find their way into newspaper indexes. Unless a flagrant abuse appears, many attempts at censorship never make their way into national headlines (p. 4).

Rev. Ken Campbell advocates a "good neighbour" policy in textbook selection and claims that "our argument is that some literature is unacceptable in a state - funded institution serving a pluralistic society" (Bildfell, p. 6). He also reported the comment of one Richmond, B.C., school trustee who told him, "We don't burn books. If we find books that are

needlessly friction causing, we send them to the public library" (p. 6).

Shirley Coulter, coordinator of school libraries for the Nova Scotia Department of Education, stated, "If somebody complains, the librarian may quietly put the book aside for a while until the flurry dies down and then return it to the collection " (p. 6).

Silent censorship cannot be easily quantified because it rarely surfaces. It may or may not be on the increase. However, librarians and teachers are more sensitive at the time of selection to potentially controversial materials than they were in times past (p. 6).

Such sensitivity can have positive and negative effects. Bildfell (p. 451) stated that educators' selections are thoroughly reviewed. This is a positive effect. On the other hand, as Joan McGrath, elementary school consultant with the Toronto Board of Education said, "Some librarians will not purchase something that they consider controversial. They simply say 'I don't need the hassle'" (Bildfell, p. 6).

Buchanan wondered about this new sensitivity and acknowledged that there is "pre-censorship" in some areas of Ontario. Teachers may think twice about placing The Diviners on the curriculum. Joe Wilson also recognized the pressure to stay away from controversial material. Silent censorship may come in the form of a department head counselling a teacher to teach a safer book. He claimed, "The education system sells

out if we deal only with the safe areas and ignore the areas that we need and want to learn about" (Bildfell, p. 6). Ken Haycock added that, "For some professionals, the student's right to read is less important than personal comfort on the job, and that's unfortunate" (Bildfell, p. 6).

Regarding text selection by junior teachers, June Caldwood, former chairman of the Rights and Freedom Committee of the Writers' Union of Canada, pointed out that

> Younger teachers don't feel very brave, because they are closest to the door. Why not pick something that nobody minds? Timothy Findley's The Wars is probably not being taught as much as it should be because of the homosexual rape scene. I was told by a teacher some years ago that he would never teach it because he did not want to jeopardize his job (Bildfell, 1984, p. 6).

Silent censorship decisions like these will never become the centre of any censorship controversy nor will the bans become explicit and formal. Writers hear of their books being banned in a region, only to learn that no formal ban is in place. By coincidence, however, the book is not being taught. Paul Kropp, a Hamilton English teacher and author, says, "We still don't do Catcher in the Rye. But you won't find anything written down about that. There is no policy" (Bildfell, p. 6).

Librarians have perhaps an equal or even greater opportunity to engage in silent censorship. Paul Kitchen claimed that with limited budgets some people suggest that the librarian is in a position to censor the content of the library by censoring the purchases. To Kitchen, librarians

are not censors but staunch defenders of intellectual freedom. Most librarians might well agree with him in principle, but the few studies that have been completed suggest otherwise. Sam Neill claimed that, intellectual freedom aside, some fifty five to sixty percent of librarians censored material that professional judgement said should be in the library (Bildfell, p. 6).

The marketplace and self-censorship

Today, publishers of children's material are very sensitive to issues of censorship, to that which can make their books controversial and hence, less saleable. Publishers consider market demands. Paul Kropp, a writer of adolescent literature for Series Canada (a series of high interest, low vocabulary novels published by Collier MacMillan) claimed that the sale of one of his books, Dope Deal, with its provocative title, is consistently ten to fifteen percent lower in sales than are others in the series. As well, books that are close to reality may not be used at all (Bildfell, p. 8).

Kevin Major, an award winning children's author, has not made compromises in his writing. Both of his books, Hold Fast, and Far From Shore, have been removed from the reading lists of many schools because of the language used in them. Major has even been refused opportunities to give readings of his work. Though finding this upsetting, he tries not to let

possible objections to scenes in his novels interfere with his work. Major says,

> I don't feel I need to justify what I write. Given the characters I have created and the situations they find themselves in, to me that's the natural language they would use. Unless the characters are believable, I can't really expect the readers to take seriously what I say (Bildfell, 1984, p. 8).

Writers, though, may find it hard to resist pressures toward self-censorship, for they know that greater wealth will be received if their work is used in the schools. This type of censorship, that of omission, not commission, is more sinister than were the public battles of the 1970s, for the very creative process of the artist can be interfered with (p. 452). As Lynn Murphy stated, "How do you fight what isn't there?" (Bildfell, p. 8).

Canadian censorship issues are not forgotten. Activities such as "Freedom to Read Week," books being published about the issue of censorship, and the Intellectual Freedom Committee of the Ontario Library Association putting kits together on censorship to help staffs in schools and public libraries deal with the issue, all point to the need to keep abreast of this issue. Activities like these are absolutely essential, for as Joan McGrath, school library consultant, stated, "The danger is that we may find ourselves with libraries as bland as porridge if somebody doesn't become concerned with intellectual freedom" (Bildfell, p. 8).

Educators' views on censorship during the sixties

Educators' views on the issue of censorship were explored even earlier than the 1970s. At an international conference of teachers of English held in Vancouver, British Columbia in 1967, a panel on censorship was included in the program. Prior to the meeting of the panel, several teachers of high school and university English, along with supervisors of curriculum across Canada, were asked the following questions:

> What are your personal views on the use of controversial books in the classroom?

and

> Has there been any pressure exerted at your teaching level to prevent certain books from being included in English curriculum or to have them excluded once they have been authorized?

One group, consisting of mainly those who were involved in the curriculum branches of their Departments of Education, felt that the "middle of the road" approach must be taken because the school system serves the public and therefore must be guided to a considerable extent by what the people and their representatives will follow (Martin and Ford, 1983, p. 1). Another viewpoint of this same group suggested that controversial books concerned with sex and religion are inadvisable as assigned classroom texts, because high school classes are generally mixed in race, religion, and sex. Such books may, though, be placed on library shelves for personal reading (p. 2).

Another group was more concerned with the intrinsic value

of the literature than with public reaction. That is, controversial aspects of any book must be overlooked if the literature itself is worth studying. One teacher wrote, "I feel that real literature must touch on the seamy side of life if it is to be accepted as a true picture (or) an artist's conception of life." Another wrote, "I don't think any novel should be either read or excluded because it is controversial. A novel should be read because it is outstanding as a novel. Some outstanding novels are also controversial. These I would certainly read in English courses in high school" (p. 2).

Responding to the second question, many felt that the provincial committees that authorize books to be read keep a wary eye on public reaction, and so, few controversial books are ever placed on official reading lists by Departments of Education. However, occasions of outright censorship have occurred. Graham Greene's The Quiet American was removed from a provincial senior high school reading list because of complaints received from a librarian that it was "a bit too earthy, almost bordering on the pornographic, in some parts of the story." Another respondent, an English professor at an Ontario university, wrote that in 1964 he had tried to have The Catcher in the Rye included on the reading list for the university's English 200 course. The faculty denounced the "perversion, corruption and libertinism" of the book. This same professor later claimed that there was a move to make literature courses more popular and that there was a tendency

to play down good writers because they weren't controversial enough; hence popular books were being inserted into courses to maintain relevancy. He had concerns that selection criteria must include a concern for real value from a literary point of view (p. 3).

Possible reasons for an increase of censorship in the eighties

Martin and Ford (1983) claimed that the contemporary scene had not changed significantly and cited numerous examples to corroborate their view. An Edmonton parent had picketed the Edmonton Separate School Board because his son had discussed The Catcher in the Rye in a grade 11 English class. The reading assignment had been optional, but that fact was apparently irrelevant to the parent. His sign read, "Edmonton Catholic Schools Pervert Our Children" (p. 2).

These writers also reported that Rita Sequeria, in the Spring of 1982, compiled a status report on the situation in English courses. The report focused on Alberta but made reference to incidents across Canada and the United States (p. 2). Sequeria (1982) claimed that censorship of school materials across Canada was increasing and cited problems with W.O. Mitchell's Who Has Seen the Wind, Margaret Laurence's The Diviners, John Steinbeck's Grapes of Wrath, Kurt Vonnegut's Slaughterhouse Five, along with perennial problems with Shirley Jackson's "The Lottery" and with The Catcher in the Rye.

Martin and Ford (1983) suggested that the increasing censorship comes from the confrontation that pressure groups felt appropriate to their purposes, as well as from the apparent increase in the number of groups that find fault with the material used in schools. From the far right, groups have received much press coverage. But no less militant have been groups from the centre and left who may, at one time, have been opponents of censorship but now take issue with materials they find offensive to their own causes. Groups like these have targeted materials which presumably lend aid and comfort to sexism and racism. Just so, Shakespeare's Othello and The Merchant of Venice have been viewed as being demeaning to Blacks and Jews respectively. Repeatedly, exception has been taken to Mark Twain's Huckleberry Finn. Other attacks have been placed on literature for centering on male characters who outnumber female characters. Such literature is viewed as belittling the role of women (p. 3-4).

Other incidents of censorship were reported in November of 1982 with the temporary cancellation of Kevin Major's scheduled reading from his award winning book, Hold Fast, in Rainey River, Ontario. As well, a vigilante censorship campaign was reported in British Columbia by a group known as the "Wimmin's Fire Brigade" [sic] (p. 4). "In both of these cases, there was an assumption that the broader society would approve the actions taken, an assumption that grows more valid as current trends continue" (p. 4).

Educators who help censors

Donelson (1983) claimed that English teachers and librarians may be helping the censors. There are those who, in fact, act as censors, though they might be horrified so to think of themselves.

Of three kinds of self-appointed censors, moral censors are not difficult to identify. These are censors who inflict their own morality on students. Literary censors are concerned with the fact that the young are not being exposed to the "greatest" of books. They battle against "poor" literature, to keep it off the shelves. This usually applies to young adult literature, best-sellers, or any work that has not withstood the test of time - that is not yet a classic. These censors fall back on terms such as "great books", "discriminating taste" and "heightened sensitivity." There are also the sociological censors. These censors wish to remove books that are "racist", "sexist", or "distorted." Their reasons for removing books may sound noble, but likely any censor's reasons sound noble and well-meaning to someone (p. 53).

Many teachers help censors without knowing it. There are "doormat" teachers claiming to be servants of the public. They view themselves as functioning to serve the public's needs. Donelson (1983) pointed out that while we do indeed serve the public, we don't have to be servile about our services (p. 53-54).

Donelson (1983) noted that there are teachers who fail to see the distinction between censorship and selection. He uses the distinction made by Lester Asheim to point out the difference, that, "Selection... begins with a presumption in favour of liberty of thought; censorship, with a presumption in favour of thought control....Selection is democratic while censorship is authoritarian." (p. 54).

Frank Kearsey, the executive director of the Catholic Education Council, reacted to the perception that Themes for all Times was being censored and expressed the view that the processes involved with censorship and the selection of literature are two different things (Payne, June 28, 1989, p. 1).

There are also teachers and librarians who fail to distinguish between book censors and book critics. This distinction is often blurred. Book censors demand the removal of a book, whereas book critics question the very usage of a book in part or in whole (Donnelson, 1983, p. 54).

Some teachers and librarians often fall into the bemused category. Here, they don't take censorship seriously: censorship is seen as something that happens to other people, not to them. When texts are challenged, they wonder if it is not a good thing. Some claim that it may be good to hear about books coming under attack because children will be inclined to read them. Others claim that book banning does not constitute censorship, because the book is still available

at libraries and book stores (p. 54).

There are teachers who are unwilling to prepare for anticipated censorship and there are those on the other end of the spectrum who believe that once a policy regarding censorship is in place at their school, it is there for eternity. Policies such as these must be approved yearly. Writing a policy for book selection is a good idea according to Donelson (1983) because it forces English teachers and librarians into being responsible educators. Such policies constitute public writing in the public interest (p. 54).

Donelson (1983) stated that some teachers simply view the issue of censorship as being the English teacher's or librarian's concern only. They do not understand that it is a common problem faced by all. Science teachers should be aware of the creationism/evolution dispute just as sex education teachers need to be aware of censorship in their field. Teachers themselves can make it easy for censors to divide and conquer (p. 55). Further, Donelson (1983) felt that most censorship battles are not fought in court. Rather, they are extralegal, by way of rumours and innuendoes. Teachers and librarians need to be educated in the need to work together and become allies. They should not be censors or inadvertent helpers of other censors. As professionals, this should be one of our chief concerns (p. 55).

Legal concerns

According to MacKay (1983), "Censorship in Canada is a testimony to the failure of the ideal of free speech." However, most censorship cases never get before the courts at all (p. 6).

Schools, contrary to the ideals of free speech, are prime territory for censorship. Local School Boards and parents exercise their influence over the curriculum and book selection largely by political lobby. A variety of distribution of powers between provincial agencies and local School Boards can be found among the provinces. Ontario, for example, gives School Boards more power in the selection of books than does the province of Nova Scotia (p. 7).

Mackay (1983) claims that, although lacking direct statutory power, local School Boards and parents have exercised remarkable power in Canada. In the United States, many issues over school censorship have been taken to court. Some of these issues have dealt with the teaching of evolution, propagation of communism, and promotion of racism. MacKay found no Canadian cases on textbook or curriculum censorship in court. Issues of censorship rarely go beyond debate in School Boards and the press (p. 7).

In many ways, the teacher of English bears the brunt of parental assaults in the censorship issue.

MacKay (1983) stated that, in reality, the distribution of obscene material by schools is unlikely. The real problem

lies in offending the sensibilities of parents and School Boards (p. 8).

Then, too, the arrival of the Charter of Rights may change many aspects of the school environment. Canadians may be willing to raise many issues in court. The future of school law in this area may well prove to be interesting (p. 8).

Zuker (1983) pointed out that local School Boards in Canada have broad discretion in the management of school affairs, and Canadian courts do not ordinarily intervene in resolving conflicts which have arisen in the operation of school systems. Students, however, do not "shed their rights to freedom of speech or expression at the schoolhouse gate" and these rights may be violated by the removal of books from the shelves of a library (p. 9).

Section 1 of The Constitution Act, 1982, guarantees the rights and freedoms set out in the Charter of Rights and Freedoms. However, it is clear that these are not absolutes, for they are subject to "such reasonable limitations prescribed by law as can be demonstratably justified in a free and democratic society" (p. 9). The requirement that any limit on a guaranteed right be "prescribed by law" translates into meaning that a limit be defined with specifity in "law". Even if a School Board were given the authority to censor, it may not be considered a limitation of the right of free speech (p. 9).

In this context, a person may be able to claim a restriction only if it is the deliberate product of an open parliamentary process. Section 32(1) notes that the Charter applies to "the Parliament and Government of Canada" and to "the legislature and government of each province". Given this, it follows that a School Board using statutory authority is also bound by the Charter. Action taken under statutory authority is invalid only if it is not within the scope of that authority (p. 9).

It must also be noted that private activity is not covered by the Charter unless there is an action by Parliament or a Provincial legislature. Where private activity results in the restriction of a civil liberty, the aggrieved person may find remedy under a human rights code (p. 9).

It appears that in terms of policy making, the judiciary has not been elevated to the status of the legislatures. As long as School Board make decisions regarding the selecting or rejecting of library materials, the court will not substitute their judgements for that of school officials (p. 9).

Zuker (1983, p. 9) also claimed that "Freedom of expression and the educational needs of students demand instructional discretion. The sensibilities of a few cannot be equated with the full measure of what is proper education." Legal concerns were also dealt with in Canada's proposed Bill C-54 which died prior to the Nov. 21, 1988 federal election. This bill drew heated attacks from many people in the country.

The Saskatchewan English Teachers' Association urged its teachers to resist the limitations in the anti-pornography Bill and to use any materials they thought would bring insights to their students. Saskatchewan public library fine art head, Frances Bergles, told English teachers "According to Bill C-54, my colleagues and I would be criminally responsible for circulating a book of classical art or sculpture, or any of our films on sex education and any number of our mass-market videos...Under the Bill, Michelangelo's 'David' would be considered pornographic." Said Tom Bentley-Fisher, "We have to allow our art forms to grow, to seek the truth. Censorship is, in fact, a possible reality - and the moment we begin the kind of censorship that's referred to [in the federal legislation] we lose the possibility to go for the truth". Bergles urged teachers to press for the adoption of policies adhering in favour of intellectual policies in their school districts (McMahen, 1988).

Recent issues of censorship

As recently as 1988, Rainey (1988) claimed that censorship is a significantly growing problem in Canadian schools. He pointed to causes such as administrators' attitudes, lack of training, and the surreptitious activities of individuals in schools (p. 3). Respected Canadian writers such as Margaret Laurence, W.O. Mitchel, Edith Fowke, and Dennis Lee, along with American authors whose works are found

in Canadian libraries - Norma Klein, Judy Blume, Maurice Sendak, Tommie de Paola, J.W. Salinger and John Steinbeck, have all come under attack. Responding to such assailants is never easy. Responding in an acceptable and reasonable manner to ensure that all involved feel that they have received a fair hearing is never a simple matter. Issues of this nature are never black and white. Rather, the problem comes in shades of grey (p. 3).

Rainey (1988) noted that Friske (1960, p. 86-99), in studying school and public libraries in California, found that administrators' attitudes toward controversy and school librarians' attitudes toward book selection bore a close resemblance. Out of fourteen administrators who were cautious or restrictive, eleven had librarians who were restrictive in the selection of materials. Out of fourteen administrators who believed in the "freedom-to-read" concept, ten had librarians who were not restrictive in their selection policy.

In Canada, there are no university programs that deal with this issue in some depth. Aside from limited topics taught in English education courses and courses in school librarianship, little time seems to be spent on the problem of censorship (Rainey, 1988, p.4).

Broderick (1976, p. 6-14), cited in Rainey (1988), noted that, "There is a pecking order: parents call principals, principals react with fear and order teachers and/or

librarians to remove materials. Sometimes principals initiate the attack, sometimes librarians anticipate trouble and either do not buy potentially controversial materials or quietly remove them from open shelves to locked cases." Broderick also stated that "secret weeding by school administrators is not unheard of and is extremely difficult to deal with."

Rainey (1988) also reported that Jenkinson (1985, p. 19-30) found a number of concerns involving censorship in Manitoba. Among the most serious was the approach used by teachers, students and administrators who removed items from shelves without informing anyone. He also found that when a member of the community complained, less than half the offending material was removed, but when an administrator, teacher, or student complained, four out of five times the material was taken out of the library collection.

Poole (1986, p. 80-101), as noted by Rainey (1988), studying censorship in British Columbia's public schools, found that censorship was not done on the basis of reading level, comprehension, or the material's appropriateness. Rather, judgements were made about the material's content. A greater number of objections is being made and more censorship occurs than is generally known by the public.

Possible responses by administrators

Rainey (1988) stated that administrators need to take a long, serious look at the problem of censorship and develop a

philosophical basis and rationale for the stand they take. This can be achieved in these ways:

> 1. Certainly by becoming more aware of the problem. One can follow cases which are mentioned in the media.
>
> 2. In trying to develop a philosophy, administrators, teachers, and teacher librarians need to keep uppermost in their minds that when selecting materials it is necessary to consider one's responsibilities to students, to the profession, and to the community.
>
> 3. In-service programs dealing with censorship, and role- playing case studies, will give individuals the opportunity to discuss all sides of the question. Such activities also will help build self-confidence so that individuals will feel able to deal successfully with the problem (p. 5).

The National Council of Teachers of English provides helpful guidelines in their booklet entitled Student's Right to Know (Buress 1982, p. 1-2). It states:

> a) Teachers and administrators should recognize and respect parents' right to express concerns about the education of their children, including concern about the assignment of books and activities.
>
> b) Teachers, parents and administrators should be willing to discuss - not simply argue - about different points of view regarding education.
>
> c) Teachers, parents and administrators should recognize that the essential reason for the existence of the public school is the students' right to know and become educated citizens.
>
> d) The students' right to learn does not, however, preclude a parent expressing concern, or even alarm, about a specific assignment or book. A parent has the right to request an alternate assignment and a teacher must be prepared to make it.
>
> e) School systems must prepare and make available to all persons interested in education, the

following: a selection policy, a statement of philosophy about education in general, and a set of guiding procedures for handling complaints from parents.

f) Parents must understand that their right to be concerned about a book their child is reading does not give them the right to control the reading of all children in the school.

Adoption of selection policies

Since the turbulent 1970s, many libraries and School Boards have adopted guidelines and specific procedures to be followed on the receiving of complaints about certain books. Many seemingly volatile confrontations are often defused in the initial stages. Ken Haycock (1981) claimed, "If you have a policy statement it means you can deal with the issue within a procedural context " (p. 21).

The Ontario Secondary School Teachers Federation produced guidelines that have become the model for many School Boards in Ontario. Malcolm Buchanan, OSSTF President, claimed, "We are most anxious that individuals and small groups don't impose their standard of morality or their standard of outrage on the majority. If a parent or an individual wishes a book to be removed, we don't allow that to occur just on a whim. They must give a convincing rationale" (Bildfell, 1984, p. 4).

The OSSTF report, Freedom for Learning, defends the rights of teachers to select potentially controversial material for sound professional reasons. It also defends the students' right to study such material, and the rights of

parents to express concern and suggest alternative contents and methods. Teachers are encouraged to be sensitive to the many points of view that exist in any pluralistic society, to explain the choice of material used in a course and the criteria used to determine the choice, and to offer alternative selections to children whose parents continue to express apprehension about the chosen text. According to Joe Wilson, a London, Ontario high-school English teacher, most complaints end here (Bildfell, p. 4).

Brian Doyle, author and chairman of the English department at Globe Collegiate in Ottawa, reports that his school received no written complaints about materials on the curriculum between 1982-84. Most complaints are successfully handled by having a meeting with parents. He says, "It's a fairly practiced act. We bring out the big guns. We ask them if they know that 'Hamlet' has incest and dirty songs. They say they don't believe it. Then they go away" (Bildfell, p. 4). Complaints like these are rarely added to statistics (p. 4).

According to Buchanan, books should't be viewed as guilty objects that need to be proven innocent. Parents who feel that a book should be withdrawn, not only for their child, but for other children, are asked to complete a form outlining their complaint about the work. They are asked to evaluate it according to the criteria used in choosing the book and to provide evidence that they have read the book, for in many

cases, school officials report, challengers have only read the offending passages. These formal complaints move through several levels of procedure: from the teacher to department head, the principal, and the School Board. The challenged book remains in use during the procedure (p. 4).

Even when a formal complaint is registered, a guilty verdict is hard to achieve. School Boards who were accustomed to panic at the thought of criticism now tend to be more supportive of their teachers. Teachers themselves are perhaps better at justifying the material they have chosen. The OSSTF recommends that teachers keep a file on the rationale used in selecting required books and materials. As well, some School Boards have adopted selection criteria by which all materials used in the system are assessed. These policies consider the objectives of the course, the age and maturity of the students, the merits of the material, and the need to represent differing viewpoints. Procedures like these have helped librarians and teachers feel more secure when challenged (p. 4).

Martin and Ford (1983, p. 2-5) asked whether schools and School Boards could protect themselves from individuals and groups who wish to substitute their judgements for the due process by which school materials are adopted in the first place. They noted that if due process is to be protected, it must be done as vigorously as possible, both in the selection of materials and the defense of them once selected. School

Boards need at least a standing committee with the competence and awareness needed to assess the suitability of selections and selection procedures. When there is not a systematic way of handling challenged materials, gross errors can be committed. For those wishing to challenge a text, the issuing of information forms like those suggested by the National Council of Teachers of English minimizes emotional confrontation and systematically gathers information about the complainant, the complaint, and the materials in question. Martin and Ford (1983) noted that the Edmonton Catholic School District use a "citizen request" form that requests the following information when a book is challenged:

AUTHOR'S NAME _____
HARDCOVER _____
PAPERBACK _____
PUBLISHER _____
REQUEST INITIATED BY _____
TELEPHONE _____
ADDRESS _____
CITY _____
ZONE _____

Does the complainant represent himself, an organization (name)or group (identify)?

To what in the book do you object? (Please be specific; cite pages).

What do you feel might be the result of reading this book?

For what age group would you recommend this book?

Is there any thing good about this book?

Did you read the entire book? What parts?

Are you aware of the judgement of this book of literary critics?

What do you believe is the theme of this book?

What would you like your school to do about this book?
____ do not assign it to my child
____ withdraw it from all students as well as my child
____ send it back to the English Department office for re-evaluation.

In its place, what book of equal literary quality would you recommend that would convey as valuable a picture and perspective of our civilization?

School systems that do not have procedural guidelines in place to handle challenged material are living an increasingly imperiled existence (p. 5).

Benefits of having selection policies

There are many benefits of having appropriate policies set in place. Olsen (1974, p. 502-503), cited in Rainey (1988), stated that a survey in Michigan showed "Public high schools with written policies [that explain] the procedures and criteria used to select books and used to acknowledge and resolve objections to books are more successful in inhibiting or resolving censorship problems than high schools without formal policies." Rainey (1988) also noted that Pope (1979, p. 116-121) claimed that librarians working with written policies were less restrictive in the selection of materials then those who did not.

Schools need a selection policy and challenged materials policy (Rainey, 1988, p. 7). Chief among the reasons are the following:

1) Guidelines for choosing materials and handling challenged items provide all levels - from parents, through teachers in the school, right up to the School Board - with a set of steps to follow.

2) By having a selection policy, administrators are not quite as likely to remove materials simply because someone has challenged a title. If the policy has received the School Board's approval, those on the firing line, in particular administrators and teacher - librarians, are likely to feel more confident in handling issues which are unpleasant.

3) Members of the community who wish to question aspects of certain materials in the library are likely to feel much more comfortable knowing that there is an acceptable procedure to follow.

Rainey (1988) reported that Weil (1988, p. 23) claimed that

> Protecting the freedom to learn is easier if a school system has adopted formal selection policies to set academic standards and spell out goals, and reconsideration procedures to resolve disputes in an orderly, democratic manner. It is critical that a Board of Education develop a policy statement and procedures consistent with the school's philosophy and goals.

Weil (1988) also reminds teachers that all should be concerned about censorship. If teachers are willing to take simple steps prior to a censorship attempt, censors might not prevail. Parents indeed have the right to protest, but that in itself is not censorship (p. 25). Weil (1988) stated that "the most important thing we can do may be to remind ourselves constantly that only we can censor what we teach and how we teach it" (p. 25).

Censored school texts in Canada

Gambell (1986) provided the following lists of selections that have been the subject of challenge and censorship campaigns in Canada.

A list of these titles, accompanied by some of the reasons they were challenged are listed in Table 1. Some of the reasons for certain texts being challenged are not provided by Gambell (1986).

Table 1 School Texts subjected to censorship in Canada

SELECTION	REASON
All Quiet on the Western Front, Remarque	unfit language
Animal Farm, Orwell	dust cover anti-semitic
Anne Boleyn, Anthony	
Are You There God, It's Me Margaret, Blume	deals with one girl's prepubescent interest with menstruation
The Apprenticeship of Duddy Kravitz, Richler	immoral
Bang, Bang, You're Dead!, Fitzhugh	violence
Beautiful Losers, Cohen	immoral
Canadian Short Stories, (Weaver, ed.)	filth
Catch 22, Heller	filth, immoral
Catcher in the Rye, Salinger	unchristian, profanity, immoral, lewd suggestions
The Chosen, Potok	filth
The Country Girls, O'Brien	sex scenes
The Diary of Anne Frank, Frank	
The Dispossessed, Malamud	
The Diviners, Laurence	immoral, profane
Dr. Dolittle	unfit language, immoral, atheistic, deals with mental retardation
Go Ask Alice, Anonymous	sex scenes, drugs
Grapes of Wrath, Steinbeck	blasphemous, pornographic and filthy language
Huckleberry Finn, Twain	racism
Harlequin Romances	

SELECTION	REASON
A Jest of God, Laurence	sex scenes
In the Heat of the Night, Ball	
Listen to the Silence, Elliott	rape
Lives of Girls and Women, Munro	pornography, explicit descriptions of sex scenes
Lord of the Flies, Golding	
Love Story, Segal	
Man from St. Malo, Ferguson	paints Indians as savages, racism
Mao Tse Tung (Macdonald Starter)	communist
Merchant of Venice, Shakespeare	racism
More Joy in Heaven, Callaghan	profanity, unchristian
The Mountain and the Valley, Buckler	filth, sex scenes
My Darling, My Hamburger, Zindel	abortion, immoral
Nineteen-Eighty-Four, Orwell	unfit language
One Day in the Life of Ivan Denisovich, Solzhenitzen	filth, unfit language
One Flew Over the Cookoo's Nest, Kesey	
Of Mice and Men, Steinbeck	blasphemous, pornographic and filthy language
Peking Review	communist
Rabbit Run, Updike	
Sally Go Round the Sun Fowkes	unfit language

SELECTION	REASON
September Song, Martin	filth
Son of a Smaller Hero, Richler	filth, immoral
Story and Structure, "Defender of the Faith", Roth	profanity
Strawberries and Other Secrets (MacNeill, Ed.)	violence
Surfacing, Atwood	
Then Again Maybe I Won't, Blume	immoral
To Kill a Mockingbird, Lee	unfit language
Winnipeg Stories (Parr, ed.)	premarital sex
Who Has Scene the Wind, Mitchell	filth, profanity, unchristian

CHAPTER THREE

LITERARY CANONS

Censorship is but one concern in the selection of textbooks for school systems. In this chapter, this researcher will explore other factors that are at work in the selection of literary material.

Concerns with traditional literary canons

The traditional canon of literature which has prevailed both in secondary and post-secondary institutions of educational learning of our Western world now faces many threats to its existence. Works now in the canon face mounting pressure to their very existence from modern contemporary literature, which seeks a place in the literary canon of modern times.

Religious, cultural, regional, ethnic and many varied social groups press for reform of the traditional literary canon to include works of literature that represent them. To name merely a few, Black writers, native writers, women writers and regional writers demand representation in the literary canon of today, for a wide variety of reasons.

Canon - Definitions

An examination of the word "canon" in the context of our concern is provided by the Random House, Second Unabridged:

> a body of rules, principles, or standards accepted as axiomatic and universally binding in a field of study or art.

This same text also notes that a canon may be considered to be a "standard or criterion," and that anything considered to be canonical is "authorized, recognized and accepted."

The Oxford English Dictionary denotes the word "canon" in the following ways:

> a general rule, fundamental principle, aphorism, or axiom governing the systematic or scientific treatment of a subject.
>
> standards of judgement or authority; a test; criterion, means of discrimination.

Webster's Third New International Dictionary reports on "canon" in this fashion:

> an accepted or sanctioned list of books.
>
> a norm, criterion, model, or standard for evaluating, judging, testing or criticizing.

In skimming these dictionaries, one is left with the feeling that a canon contains the qualities of "authority," "greatness," and "universality," since it assumes the role of being a standard for all else in its particular field. Given that the topic at hand is that of selecting material for English programs, one could assume from these definitions that when we refer to a canon of literature, each piece of literature in the literary canon is characterized by its authority, universality, greatness and its inherent quality to be a standard by which all other literature is tested, judged and criticized in turn.

Challenges to the canon

Peter Hyland (1987), focusing particularly on the literature of England in relation to the literary canon, notes that this body of literature has been considered an academic discipline and has dominated faculties of arts and humanities as well as many of the cultures of the English speaking world (p. 1). These "great works" form the backbone and, in some cases, the entirety of the college and university literature syllabi in most of the former British colonies in Asia, Africa, North America, and Australia. Universities have institutionalized these works to such a degree that it is hardly necessary to justify their study, for they are, simply, accepted. Now they are referred to as the "canon", a term, he argues, which makes their value seem unquestionable (p. 1).

Hyland (1982) noted that because English literature has such a prominent place in the curriculum and that such a vast professional industry has developed around it, it carries with it an endowed claim to absolute value with a certain persuasiveness (p. 1). Even so, Hyland (1982, p. 2) reported that Widdowson (1982) pointed out that both Marxist and post-structuralist critical theories, exposing on one hand the ideological bases of traditional literary criticism as well as a questioning of the whole concept of "literary value", have mounted a strong attack on the institution that has enshrined this canon. Sinfield (1982, p. 35), cited in Hyland (1982, p. 2), commented that this literature establishment defends

itself strongly, but that the questions raised by anti-canonical forces refuse to go away.

Is it unreasonable to ask how the body of literature established its role as a central element in the English educational system? What does the canon represent? Who defined its being? How were judgements made to place this literature in a canon? Hyland (1982) claimed that answers to these questions can place the canon in a new light (p. 2).

The English language developed in the Middle Ages in response to a growing sense of national identity, and then replaced French as the favoured language, becoming the way of practically defining the English community. By the sixteenth century, the language had grown to the form that we recognize today, while a literature began to reflect a sense of nationhood. Shakespeare, giving literary form to the national longings of England, is rightly seen as the great national poet (p. 2).

In summary, Hyland (1982) noted that "inevitably, the way in which a group sees itself is defined by the body of literature that it promotes, and ... the canon of English literature at the centre of which Shakespeare's works stand today, and which is perpetuated by universities everywhere, precisely defines a culture" (p. 2).

By the very fact that works of literature are placed in the curriculum, value judgements have been made about them, but a more perceptive reader will want to know about those

judgements - how they were made and by whom and what other judgements have been made. As Hyland puts it, "The whole question arises of what has been judged to be central and what marginal, and whether those judgements should really be accepted as absolute" (p. 2). Hence the literary canon is challenged from many directions by those who want to open it up to "the subordinated, ignored or silenced forms of 'popular' literature, historical documents, autobiography, women's writing, black literature, song, TV, and film" (Brockner, 1982, cited in Widdowson 1982, p. 73).

Hyland (1986) noted that literature needs to be relocated into a wider context of cultural studies that would set in perspective its claims to transcendent value. A questioning of the whole idea that the system of values that canonized this particular body of literature, from which Western critical methods have grown, is needed (p. 4).

In effect, a canon judges what is central and what is marginal. These judgements that originated in a particular community, when placed in a foreign setting, inevitably lose much of their relevance. At the same time they banish works to the marginal which may otherwise be considered central. Placed into a new context, the canon becomes a form of censorship, for given the quality of "authority", it denies other writings a place. In this light, "the canon is no more than a dead weight, a burden from the past. The creativity that went into its making is negated if it cannot leave place for a new creativity" (Hyland, 1986 p. 6).

Weixlmann (1988) claimed that since the world's body of literature is far from static, the need for canon reformation should be self-evident, and that, at the very least, provisions must be made to enable new literary works to enter the canon (p. 273). Reminding us of Jefferson's appeal to society that each generation partake in societal renewal, and of Emerson's assertion that "each age... must write its own books [for]... the books of an older period will not fit this," Weixlmann claims that this is, indeed, the case (p. 273).

The issue of a literary canon, when addressed as a political one, shows two conflicting points of view. The 1960s was either a decade of curricular madness or a period of curricular enlightenment; however, the implications of curricular changes begun during this era remain with us today. Some people hold that during the 1960s, literature departments broke open the cornerstones of civilizations, whereas others argue that radical reform in this area is still needed and has yet to occur. One group cries out for a return to canonical texts with renewed vigour, while the other would have us abandon the idea of a literary canon just as many have abandoned its value structure (p. 274). Weixlmann (1988) counselled against operating from either extreme and claimed that we need to know that "Our extant literary canon was formulated within a political context and that political actions are often not known for producing results that serve

the members of an entire population equally well" (p. 274).

When we speak of canon reformation, we place our political selves in the judgements we make. It is impossible to stay completely objective and we should not delude ourselves into thinking that it is possible to do so.

In defense of the canon - arguments and rebuttals

Literary Merit

One of the first defenses of the literary canon is that of "literary merit" being used as a criterion. This has buried, whether intentionally or not, many works because of their presumed lack of linguistic sophistication (Weixlmann, 1988, p. 275). Miller (1979), cited in Weixlmann (1988, p. 275), claimed that "The study of literature should focus on an exploration of [traditional humanistic] values. Moral, metaphysical, and religious questions remain the most important ones, in literature as in life, and one of the best places in which to gain an understanding of them is in the masterworks in one's native tongue."

Further, he claimed that we can recognize these masterworks because they evidence "the best that has been thought and said in our language" and that they should be approached through rhetorical study - "the study of the function of tropes, the whole panoply of figures, not just metaphor, but metonymy, synecdoche, irony, metalepsis, prosopopoeia, catachresis - the works."

Many would agree with Miller, but he has been criticized for being unable to provide acceptable criteria for determining those masterworks that he claims are central to a good curriculum (Weixlmann, 1988, p. 275).

Herrnstein Smith (1983), also cited in Weixlmann (1988), claimed that "the privileging of a particular set of functions for artworks or works of literature may be (and often is) itself justified on the grounds that the performance of such functions serves some higher individual, social, or transcendent good." She also noted that

> Any selection from these alternate and to some extent mutually exclusive higher goods, however, would itself require justification in terms of some yet higher good, and there is no absolute stopping point for this theoretically infinite regressus of judgements and justifications. This is not to say that certain functions of artworks do not serve higher - or at least more general, comprehensive, or longer-range-goods better than others. It is to say, however, that our selection among an array of goods will always be contingent (Herrnstein Smith, 1983, p. 19).

Simply put, Herrnstein Smith claims that there is no universal set "higher good". Depending on the context in which used, and the aims for which it is used, our choice of literature will always be dependent. To wrap ourselves into an argument about which "good" is yet higher than another "good" will always lead us into an infinite regress. Miller (1979, p. 13), in defending literature on the basis of its affirmation of values, also claimed that "One cannot write well, even write a business letter or a scientific report, unless one can read well the best that has been thought and

said in our language." Weixlmann (1988) pointed out that an individual's ability to carry out close readings of masterpieces of literature is an odd criterion for determining a person's ability as a technical writer. According to him, it is not clear whether writers of scientific reports would be better served by studying, even if it could be determined, "the best that has been thought and said" or by being given repeated exposure to well drafted scientific reports (p. 275).

Miller (1986) showed later that he had changed some of his views. As President of the Modern Language Association, his 1986 "Presidential Address" found him alluding to "an array of overlapping and much more fluid canon, often determined by cross-disciplinary orientations and including various kinds of 'nonliterary' works side by side with traditional literary ones" (Weixlmann, 1988, p. 276).

Weixlmann (1988) pointed to this change in Miller's views. In 1979, Miller had promoted a rhetorical study of the masterworks. In a 1986 "President's Column," Miller opposed attempts to reestablish "the old fixed canon... by fiat" because efforts such as these "tend to sidestep our real obligation, which is to teach good reading, critical thinking, and the good writing that is only possible for those who can read and think." Although the last sentence echoes the views held by Miller in 1979, his attack on "the old fixed canon" is rather different from his views in 1979 (p. 276).

Both Weixlmann (1988) and Herrnstein Smith (1983) pointed

out possible flaws in setting a criterion of ascending to a higher good, in determining the existence of literary works in a literary canon.

Withstanding the test of time

A second line of defense for the set canon of literary works is that it contains works that have "withstood the test of time." However, as Herrnstein Smith (1983, p.29) in Weixlmann (1988) pointed out, this "test" can be rigged. This test "is not, as the figure implies, an impersonal and impartial mechanism," because culturally dominant persons ("gatekeeper intellectuals" according to Ohmann (1983), in Weixlmann (1988, p. 276)), create, administer, protect, take, and grade the exam. As well, canonical works are looked at as being privileged, and for that reason they are unlikely to be tested in the same way that noncanonical texts are. Because of their status in the canon, they are often shielded from scrutiny (p. 277).

Whereas one complaint about a noncanonical work may doom it, canonical texts, when criticized, are likely to be defended even though they may contain incidents of brutality, bigotry, racism, sexism, or national chauvinism (Weixlmann, p.277). Often, critics repress or rationalize the undesirable characteristics of canonical texts by focusing on the text's more formal and structured features or by allegorizing the alienating ideology of a text to a more general or universal level where it becomes more tolerable and readily

interpretable in light of contemporary ideology (p. 278).

Canons have achieved consensus

Another view supporting the canon, and perhaps its greatest claim to legitimacy, is that it has achieved some sort of consensus. However, this claim may be weaker now than it was two decades ago. This consensus should be questioned in light of the fact that it has traditionally been provided by a group made up of mostly European-descended white males. Racism, sexism, classicism, traditionalism, and an elitism affect all people and Weixlmann (1988) stated that "until we sincerely acknowledge this fact, and understand its implications, meaningful reform of the canon cannot occur" (p. 278).

Canon abandonment or canon reformation

Von Hallberg (1983, p. iv), cited in Weixlmann (1988), shed new light on the issue of canons by asking, if we accept the fact that the authority for an established canon will not hold up under close scrutiny, how should new canons, expressing other interests, now be formed? Should we engage in a process of canon reformation or abandon the idea of a canon altogether?

Guillory (1983, p. 195-196), noted by Weixlmann (1988), would agree with the latter course of action, arguing that the more authority, orthodoxy and tradition erodes, the more difficult it will be to form a canon acceptable to a majority

of the literary culture. He sees more heterodoxy in literature where the "doxa" will not be given to a hidden god but a teaching that will empower the struggle of difference. Difference, previously virtually avoided under orthodoxy, becomes now a sign of possibility and ingenuousness. Critics are offered new prospects in light of heterodoxy for, as Guillory (1983, p. 195-196) suggested, they will be free from the demands of the existing literary canon and be able to form their own.

Weixlmann (1988, p. 278) pointed out that Von Hallberg (1983, p. iv) claimed that it is not a very attractive position - the idea of teaching art without canons. Whatever the shortcomings of anthologies, they do provide cores around which courses are designed, and these anthologies depend heavily on the canon. He added that it would be theoretically possible for instructors to gain permission to reprint literature, but the cost in time and dollars would be too steep. Canons do maintain a degree of continuity among programs of study and, in one way or another, they will most likely remain with us.

Showalter (1981, p. 19), cited in Weixlmann (1988), claimed that a canon "does not want to be revitalized; it only wants to endure." On its side stand antiquated humanism, the weight of centuries of sexism, racism, classicism, and elitism, as well as lethargy. The canon, not surprisingly, is challenged by those who have been disenfranchised by it.

Problems with canon reformation

In reforming the literary canon, a number of points, according to Weixlmann (1988), must be kept in mind (p. 278). It is not enough that canon reformation be the work of only a small group. If so, we would be engaged in replacing one elitist group with another. Meaningful reformation must involve all people in the profession of humane letters (p. 278). We must keep in mind that every work in the canon may not be chosen badly or that it is ,in some manner, tainted. Von Hallberg (1983, p. iv-v) suggested that an investigation is needed of how works' political functions "account for their origins and limit their utility." When reforming a canon, if this is to be attempted at all, we must negate all presumptions about a work and view it closely when considering its inclusion or exclusion (Weixlmann, 1988, p. 278).

For Weixlmann (1988), lethargy is an inhibiting factor in the process of canon reformation. By this, he doesn't claim that English teachers are prone to be lazy, but that "Most have been trained to teach traditionally literary figures within traditional subject areas, and when teaching literature courses, they are inclined to put that training to use" (p. 278). Being overwhelmed at the thought of having to read hundreds of new works and criticisms of them in order to give students a well rounded view and appreciation of them, within a newly formed field, is what he refers to as "lethargy" (p. 278).

For those who are not interested in radically altering the canon and for those who are aware of its shortcoming but still teach some of the troubling canonical works, Froula (1983, p. 343), cited in Weixlmann (1988), suggested teaching the works "not as the mystifying best that has been thought and said in the world but as a visible past against which we can teach our students to imagine a different future." Weixlmann (1988) commented, "By underscoring what we understand to be the ideological and figurational shortcomings of canonical texts, rather than attempting to explain such lapses away, we can help our students to become more discerning readers and thinkers" (p. 280).

Regarding the addition of new pieces of literature to the canon, Baym (1986), cited in Weixlmann (1988, p. 279), addressed "Ideal Canons and Real Anthologies," and spoke to the sacrifice and compromise that are very much a part of the anthologizing process. Representing the many voices of society is no easy task and no matter how many are represented, there are still others that are omitted from anthologies. She pointed out, however, that "anthologies will continue to support the established canon only as long as we reward their doing so", and claimed that blame for under representation of groups cannot be placed solely on compilers and publishers. As a group, teachers need to appreciate that they are largely responsible for the canon's status.

Revisionist approaches to the curriculum

In terms of revisionist approaches to curriculum, people such as Lauter (1983), cited in Weixlmann (1988, p. 280), recommended a study of canonical and noncanonical texts side by side for mutual illuminatory purposes, whereas Kolb (1986, p. 12), cited by Weixlmann (1988, p. 281), suggested that "we think of the literary canon not as a single authoritarian list and not as a pluralist cacophony of numberless voices but as a tiered set of options, relatively stable at one end, relatively open at the other, and joined by the possibility of change."

Weixlmann (1988, p. 281) advocated a blending of canonical and noncanonical works in light of the acknowledgement that people come in at least two sexes, and in a variety of colours. To guard against students' reading this pluralistic gathering of literary voices as cacophonous, he groups literary works into categories based on gender or race, for he claims that the reasons certain literature has been excluded from the canon are rooted in two traditions: that of the author's national literature and that of the literature produced by the author's racial, gender, geographic subgroups. He does claim that there are individual works of literature that demand different treatment, but he says little about these. As well, teaching strategies need to be as flexible as the canon because of the fact that since comparing, intermixing or grouping literary works always evolves in a

specific context, predetermined pedagogical strategies are likely to be less successful than those that account both for the particular works being taught and the backgrounds and abilities of students who are to study these works (p. 281-282).

Responding to a canon in disarray

Allen (1986) claimed that the canon is in dissolution. A variety of responses to the disarray of the canon have evolved and are still prevalent today (p. 92-94).

Back to the basics

There is, in some circles, a call for the return to teach-the-basics. This call reaffirms the traditional canon, for it is held that it will provide the crucial footings needed for intellectual construction. This movement gains support from those who are worried about the decline of taken-for-granted information and skills and they call for a teaching of "fundamentals before frills, Cartesian certainties before speculative possibilities, education for effective citizency before erudition" (Allen, p. 94). The aim of such a program as this is to focus upon content, a specific content. Intellectual, vocational, and life skills and values can only be learned, it is held, by studying texts and topics of excellence, for excellence breeds excellence.

The immediate problem with this movement is that it may be no more than a call to go backwards. "It is atavistic,

nostalgic, a form of pedagogical romanticism" and it does not effectively deal with contemporary revolutions in knowledge (p. 95).

Specialization

Allen (1986) noted that another response is that of specialization. Since more and more information is routinely made available, everyday advocates of this movement claim that one should limit efforts to some portion of the whole and that the best an individual can hope for is to gain some specific way of organizing knowledge, some specific discipline. In effect, one should study that which is relevant to one's specialty (p. 96).

On the other hand, specialized knowledge, different methods, and jargon can make it difficult for us to understand each other. Very often a school that is expected to be alive with intellectual challenge and cooperation can degenerate into a place where there is a mere juxtaposition of disciplines (p. 97). The problem of specialization of professionalization lies in the fact that it can ignore the reality of the contemporary world and the fact that information is not ultimately capable of segmentation. The justification of information per se lies "in its usefulness to the resolution of actual world problems and to the liberation of the human spirit, neither of which are segmentable realities" (p. 98).

Account for all literary works

Another response to the problem is to attempt to account for all new developments while at the same time one retains the old, in other words, to try to cover everything. Although this approach is typical of many institutions, it is impossible to manage, purely because of the factor of time. It may work for a while, but the potential for over-worked people in the system is great. This could result in the breakdown of a system for there would not be enough time, personnel, or students to cover all literary works (Allen, p.99).

A long range solution

A more intelligible and long range solution would be to reconstruct the canon. We, as a society, "need some broadly defined consensus regarding what is important." Society's educational institutions should function, in part, as to inculcate these principles in its youth and to enkindle and sustain them in its adult population (Allen, p. 99).

Through debates and discussions among professionals a canon should be constructed that would meet the needs of society. Leadership in the future will require skills and learning unimaginably different from those required today. "The capacity for sound judgement derives from the canonical orientation that defines one's culture, its integrity, its character, its window on reality" (p. 99).

Allen (1986, p.100) stated that thinking is not simply a matter of following rules, but that it involves the use of a "cultural reservoir of perspectives, apercus, concept patterns" and that "by means of analogy, metaphor, affective symbiosis, these are made a part of experience and their protean potency put to the service of theory constructions both scientific and hermeneutical." A cultural canon is the parent of effective thinking, and without the repertoire that such a canon provides, a person has no way of discerning or imputing meanings other than those that are given by an external authority (p. 100).

Finally, "An objective canon is a necessary condition for critical thinking, for genuine intelligence, and without critical intelligence , democracy is impossible" (p. 100).

Paracanon

Stimpson (1990, p. 957) claimed that "canons" are tenacious and their very notion creates tension. This tension lies in the fact that while canons are "guilty of ideological complicities and tautological self-definitions ... being with literature demands making some judgements about texts, some choices among them, much of the time." To ease this tension, Stimpson (1990) offers the concept of a "paracanon" and notes that texts are paracanonical if some people have loved and do love them (p. 958).

Paracanonical texts may or may not have "literary value",

regardless of how this term is defined. The worth of any such work lies in its ability to inspire love. This quality of "being loved" is the way a text enters a paracanon of the present; correspondingly, texts which have been loved form the paracanon of the past (p. 958).

People treasure the texts they love for such texts provide some of love's relational and terrifying thrills: "its ecstasies; union with a different being; the threat of the loss, the closure of this union; the sensation of inhabiting a world apart from the world that normally inhibits one; an oscillation between control and self-abandonment; a dance with the partners of amusement and of consolation; the gratification of needs that a reader has concealed" (p. 958).

Private transaction, though, is only one aspect of paracanonical love. Social and cultural forces do play a role in the areas of desire, intimacy, and love. Stimpson claims that to enter the paracanon, a text should have a number of loving readers and notes that although "paracanonical" is not synonymous with "popularity", popularity is a sign that love is more than a single obsession. Very often, paracanonical love can enhance the relationship between a community and a text. When this occurs, such love from a community helps ensure the survival of a text. The text, in turn, helps sustain the community's identity (p. 959).

Stimpson notes approvingly that the concept of paracanon "reclaims love and pleasure for criticism." However, this

concept is not without its difficulties. First of all, there is likely confusion about what "love" means. The sentence, "I (we) love this book", will show three sources of confusion. First of all, the words "I love" have different meanings in the English language, ranging from passion to simple sweet approval. Secondly, the verb "to love" has many explanations attached to it. There is difficulty gaining consensus about the causes of love. Thirdly, the word "book" can include a variety of titles. Some will love a text that others find hateful (p. 964). These difficulties are significant for "to collate the theories about love is to write a contemporary intellectual history." As well, to collate beloved titles is to write a story of contemporary literacy and culture. This can be completed for both the present and past. "Mapping a paracanon is a histographical project that can lead to narratives about a period that tell of the connections among its emotions, its libraries and classrooms, its literacies and illiteracies" (Stimpson, p. 964).

The second difficulty is that since the word "canon" is the parent word of "paracanon", the problems associated with a canon may attach themselves to the notion of the paracanon. The paracanon, however, embraces both the canonical and non-canonical texts. Texts included in the paracanon do not depend on the official approval of a culture's schools, the authorship of powerful social groups, or authorship by excluded social groups. Inclusion is based instead on the

ability of a text to inspire any reader's love. Constructed in this way, the paracanon relates to existing canons in two ways. First, if schools use such a canon, the paracanon will subvert it for the paracanon serves as a jumble of works that float around canonical arrangements that a culture may already have in place. Such arrangements "hoard and board up art, literature, and the media." Secondly, societies without such a canon may find that the paracanon offers a way to organize and evaluate cultural works. The "canon" will serve as a reminder of recorded time (p. 965).

Stimpson writes that the word "paracanon", as a noun, might give some coherence to those who act as customs officers of a culture, passing on some works and rejecting others. The notion of paracanon also summons up verbs: "to read, to love what we read, to codify and judge what we read by what we love to read, to write a history of emotions and of literacy by noting what people have loved to read and how" (p. 972). Constructed in this way, the paracanon can be used as a pedagogical tool, a way of organizing the classroom and syllabus. Teachers can foreground reading experiences and can assist students by placing these experiences within larger cultural patterns. Students can then examine why texts were loved or not loved and by whom (p. 972).

Summary

The very notion of an established canon of literature can

cause many problems for many people. The underlying question for any canon deals with what criteria are used in determining such a body of literature. No matter the outcome, choosing any literature will elicit a response from those who agree or those who disagree with any such choice. Traditionally, such criteria have dealt with the idea that works of literature have been placed in canons because of their having achieved literary merit or because such works have withstood the test of time. Each of these ideas has come under attack by those who feel disenfranchised.

Questions today deal with whether a society should abandon the very notion of a canon or whether any established canon should be reformed. On this, the idea of teaching art without some sort of structure is not very appealing. We apparently need some sort of structure around which courses can be taught, and such a structure demands that decisions be made about texts. A more realistic response may be to attempt to reform the canon. Some call for reform by going back and teaching the basics, while others call for specialization since we live in an age of information explosion. Followers urging reform call for people to concern themselves with specializing in one particular field as there is too much to understand in this age of information explosion. Still others call for reform by including everything, thereby accounting for all literary works. Each of these responses has its attendant difficulties.

The notion of a paracanon is a part of this debate as well. Being loved or having been loved is the only criterion needed for any text to enter the paracanon. The idea of a paracanon offers a way for schools to organize the choice of texts for courses by examining what texts have historically been loved and by whom.

In any event, once decisions are made about placing a text or selection on a program of studies, we will have formed a canon for that particular course, like it or not. Judgements are made about what is considered important to be studied; more than likely, such judgements will be challenged. Such has been and will always likely be the case.

CHAPTER FOUR

TEXTBOOK SELECTION - A HISTORY OF LITERATURE AND LANGUAGE TEXTS LISTED FOR USE BY SECONDARY SCHOOLS IN NEWFOUNDLAND 1950/51 - 1990/91

The canon formed for high school English courses in Newfoundland schools from 1950/51 to 1990/91 in grades 9, 10, 11 and level I, II, III will now be examined to identify just how the texts selected for each grade have changed over the past forty years.

It is important to note that the selections which have formed this canon have included both literature and language texts. During the past forty years there have been times when both the study of literature and language have been dealt with as separate entities. Conversely, at times both these areas have complemented each other and were studied under one heading, English.

In presenting this canon this researcher will report on the texts and selections which have been chosen for the study of literature and language, drawing attention to when each was studied as a separate course and when both were studied as an integrated unit. The separation and integration of literature and language has been a unique characteristic of this canon and although there has been little evidence of the censoring of language texts as there has been with the censoring of literature texts, language texts have often been placed in the

canon. The canon has included the study of language and to accurately report on its body of literature it is imperative that the texts chosen for the study of language be accounted for side by side with the texts chosen for the study of literature.

Following each grade level identification, changes that have occurred in the literary canon used in each grade will be highlighted.

Grade nine

For the purpose of organization, this researcher will report on the texts used in grade 9 during the following four periods: 1950/51 - 1965/66; 1966/67 - 1972/73; 1973/74 - 1980/81; and, 1981/82 - 1990/91.

1950/51 - 1965/66

During this period of time, a total of 11 texts were used for literature and language study.

In terms of the study of English language, Rhatz's Junior English was the required text used in 1950/51. This text was not used after this first year. In its place, English in Action Book 1 (Tessier) [sic] was introduced in 1951/52 and this was used until 1961/61, a total of eleven years.

In 1962/63, The New Using Our Language, part I (Dent) and Words Are Important (Book Society) were the required texts used and in 1963/64, another required text, English Composition (MacMillan) was added to the curriculum. A total of three texts were used to the end of this period.

The study of literature involved the use of Our Heritage (Ryerson Press), a required text, from 1950/51 to the end of the first period. For supplementary reading, Buchan's Prester John was used during this time. In 1952/53, Alcott's Little Women was introduced and continued to be listed.

Other supplementary reading texts were introduced as well. In 1964/65 Kipling's Captain's Courageous was introduced and in 1965/66 Roy's Where Nests The Water Hen and Stevenson's The Black Arrow were listed.

1966/67 - 1972/73

In 1966/67, two streams of study were developed in the curriculum. The first was called University Preparatory and the second, General. The University Preparatory program was intended for those who would be entering university after completion of their secondary schooling. The General program was intended for those requiring a general graduation from high school.

From 1968/69 on to the end of this same period, the name University Preparatory was changed to Academic. Although there was some overlap in the choice of texts used for each program, often, each program used its own distinct texts.

In terms of language study, this researcher could not find a listing of texts used for either program in 1966/67. In 1967/68, the required text, The New Using Our Language, Part I (Dent), was used for both programs. This continued until 1968/69 when it was dropped from the curriculum. (It

had been used for a total of six years.) In 1968/69, a supplementary language magazine, Practical English (Scholastic), was introduced and used for both programs. This was also used in 1969/70, after which it was dropped, having been used for a total of two years. The required text, Words Are Important (Book Society), was re-introduced in 1968/69 for both programs and had the same use in 1969/70, after which it was dropped from the curriculum, having been used for a total of six years.

Learning English (MacMillan), a required language text for both programs, was introduced in 1969/70 and continued in use during this period.

Voice magazine, formerly Practical English (Scholastic), supplementary reading in language study, was used for both programs on its introduction in 1970/71, but was only used for the Academic program in 1971/72 and 1972/73, after which it was dropped from use, having lasting for a total of three years.

The literature program used the required text, Our Heritage (Ryerson Press), for both programs from 1966/67 to 1967/68. The text was then dropped, having been in use for eighteen consecutive years.

In 1968/69, Understanding Literature (Ginn), a Canadian literature supplement having been added to the teacher's manual, was introduced for required study in both programs. This continued until 1970/71. In 1971/72 and 1972/73 it was

used solely for the Academic program as a required text.

Steinbeck's The Pearl, found in Understanding Literature (Ginn), was required to be studied for both programs between 1968/69 and 1971/72.

In 1971/72, the General program came under considerable revision and a number of required texts were introduced. For the study of poetry, Steel and Summer Rain (McClelland), was used. For the study of prose, Imagine (Nelson), or Ventures II (Nelson) or Journey (Nelson) was required. The study of plays used Players I (McClelland), and for reading, Tactics I (Gage) was required.

This continued in 1972/73, with the exception of the use of Journey (Nelson), which was not used in the General program that year.

In terms of supplementary reading material, Prester John (Buchan) was used for both programs during this period, as was Kipling's Captain's Courageous. Stevenson's The Black Arrow was also used in both programs until 1969/70, after which it was dropped from the curriculum, having been used for five years. The only other text shared by both programs throughout this period was Hailey and Castle's Flight into Danger, which was introduced to the curriculum in 1970/71.

Roy's Where Nests the Water Hen was used for supplementary reading solely for the Academic program until 1971/72. It was then dropped, having been in use for seven years.

Verne's Twenty Thousand Leagues Under the Sea was introduced in 1966/67 as supplementary reading in the General program. It continued in this capacity during this period, as did Doyle's The Lost World, introduced as well in 1966/67.

Gallico's The Snow Goose was introduced in 1969/70 for supplementary reading in the Academic program. This text remained in use in this capacity during this period.

Doyle's The Adventures of Sherlock Holmes, introduced for supplementary reading in 1969/70, continued in use during this period.

Schaefer's Shane was introduced in 1970/71 and used as supplementary reading in the General program up to 1972/73.

In 1972/73, Frank's Diary of a Young Girl was introduced and used as supplementary reading in the General program.

Upon their introduction in 1972/73, Mowat's Never Cry Wolf and Hyerdahl's Kon-Tiki Expedition were used for supplementary reading in both programs

Between 1966/67 and 1967/68, two novels were to be used for supplementary reading in both the Academic and General programs.

From 1968/69 to 1970/71, Steinbeck's The Pearl, found in Understanding Literature (Ginn), was a required text. In addition to this, one other novel was to be chosen from the list of supplementary reading material. This arrangement continued for the Academic program until 1972/73.

In 1971/72 and 1972/73, the General program used any two

listed novels for supplementary reading.

1973/74 - 1980/81

Another change occurred in the curriculum in 1973/74. The language and literature programs were integrated and the General and Academic programs were dropped. The new course was renamed English 9. In terms of the language texts used in this approach that year, a choice could be made between Learning English (MacMillan) or Language Is (Nelson). Accompanying this, the language text Incentives (Longman) was required for study. The latter two texts were introduced that year.

There were two choices that could be made regarding the study of literature that year. The first choice, called Choice A, involved a variety of texts to teach different literary genres. Steel and Summer Rain (MacClelland) or Truth and Fantasy or In and Out of Love could be chosen for the study of poetry. The latter two texts were introduced that year. For the study of prose, Imagine (Nelson) or Ventures II (Nelson) or Journey (Nelson) could be chosen. Ventures II returned to the curriculum that year, having been dropped in 1972/73. The study of drama used Player's I [sic] (McClelland). This researcher found this text listed in the Program of Studies. The correct name for this book should be The Players, Book 1.

Instead of Choice A, a second choice, called Choice B, could be employed for the study of literature. Choice B used one text, Understanding Literature (Ginn).

Besides Choice A and Choice B, a new section, "Science Fiction," was added for study. The curriculum guide recommended a list of science fiction textbooks available from Scholastic.

In the area of supplementary reading, two novels had to be chosen. Prester John (Buchan) was placed on the list. After this year it was dropped from the curriculum, having been used for twenty-three consecutive years. Other novels listed included Kipling's Captain's Courageous, Verne's Twenty Thousand Leagues Under the Sea, Doyle's The Lost World, Gallico's The Snow Goose, Doyle's The Adventures of Sherlock Holmes, Hailey and Castle's Flight Into Danger, Schaefer's Shane, Frank's Diary of a Young Girl, Mowat's Never Cry Wolf, and Hyerdahl's Kon-Tiki Expedition. Verne's novel was dropped after use that year, having been used for eight years.

In addition to all of this, a Reading section was also placed on the curriculum. Tactics in Reading I (Gage) was used in this section.

In 1974/75, the English 9 program consisted of the following sections:

1. Communication and Language Study
2. Poetry
3. Prose
4. Drama
5. Novels
6. Science Fiction

7. Reading (optional)
8. Oral Communication (optional)
9. Media (optional)
10. Functional English (optional)

For the communication and language study section, Learning English (MacMillan) or Language Is (Nelson) could be used. Learning English could be used until the end of 1980/81. It was then dropped, after being in use for twelve years. Language Is continued to be used throughout this period as well as Incentives, used on a class set basis. In 1974/75, "Scope" magazines (Scholastic) were introduced as supplementary reading material in this section.

For the study of poetry, Truth or Fantasy or In and Out of Love or Steel and Summer Rain (McClelland) could be used. All three texts remained during this period and were dropped at the end of 1980/81. Both Truth and Fantasy and In and Out of Love saw eight years of use. Steel and Summer Rain was used for ten years.

For the study of prose, Imagine (Nelson) or Ventures II (Nelson) or Journey (Nelson) could be used. All these texts remained during this period and were dropped after 1980/81. Ventures II lasted nine years while the other two texts had ten years of use.

The study of drama used "Players I" [sic] (McClelland). After use in 1980/81, this package was dropped, having had ten years of use.

Instead of using different texts for the study of poetry, prose, and drama, Understanding Literature (Ginn) could be used. After use in 1980/81, this text was dropped. The text had been listed for thirteen years.

Novels for supplementary reading during this time included Captain's Courageous, The Lost World, Shane, The Pearl, The Snow Goose, The Adventures of Sherlock Holmes, Flight into Danger, Diary of a Young Girl, Never Cry Wolf, and Kon-Tiki Expedition.

The Lost World was dropped in 1980/81, after fifteen years of use. The Snow Goose was also dropped at that time, having been used for twelve years along with The Adventures of Sherlock Holmes, used for the same period of time. Kon-Tiki Expedition was not listed after 1980/81, having been used for nine years.

Both Stewart's The Moonspinners and Whyndham's Chocky were added to the list in 1974/75 and dropped after use in 1980/81. Each was used for seven years. The science fiction section of English 9 was used until 1977/78. This section lasted five years.

The reading section remained during this period. Tactics in Reading I was the only text listed in this section.

Oral communication remained in use until 1980/81. Teacher reference material was provided for this section. As a specific section, oral communication lasted seven years.

The media section was dropped from use after 1975/76,

having been in place for a total of two years.

Functional English, another section, using Learning English (MacMillan) or Language Is (Nelson), was dropped after use in 1975/76. This section lasted for a total of two years.

In 1977/78, Patterns of Communication was added as a choice in the Language and Communication Study section of English 9. As well, Voices could be used as an alternative to the sections on poetry, prose and drama. This particular text was to be used for the lower fifteen to twenty per-cent of students.

1981/82 - 1990/91

In 1981/82 the program for grade 9 was composed of the following four sections:

1. Communication and Language Study
2. Reading
3. Literature
4. Novels

For the communication and language study section, Learning Language or Language Is or Patterns of Communication 9 could be chosen. As well, Incentives was used on a class set basis. Scope magazines were also listed.

Learning Language remained in use until 1986/87, after which it was dropped, having been used for nine years.

Patterns of Communication 9 was used until 1986/87. After that year, this text was dropped, having been used for a total of ten years.

Incentives was dropped after use in 1981/82. This text was used for nine years in all.

Scope magazines were dropped after 1986/87, having been in use for thirteen years.

In the reading section, Tactics in Reading I was used until 1986/87. After that year it was dropped, having lasted sixteen years on the curriculum.

Regarding the literature section, new texts were added in 1981/82. Exits and Entrances, introduced that year was used during the rest of that period, along with Romeo and Juliet and Passages.

Another text, Voices, was used up until 1986/87. This text was dropped from use after that year, having been used for a total of ten years.

In the novels section, Captains Courageous was used until 1989/90, a total of twenty-six years. The Pearl, Shane, Flight into Danger, Diary of a Young Girl, and Never Cry Wolf remained in use throughout this period. A new novel, Where the Lilies Bloom, was introduced in 1981/82. This text continued to be listed throughout the period as well. Accompanying this, other new novels were listed that year. Storm: Dog of Newfoundland was introduced and only listed for that year. First Spring on the Grandbanks and Johnny Tremain remained in use until 1989/90.

In 1982/83, the Front Stage Series of Plays was added to the literature section. This package continues to be listed.

As well, a new novel was added to the supplementary reading list that year. Sunburst was used until 1989/90.

In 1987/88, a new language text was added. Bridges 3 was listed for the remainder of the period.

The last changes made to the curriculum came in 1990/91. Three new novels were listed: Shadow in Hawthorne Bay, Major's Blood Red Ochre and A Wizard of Earthsea.

Analysis of Research

It is quite obvious that the curriculum for grade 9 has broadened and expanded. In 1950/51, there were three texts listed for use. Throughout the history of the curriculum, there were points where twenty-nine possible texts could be chosen.

A number of interesting points can be identified when one considers the curriculum from 1950/51 - 1990/91.

First of all, a program of Collin's Classics was supposed to be implemented for supplementary reading in 1951/52. This program never came into the curriculum.

From 1951/52 - 1960/61, the curriculum was very narrow, leaving little room for choice. In 1952/53, the first appearance of women's writing was present in that of Alcott's Little Women. From that particular year to 1960/61, only four texts were listed on the curriculum.

In 1962/63, new language texts were introduced. In 1964/65, a new novel was added for study, Captains Courageous. This was followed the next year by the addition of two other

novels, Where Nests the Water Hen and The Black Arrow. By 1964/65, nine texts were listed for grade nine.

A major change occurred in the curriculum between 1966/67 and 1972/73. Two distinct groups were formed: an Academic stream and a General stream. Texts were chosen to meet the needs of each group. This resulted in the addition of texts being placed in the curriculum. In 1965/66, nine texts were used. By 1973/74, twenty-four texts were in place.

In 1971/72, individual texts were placed in the curriculum to teach different literary genres. This continued until 1980/81. It was also during this period that the first group of Canadian writers was represented. This, however, was not placed in a text. It could be found in the teacher's manual that accompanied Understanding Literature (Ginn).

The period between 1966/67 and 1972/73 was widely characterized by the choice available in the selection of texts. By 1972/73, the General students had to study one of eight listed novels.

By 1973/74, the Academic and General programs were dropped and the curriculum began to be characterized by the factor of choice. Not many texts were lost. Rather, everything seemed to be listed as an option. Between 1973/74 and 1980/81, the range in the number of texts listed went from twenty-four titles in 1973/74 to twenty-nine titles in 1977/78. During this time, new novels as well as whole new areas of concern were added to the curriculum.

These included science fiction, media, oral communication and functional English. Some of these areas lasted a relatively short time; science fiction for five years, media for two years, oral communication for seven years and functional English for two years.

This period can also be noted for the integration of language and literature studies. Perhaps this comes from then current research provided about language learning. This trend continued until 1990/91.

Between 1981/82 and 1990/91, a major change occurred in the province with the implementation of a new re-organized high school program of studies. This required the addition of another year of school, called Level III. Consequently, grade nine no longer formed a part of the high school program.

In 1980/81, there were twenty-eight texts on the curriculum list for grade nine. In 1981/82, this number was reduced to twenty. Only Gallico's The Snow Goose was moved to the new high school program. Other texts were dropped from the curriculum that year. These included The Adventures of Sherlock Holmes, Kon-Tiki Expedition, The Moonspinners, and Chocky.

Table 2 Text movement from grade nine to other courses.

SELECTION MOVED FROM GRADE NINE	MOVED TO
The Snow Goose, Gallico	Thematic Literature 1200

Since 1981/82, the curriculum has narrowed somewhat.

Although there is a range of choice, it does not involve the numbers that it did in the 1970s.

New areas have been given attention in the last ten years. Newfoundland literature is required for study with the introduction of Passages. The optional text, Voices, is recommended for use by the lower fifteen to twenty percent of students. (There is no explanation or description given as to what this means.) As well, Shakespeare's Romeo and Juliet was added for the above average class. (No description of this category is given, either.)

In 1990/91, the first new novels to have been placed in the curriculum in over ten years were added. A Kevin Major work, Blood Red Ochre, was listed. This is interesting because Major, a Newfoundlander who is an internationally renown writer and whose work has caused some controversy in other provinces, now, for the first time, had one of his novels listed in the provincial curriculum for grade nine.

In viewing the curriculum over the last forty years, one notices that certain texts lasted for many years, while others lasted for a relatively short time. Dating back from 1990/91, Shane and Flight into Danger are now the oldest texts on the curriculum, having been there for twenty-one years. In contrast, texts like Storm: Dog of Newfoundland lasted for only one year.

In general, the curriculum has expanded from being rather rigid in the 1950s to one characterized by choice in the later

1960s and 1970s. This feature of choice remained throughout the 1980s and into 1990/91. The literary canon present in the curriculum has opened up to embrace many new areas of concern.

Grade ten

The curriculum will be presented in these three periods: 1950/51 - 1965/66; 1966/67 - 1972/73; and, 1973/74 - 1980/81.

1950/51 - 1965/66

Rhatz's Junior English was used as the language text in 1950/51. It saw only one year of use and was replaced by Tessier's [sic] English in Action Book 2 in 1951/52. In 1952/53, this researcher found that English in Action Book 2 by Tressler was used. This is possibly the same book except that the author's name has been misspelled in the listing for 1951/52. This required text by Tressler was used up to 1962/63, a total of eleven years.

From 1963/64, The New Using Our Language, Part 2 (Dent), along with Words are Important (Book Society), were the required language texts for the rest of this period.

The required text for the study of literature was Golden Caravan (Ryerson Press). It was used from 1950/51 throughout this period.

For supplementary reading, Masefield's Lost Endeavour and Eliot's The Mill on the Floss were used during this time. Lost Endeavour was dropped after this, having lasted a total

of sixteen years. In 1964/65, Dicken's A Tale of Two Cities was added and in 1965/66 Faulkner's Moonfleet and Hilton's Lost Horizon were added to accompany the previously mentioned texts used for supplementary reading. All these texts remained in use during this period.

Until 1964/65, one supplementary text was required. In 1965/66, two supplementary texts had to be studied.

1966/67 - 1972/73

In 1966/67, two streams were developed in the grade ten curriculum. One was called University Preparatory and was designed for students who would go to university upon completion of high school. The other program was called General and was designed to give students a general high school diploma. The University Preparatory stream had its name changed to Academic in 1969/70.

In terms of the study of language, The New Using Our Language, Part 2, (Dent) and Words are Important (Book Society) were used for both programs in 1966/67. The New Using Our Language, Part 2 was discontinued after that year, having had a total use of four years. Words are Important was dropped in 1967/68 but returned from 1968/69 to 1969/70 for both programs. It was then dropped, having been used for a total of six years.

A new language text, Mastering Effective English (Tressler and Lewis), was introduced as a required text for both programs in 1967/68. This text was dropped in 1969/70,

having had three years of use.

In 1970/71, a new required text in language was implemented. This text, Learning English, was used for both programs during this period. As well, Voice magazine (Scholastic) was a required addition for both programs in 1970/71 but only for the Academic program in 1971/72 and 1972/73. After that, it was dropped, having been used for three years.

Golden Caravan (Ryerson) was the required text used in the study of literature in 1966/67 and 1967/68 for both programs.It was then discontinued, having been used for eighteen years.

In 1968/69, the required text became Types of Literature (Ginn) and this was used in both programs to 1970/71. In 1971/72, it was used solely in the Academic program and continued in this fashion throughout this period.

In 1971/72, the General program underwent a major change. Texts were chosen to teach the genres of poetry, prose, and plays, along with the topic of reading. Quest was used to teach poetry, Strawberries and Other Secrets was used to teach prose, and a package of plays called Players II [sic] was used to teach drama. The proper name this text should be The Players, Book 2. All these texts were used during this period. Instead of using Players II [sic], another package , Short Plays for Reading and Acting (Clarke , Irwin), could be used. This package was used only in 19[illegible] 2. Another

required text for both programs was the novel, The Secret Sharer, found in Types of Literature (Ginn). This was required in 1970/71. However, it was only required for the Academic program during the rest of this period.

In terms of supplementary reading, a number of titles were listed. Eliot's The Mill on the Floss could be used for the Academic program throughout this time, along with Dickens' A Tale of Two Cities and Orwell's Animal Farm, both introduced in 1969/70, and Lee's To Kill a Mockingbird, implemented in 1970/71. All of these continued in use for the remainder of the period.

Titles selected solely for the General Program included Doyle's The Hound of the Baskervilles, introduced in 1966/67, along with Dickens' David Copperfield (abridged) and other shorter classics from Scholastic, along with Haggard's King Solomon's Mines. Doyle's The Hound of the Baskervilles was dropped after use in 1971/72, having had six years of use. Zindel's The Pigman was also a choice solely used for the General program. This was introduced in 1972/73.

Some supplementary material was used in both programs. Faulkner's Moonfleet and Hilton's Lost Horizon were listed for both programs during this period. As well, Mowat's The Boat Who Wouldn't Float and Wyndham's The Day of the Triffids were introduced in 1972/73 and used in both programs.

1973/74 - 1980/81

In 1973/74, the language and literature courses were

integrated and the General and Academic streams were combined. The new course was named English 10. The curriculum now expanded to include many choices and options.

The texts used for language study were Learning English and Language Lives (Nelson), a new text introduced that year. Another new text introduced that year was Write On (Longman). This made up the required component of the language program.

Two choices were made available in the study of literature, Choice A and Choice B. Choice A listed a variety of texts to teach genres. Quest or Nobody But Yourself or Poetry of Relevance I could be chosen to teach poetry. The latter two texts were introduced that year. Prose was taught by using Strawberries and Other Secrets and Players II [sic] was used to teach about plays. "Short Plays for Reading and Acting" could also be used to teach this. Instead of using all these texts, Choice B could be used. This choice used one text, Types of Literature (Ginn).

A creative writing section was also introduced that year. A new text, Writing Incredibly Short Plays, Poems and Stories (Longman), was used. Any two of the following novels could be used: The Mill on the Floss, A Tale of Two Cities, Moonfleet, Lost Horizon, David Copperfield, King Solomon's Mines, Animal Farm, To Kill a Mockingbird, The Boat Who Wouldn't Float, The Day of the Triffids, and The Pigman.

David Copperfield and King Soloman's Mines were dropped after this year, each having been used for eight years.

The reading section used Tactics in Reading II.

A new section called Multi-Media was also introduced this year. A teacher kit called The Leaf Not the Tree (Gage) was used with this section.

By 1974/75, there were ten components listed in English 10:

1. Communication and Language Study
2. Poetry
3. Prose
4. Drama
5. Novels
6. Newfoundlandia (optional)
7. Reading (optional)
8. Creative Writing (optional)
9. Media
10. Functional English

For communication and language study, a choice could be made between Learning English and Language Lives. Both texts remained in the curriculum throughout this period, having been used ten years and eight years respectively. As well, Write On was used during this period. Accompanying this, Scope magazine was used to 1980/81.

For the study of literature, Choice A or Choice B could be used. Choice A used separate texts to teach genres of literature. For the study of poetry, Quest or Nobody But Yourself or Poetry of Relevance Book I could be chosen. All

these texts were used throughout this period. Quest was used for ten years, Nobody But Yourself for eight years, and Poetry of Relevance, Book I, for eight years.

Choice A also listed Strawberries and Other Secrets for the study of prose throughout this period. This text was used in the grade eleven curriculum for ten years. For the study of drama, Choice A listed Players II [sic] or Short Plays for Reading and Acting during this time. The former package was used for a total of ten years, and the latter a total of thirteen years.

Choice B could be chosen, instead. This approach used one text, Types of Literature (Ginn). This text was listed throughout the period, having a total use of thirteen years.

Two novels also had to be chosen for study. Listed for study during this time were: The Mill on the Floss and Lost Horizon. Death on the Ice, In the Heat of the Night, and Alas Babylon were also listed and newly introduced that year.

Other novels were listed for different periods of time. A Tale of Two Cities was used up to 1979/80, a total of sixteen years spent in the grade 10 curriculum. Moonfleet was also listed up to this time, having been used for fifteen years. Animal Farm and To Kill a Mockingbird were also used to 1979/80, having a total use of eleven years and ten years respectively. The Secret Sharer in Types of Literature was re-introduced in 1974/75 and remained in use until 1979/80. The Boat Who Wouldn't Float, The Day of the Triffids, along

with The Pigman, were also used to 1979/80. Each of these was used for eight years.

A new section in English 10 was developed in 1974/75. This was called Newfoundlandia. Death on the Ice, Baffles of Wind and Tide, The Terror of Quidi Vidi along with other Newfoundland Ghost poems and The Seal Fishery Kit were all used in this section during this period. The reading section used Tactics in Reading 2, and this continued until 1980/81.

The creative writing section used Writing Incredibly Short Plays, Poems and Stories for the rest of this period.

The media section, with "The Leaf Not the Tree" also continued to be used throughout this period.

A new section introduced in 1974/75 called functional English, which used the texts Learning English and Language Lives, was only in place until 1975/76, a total of two years.

In 1976/77, a mythology section was added for optional study. This course had two levels. Level A used Comparative Mythology (D.C. Heath) for the text and Man and Myth (Methuen) for a reference text. Level B used these texts in the opposite order. As a new section, it continued to be listed throughout the period. However, there was one change. In 1977/78, Man and Myth (Methuen) was dropped and Myth and Meaning (Methuen) was added.

A dictionary section was also added in 1976/77, using Webster's New World Dictionary (The World Publishing Co.). As well, a copy of The Senior Dictionary: Dictionary of Canadian

English was to be used in each class.

Analysis of Research

The curriculum designed for language and literature study between 1950/51 - 1965/66 was very rigid. Although the language texts changed three times, the literature texts remained in constant use and only two supplementary novels were added, one in 1964/65 and the other in 1965/66. By 1965/66, eight texts were listed.

With the development of two streams of study, University Preparatory, later called Academic, and General, between 1966/67 and 1972/73, many changes in textbook selection for language and literature study occurred. Although some texts were shared by both programs, most often each program used distinct texts. By 1972/73, nineteen texts were listed on the curriculum for use in Grade 10. This period saw a change from a rigid curriculum to one which was characterized by choice in textbook use in each program.

In 1973/74, a major change occurred in the curriculum which continued up to 1980/81. The Academic and General programs were dropped and language and literature programs were integrated and renamed English 10.

Between 1966/67 and 1972/73, there was a choice in the textbook selection for each program. In 1973/74, there was greater choice when the programs were integrated. This continued throughout the history of Grade 10 up to 1980/81.

At one point, there were thirty-two texts listed in the

curriculum. This occurred between 1977/78 and 1979/80.

In 1981/82, the number of texts listed was reduced to twenty-four. In that year, Grade 10 , as a course of study, ceased to exist as the province re-organized its high school program.

Obviously, the curriculum has been expanded greatly during its thirty year history. New areas of concern were added to the canon of literary studies in Grade 10.

In 1950/51, a proposed selection of Collin's Classics was to be implemented. This never occurred. However, in 1966/67, Dicken's David Copperfield and other shorter classics were introduced.

Canadian writers, found in the teacher's manual for Types of Literature, was first introduced for study as a group in 1968/69.

A multi-media section was added to the list in 1973/74 and remained in use after that.

A Newfoundland section was introduced in 1974/75 and this too remained in use. A functional English section for language study entered the curriculum in 1974/75 but only lasted two years.

In 1976/77, attention was given to mythology. This section remained in use.

When the re-organized high school program began to be implemented in 1981/92, many of the titles listed in the curriculum for Grade 10 did not find their way into new

language and literature courses. Of those that did, Lost Horizon was moved to Thematic Literature 3201, Animal Farm and Myth and Meaning were moved to Literary Heritage 2201, and To Kill a Mockingbird, Strawberries and Other Secrets, The Pigman, Death on the Ice, In the Heat of the Night, and Baffles of Wind and Tide all moved to Thematic Literature 1200.

Mastering Effective English, used between 1966/67 and 1969/70 for the Academic and General programs, found its way into Language 1101, Language 2101, and Language 3101. This text was in its fourth edition by 1981/82.

The text, Writing Incredibly Short Plays, Poems and Stories, was moved to the Advanced Writing 3103 course.

Eleven texts in all were moved from the grade 10 program to courses in the re-organized high school program.
Table 3 lists the movement of texts from grade ten to courses in the re-organized high school program.

Table 3 Text movement from grade ten to other courses.

SELECTION MOVED FROM GRADE TEN	MOVED TO
To Kill a Mockingbird	Thematic Literature 1200
Strawberries and Other Secrets	Thematic Literature 1200
The Pigman	Thematic Literature 1200
Death on the Ice	Thematic Literature 1200
In the Heat of the Night	Thematic Literature 1200
Baffles of Wind and Tide	Thematic Literature 1200
Animal Farm	Literary Heritage 2201
Myth and Meaning	Literary Heritage 2201
Lost Horizon	Thematic Literature 3201
Mastering Effective English	Language 1101, Language 2101, Language 3101
Writing Incredibly Short Plays, Poems, and Stories	Advanced Writing 3103

Grade eleven

A review of the curriculum for grade 11 will be presented in the following periods: 1950/51 - 1964/65, 1965/66 - 1972/73, and 1973/74 - 1981/82.

1950/51 - 1964/65

In 1950/51, emphasis in language study was to be given to composition, precis-writing, paraphrasing, and clausal analysis. This researcher could find no textbook in place for language study that year.

In 1951/52, Tressler and Lewis' Mastering Effective English was introduced and continued in use as a required text

throughout the rest of this period.

The study of literature used Argosy to Adventure (Ryerson) as a required text during this period. Also required in 1950/51 was the study of Hamlet. This was the only year that this play was studied. Throughout the rest of this period, either Julius Caesar, Macbeth or Twelfth Night was to be studied during particular years. Julius Caesar was to be studied in 1951/52, 1953/54, 1954/55, 1957/58, 1960/61 and 1963/64. Macbeth was listed in 1952/53, 1955/56, 1958/59, 1961/62, and 1964/65. Twelfth Night was listed in 1955/56, 1959/60, 1962/63 and 1965/66.

Supplementary reading material was added in 1965/66. Hemingway's The Old Man and the Sea, Steinbeck's The Pearl, and Austen's Pride and Prejudice were listed. One of these novels had to be chosen for study.

1966/67 - 1972/73

As outlined in the review of the curriculum for grades 9 and 10, two streams developed in the high school program during these years; University Preparatory (or Academic), and General. This change affected the grade 11 program as well. Although some texts were used by both streams, different texts were often used for Academic and General students.

In terms of the study of language, Mastering Effective English was used throughout this period for both streams.

Argosy to Adventure was used as a required text in the study of literature for both programs between 1966/67 and

1969/70. It was required in the General program in 1970/71. After that year, it was removed, having been listed for twenty-one years.

No listing of any of Shakespeare's plays could be found for 1966/67.

For supplementary reading, The Old Man and the Sea was used in both programs from 1966/67 to 1972/73. The Pearl was listed for both programs of study from 1966/67 to 1968/69 but only for the General program in 1969/70. Pride and Prejudice was listed solely for the Academic program from 1966/67 throughout this period.

New novels were added to the list for supplementary reading in 1966/67. Dickens' Great Expectations was listed from then to 1971/72 for General students. It was then dropped, having spent six years on the list. Wells' The War of the Worlds was listed for the General program throughout this period and Boulle's The Bridge on the River Kwai was listed for General students up to 1971/72. In 1972/73, it was listed for both programs.

In 1967/68, Macbeth was listed for required study for Academic students and continued this way throughout the period.

1969 saw the addition of a new required literature text, Dramatic Literature (Singer), for the Academic program. In 1971/72, it was listed for both programs. This occurred only during that year.

Brave New World, by Huxley, was added to the list of supplementary novels to be used in the Academic program between 1969/70 and 1972/73.

In 1970/71, a new required text was listed for the Academic program, Man's Search for Values. This was listed for the rest of the period. As well, Theme and Image (Copp, Clark) was required for study in both programs during this year, but only for the Academic program in 1971/72 and 1972/73.

Ibsen's An Enemy of the People was also required for study in the Academic program in 1970/71 and the following year, after which it was dropped, having lasted two years.

Golding's Lord of the Flies was added to the supplementary reading list for the Academic program in 1970/71. Along with Knowles' A Separate Peace, it continued to be listed throughout the rest of this period.

For the General program, Twain's Huckleberry Finn was added to the curriculum for supplementary reading in 1970/71 and continued being listed in this fashion.

In 1971/72, major changes took place in the study of literature for General students. Individual texts were chosen to teach genres. Tribal Drums (McGraw Hill) was used in the study of poetry. The Fullness of Noon (Nelson) or Moonrise (Nelson) could be chosen for the study of prose. Searchlights (Book Society) was used for the study of plays and Tactics III (Gage) was used to study reading. All texts were listed the

following year.

In 1972/73, I Am a Sensation became a text choice in the study of poetry in the Academic program. 1972/73 also saw the addition of two novels for supplementary reading in the General program. Clarke's The Ox-Bow Incident and West's Cress Delahunty were added.

Childhood's End was added to the list of supplementary novels in the Academic program.

1973/74 - 1981/82

In 1973/74, the General and Academic streams were combined and renamed English 11. Language and literature courses were integrated in the course.

In this year,there were seven components in the program for English 11:

1. Poetry
2. Plays
3. Prose
4. Novels
5. Language
6. Reading
7. Multi-Media

In terms of the study of language, Mastering Effective English and Prose of Relevance II (Methuen) were required texts. The former was listed throughout this period, having been used for a total of thirty-one years. The latter was listed until 1979/80, having been used for seven years.

Regarding the study of poetry, Tribal Drums or I Am a Sensation or Theme and Image could be chosen. All three texts were listed throughout this period. Tribal Drums was used for eleven years, I Am a Sensation for ten years and Theme and Image for twelve years.

Dramatic Literature or Searchlights could be used to study plays. Both of these were used throughout this period, having been used for thirteen years and twelve years respectively.

The Fullness of Noon or Moonrise or Man's Search for Values could be used to study prose. Man's Search for Values was used for twelve years, while the other two texts were used for eleven years each.

Two novels had to be chosen for supplementary reading. A number of titles were listed throughout this period. The Old Man and the Sea and Pride and Prejudice were listed for a total of seventeen years each. The War of the Worlds and The Bridge on the River Kwai were also listed, each having been used sixteen years. Brave New World, Lord of the Flies, A Separate Peace, and Huckleberry Finn, were each used twelve years, while The Ox-Bow Incident, and Cress Delahunty were used for ten years.

In 1974/75, new titles were also added to this list. Aldis' Hot House, McCuller's The Heart is a Lonely Hunter, and Wyndham's Chrysalids, all were listed during this time. Each was used for eight years.

As well, in 1974/75, new additions were made to the language components of English 11. Language Moves (Nelson) was added as an optional text to be used in the study of language. Writer's Workshop (Book Society) was implemented and used on a class set basis.

In 1975/76, new titles were added to the supplementary reading material. Horwood's The White Eskimo and Such's Riverrun were listed and remained throughout this period, each lasting seven years.

A new section called Newfoundlandia was added to English 11 this year. The required texts for this section included By Great Waters and Riverrun.

In the language section, Literary Cavalcade was recommended to be used on a class subscription basis. This was recommended up to 1980/81, a total of five years.

In 1976/77, another section was added to the course. It was the Dictionary section. Webster's New World Dictionary (The World Pub. Co.) was required by all students and remained listed for the remainder of the period. As well, The Senior Dictionary: Dictionary of Canadian English, was required in each English classroom in grade 11.

No further changes were made to this program.

Analysis of Research

Between 1950/51 and 1965/66, the curriculum for grade eleven was very rigid regarding the selection of texts.

In terms of the study of language, one text change

occurred in 1951/52, resulting in Mastering Effective English being the only language text used until 1974/75.

The study of literature used one required text. This was accompanied by the study of either Hamlet, Julius Caesar, Macbeth or Twelfth Night, depending on which particular play was selected for study in a given year.

Supplementary novels for reading were introduced in 1965/66. Three novels were listed that particular year.

Between 1965/66 and 1972/73, two streams, University Preparatory (also called Academic) and General developed in the curriculum.

In 1965/66, six texts or selections were listed for study. By 1972/73, twenty-one texts or selections were listed. Although both streams used some common texts, various texts were used in each particular stream.

The period between those years saw great change in the choice of texts available. Between 1973/74 and 1981/82, both streams were deleted and one course, called English 11, was developed. The study of both literature and language was integrated in this course. This period could best be described as a period of choice. Between 1976/77 and 1979/80, thirty-five texts were listed for selection.

The literary canon for grade eleven broadened throughout its history, encompassing new areas. Besides the addition of numerous authors and titles, special attention was given to literary genres between 1969/70 and 1971/72. Individual texts

were made available to teach poetry, prose, and drama along with reading. Many of these texts remained on the curriculum list up to 1981/82. A media section was introduced in 1973/74. This section remained a part of the grade 11 program after that. Newfoundlandia, another new section, was introduced in 1975/76 and remained in the curriculum. As well, the use of dictionaries was dealt with in a dictionary section implemented in 1976/77. This section even dealt with Canadian English.

By 1981/82, the last year of grade 11 in Newfoundland, thirty-three texts were listed for the curriculum. In the transition between grade 11 and the re-organized high school program, many of these texts were dropped from use. Other texts were placed in new literature courses. Included among these was Mastering Effective English. This text was placed in Language 1101, Language 2101 and Language 3101, courses in the new program. Julius Caesar, last used in grade eleven in 1963/64, was placed in Literary Heritage 2201. Macbeth, found in Dramatic Literature, was moved to Thematic Literature 3201. Twelfth Night, last used in 1965/66, was moved to Literary Heritage 2201. The Old Man and the Sea, along with Searchlights, was moved to Literary Heritage 2201. The Bridge on the River Kwai and Searchlights were moved to Thematic Literature 1200. Dramatic Literature, Man's Search for Values, Theme and Image, Lord of the Flies, Writer's Workshop,and Riverrun were all moved to Thematic Literature

3201. A Separate Peace and Huckleberry Finn moved to Literary Heritage 3202. Out of thirty-three texts listed for grade 11 in 1981/82, twelve moved to the re-organized high school program. Table 4 lists the movement of texts from grade eleven to courses in the re-organized high school program.

Table 4 Selections moved from grade eleven to other courses.

SELECTION MOVED FROM GRADE ELEVEN	MOVED TO
Searchlights	Thematic Literature 1200
The Bridge on the River Kwai	Thematic Literature 1200
Julius Caesar (last used in 1963/64)	Literary Heritage 2201
Twelfth Night (last used in 1965/66)	Literary Heritage 2201
The Old Man and the Sea	Literary Heritage 2201
Macbeth	Thematic Literature 3201
Dramatic Literature	Thematic Literature 3201
Man's Search for Values	Thematic Literature 3201
Theme and Image	Thematic Literature 3201
Lord of the Flies	Thematic Literature 3201
Writer's Workshop	Thematic Literature 3201
Riverrun	Thematic Literature 3201
A Separate Peace	Literary Heritage 3202
Huckleberry Finn	Literary Heritage 3202
Mastering Effective English	Language 1101, Language 2101, Language 3101

Re-organized high school program

Commencing in 1981/82, the high school program for

Newfoundland was reorganized. The Senior High program consists of Level I, Level II and Level III.

Significant changes were made to the language and literature programs of study. Instead of being integrated into one course, as had been previously the case, language and literature study received individual attention. Courses were developed for each group.

Language 1101

In terms of language study, "Language 1101" was introduced in 1981/82. Between 1981/82 and 1988/89, the required text used for this course was Mastering Effective English. It was then dropped, with different editions having been used in the curriculum since 1950/51. In 1988/89, emphasis was also to be placed on argumentation and persuasion. No text was named to study this in the course. This was also the only year that this emphasis was listed. In 1989/90 a new text, Transition: Argumentation and Persuasion, was listed. This continued the following year as well.

Basic English 1102

Another language course was introduced in 1981/82. This course was named "Basic English 1102". Until the end of 1989/90, this course used two texts, Writing Sense, and Read and Think, Book II. These texts were then dropped and two new texts were introduced in 1990/91, Reading For Life and Fast Forward. Either one of these texts could be studied, each having a different focus on language learning.

Vocational English 2102

1981/82 also saw the introduction of another language

course,"Vocational English 2102". Words on Work was used in this course up to 1989/90. It was dropped after being used that year. The Communications Handbook has been used in the course since its implementation. A new text, Language at Work, was introduced in 1990/91.

Language 2101

In 1982/83, "Language 2101" was placed on the curriculum. Mastering Effective English was used up to 1988/89. It was then dropped. In 1987/88, the focus of this course changed. Search and Shape was introduced that year and continues in use today. Primarily, this course focuses on the skills of writing research papers.

Language 3101

In 1983/84, the third year of the implementation of the re-organized high school program, a new language course, "Language 3101", was introduced. Mastering Effective English, and Writing Prose: Techniques and Purposes have been used since that year.

Business English 3102

In 1983/84, "Business English 3102" was introduced. A text called People and Communication was used up to 1989/90. After that year, it was dropped. A new text, Communicating for Business, was introduced in 1990/91.

Advanced Writing 3103

A course named "Advanced Writing 3103" was added in 1983/84. This course has used the text Writing Incredibly Short Plays, Poems and Stories with a focus being placed on creative writing.

Language Study 3104

In 1985/86, a course called "Language Study 3104" was implemented for advanced students. This course focuses on regional language study. Our Own Voice and the Dictionary of Newfoundland English have been the texts used since 1985/86.

Analysis of Research

To date, eight courses have been listed for language study.

The canon for language study has indeed expanded in the re-organized high school program. New areas of concern are addressed. The canon embraces areas such as Vocational English and Business English as well as Advanced Writing along with focusing on the language used in the province in the Language Study 3104 course.

Besides this, special attention is given to research and writing research papers. As well, basic English skills are dealt with in Basic English 1102.

Literary Heritage 2201

The first literature course to be listed, "Literary Heritage 2201", came on stream 1981/82. In that year, three sections were listed to be studied: prose, drama, and novels.

A new text, The Open Window: Essays and Stories (Langford and Daniel Longman Ltd.), was required for study. This text lasted only that particular year. Replacing it and required for study from 1982/83 to 1990/91 was Literary Essays and Short Stories (Ryan and Rossiter).

In terms of drama, either Twelfth Night or Julius Caesar could be chosen for study throughout the history of this

course. Added to this, "Short Plays: Searchlight Series" has been required for study since 1982/83. In 1982/83 a poetry section was added to the course. Used for this since then has been the required text An Anthology of Verse (Oxford University Press).

A mythology section was added in 1982/83. This section was optional for study using the text Myth and Meaning. Both the text and section were deleted from use after 1984/85.

Two groups of novels have been listed in this course. One novel from each group has to be studied. Group A lists Defoe's Robinson Crusoe, Hardy's The Woodlanders, and a new title, Dickens' Oliver Twist. All three continued to be listed. In 1982/83, Scott's Ivanhoe was added to this group and continued to be listed with the others.

Group B listed Hemingway's The Old Man and the Sea, Orwell's Animal Farm and two new titles, Robert's The Red Feathers and Monsarat's The Cruel Sea. All these titles continued to be listed.

Analysis of Research

Interesting selections have been chosen for this course. Twelfth Night, last used in 1965/66 in the grade 11 course, returns here.

Five new novels were placed in the curriculum in this course.

A mythology section lasted only three years. This section had been previously listed in the grade 10 curriculum

for five years.

The text The Open Window: Essays and Stories was only used for one year. It was not previously listed elsewhere in the curriculum.

Thematic Literature 1200

In 1982/83, a course named "Thematic Literature 1200" was introduced and has remained on the program of studies. Four sections are listed for study: poetry, prose, drama, and novels. For the study of poetry, Quest was required in 1982/83. This text was dropped after that year but it returned in use in 1985/86 and 1986/87. After that, it was dropped from use. Also required for poetry was the poetry in Baffles of Wind and Tide. This was distributed on a class-set basis and focused on Newfoundland writing. It was dropped at the end of the 1984/85 school year.

For the study of prose, Strawberries and Other Secrets was a required text up to 1985/86. This text was dropped after that year. Accompanying this, Baffles of Wind and Tide was used for the same period.

A text called Comparative Mythology was used in this section in 1982/83. It was dropped after that year.

For the study of drama, The Holdin' Ground has always been a required play. In 1990/91 it was appended to include Ground Swell. Instead of studying this play, The Winslow Boy could be chosen in 1982/83, 1983/84, 1989/90, 1990/91. The study of drama also used Short Plays: Searchlight Package.

This has been required since 1982/83.

In 1985/86, The Newfoundland Character was added as required study in the prose section of the course. This continues to the present. In 1986/87, In Your Own Words 2 was also added as required study in this section. This remains today.

In terms of supplementary reading, a number of novels have always been listed. They include: Death on the Ice, The Pigman, The Snow Goose, In the Heat of the Night, The Bridge on the River Kwai, The Guns of Navarone, a new listing, and To Kill a Mockingbird.

The Moon is Down, a new listing, and W.O. Mitchell's Who Has Seen the Wind were listed until 1989/90. They were then dropped, each having been used for eight years in this course. The only other addition to the novel section came in 1990/91, with the introduction of Death Be Not Proud.

Analysis of Research

As can be seen, many changes have occurred in the textbook selection for this course. As of 1987/88, there was no single section which dealt with the study of poetry. It is also striking that the course used a heavy listing of literature from or about Newfoundland.

The novels changed little up to 1989/90. The only new addition to this list came in 1990/91.

Thematic Literature 3201

In 1982/83, a course titled "Thematic Literature 3201"

was listed. During the first year of its listing, there were four sections to be studied: Poetry, Prose, Drama, and Novels.

For the study of poetry, Theme and Image was used from 1982/83 to 1988/89. Accompanying this, poems found in Man's Search for Values were studied for the same period of time. Both of these were required for study.

Man's Search for Values and Writer's Workshop were used for the study of prose until 1988/89. These texts were replaced with Themes for All Times in 1989/90. This text, also listed in 1990/91, was used for the study of both Poetry and prose. (This text was the one which evoked much concern from various groups that selections originally contained in it were censored.)

In 1985/86, a book of Newfoundland literature, titled Landings, was required for the study of prose. It was listed for the following year and was then dropped, only to be listed again in 1990/91.

The study of drama used Dramatic Literature as the required text since 1982/83. As an option, students could also study The Merchant of Venice during the same time frame.

Two groups of novels have been listed for study in this course: fiction and non-fiction. One novel from each group has to be studied. Listed under fiction since 1982/83 are Lost Horizon, Lord of the Flies, Riverrun, and two new titles to the curriculum, On the Beach and The Light in the Forest.

In the non-fiction group, The Lure of the Labrador Wild

and Bartlett, The Great Canadian Explorer have been listed each year. Both are new titles in the curriculum.

Analysis of Research

Two items are striking about the selection for this course. First of all, a number of new titles have been introduced to the curriculum. The Merchant of Venice, On the Beach, The Light in the Forest, The Lure of the Labrador Wild, Bartlett: the Great Canadian Explorer, Themes for All Times and Landings are all new.

Secondly, the study of literature about Newfoundland and Newfoundlanders seems to be of concern with the listing of Riverrun, The Lure of the Labrador Wild, Bartlett: The Great Canadian Explorer and Landings.

Literary Heritage 3202

"Literary Heritage 3202" was added as a course in 1983/84 and continues to the present. The required text for this course has been Literary Modes (Jesperson). Two novels have to be selected for study. Each mode lists a different novel. Huckleberry Finn is used to study comedy, Wuthering Heights, a new text, for romance, The Fellowship of the Ring for fantasy and A Separate Peace for the contemplative mode.

Two plays have to be studied as well. Each play is listed under a literary mode: Oedipus Rex for tragedy, She Stoops to Conquer for comedy, Pygmalion for romance, The Tempest for fantasy, and A Man for All Seasons for the contemplative mode. Pygmalion was the only title listed

previously in the curriculum.

Analysis of Research

There has been no change in text selection for this course since its introduction in 1983/84. Most striking is the fact that ten new titles were introduced in the curriculum.

Canadian Literature 2204

A literature course devoted to the study of Canadian Literature was introduced in 1983/84. "Canadian Literature 2204" listed the following sections: short story, poetry, drama, Atlantic anthology and novels.

Heartland has been required for the study of the short story since 1983/84 along with Poems of a Snow-Eyed Country (Academic Press).

Cues and Entrances: Ten Canadian One-Act Plays (Gage) has been required for the study of Drama since 1983/84.

From 1983/84 to 1986/87, Downeast: An Anthology of Atlantic Literature (Academic Press) was used for the Atlantic Anthology section. In 1987/88, Easterly: An Anthology of Atlantic Literature was used. This lasted up to 1989/90. In 1990/91, this was replaced by Choice Atlantic (an anthology of Atlantic literature).

Three novels have to be studied. Each novel listed represents a specific part of the country. Canada's North is represented by Ashini, British Columbia by I Heard the Owl Call My Name, the Prairies by The Betrayal, Ontario by Such is

my Beloved, Quebec by Marie Chapdelaine, and the Atlantic region by Barometer Rising.

In 1990/91, Canada's Native people were represented in this section by the addition of the novel Humour the Sun to the list.

Analysis of research

Every title listed in this course has been introduced to the curriculum for the first time. The only new title to be added came with the addition of Humour the Sun in 1990/91.

Folk Literature 3203

1983/84 also saw the listing of another literature course, "Folk Literature 3203".

Required for study since 1983/84 have been Folk Literature: A Folklore/ Folklife Educational Series (Breakwater) and World Folktales: A Scribner Resource Collection (John Wiley and Sons). Five copies of the latter text were distributed per class.

In 1983/84, students were required to study Saga, using The Vinland Sagas: The Norse Discovery of America (Penguin), and Epic, using Beowulf (Penguin). This was the only year that these were used. Saga and Epic were dropped after that year.

The teacher resource was used in class as well since 1983/84. This resource included Folktales of Canada (McClelland and Stewart) and The Viking Book of Folk Ballads of the English Speaking World (Penguin).

Analysis of Research

All the titles used in this course are new to the curriculum. It is interesting to note that both "Beowulf" and The Vinland Sagas: The Norse Discovery of America were studied for only one year.

General analysis

As can be seen, six literature courses have been introduced in Newfoundland's re-organized High school program: Thematic Literature 1200, Thematic Literature 3201, Literary Heritage 2101, Literary Heritage 3202, Canadian Literature 2204, and Folk Literature 3203.

The literary canon has been added to and modified.

Many new texts and selections have been added to the curriculum since 1981/82, while literature has been grouped into study of specific types. Both Thematic Literature 1200 and Thematic Literature 3201 focus primarily on studying "theme" and literary terms. Literary Heritage 2201 provides a wide range of selections to be studied which deal with many subjects.

Literary Heritage 3202 focuses on the modes of literature.

For the most part, as implied by their titles, Literary Heritage 2201 and Literary Heritage 3202 have been placed in the curriculum to provide students a chance to read the work of the greatest and best authors that we have in our literary

history.

A new area of concern has been that of Canadian literature. The only other place in the curriculum where this has been treated as a distinct type of literature has been in the grade 9 and 10 curriculums (1968/69 - 1980/81) where it was placed in the teacher's manuals of Understanding Literature (Ginn), and Types of Literature (Ginn) for each respective grade. As of 1983/84, Canadian Literature has been given a course of study. It has been mainly designed around studying literature from the several regions of Canada. But even that has changed. Up to 1990/91, each novel listed in this course was intended to be representative of a region of the country. The regions were listed as British Columbia, Prairies, North, Ontario, Quebec, and Atlantic. In the programme of studies for 1990/91, a new novel was added to the list of approved materials for this course. This novel was not qualified in this manual as being representative of either of the regions of the country. Rather, it was qualified by the word Native.

Similar to that of Canadian literature is the treatment of folk literature. The literature of folklore has been in the different literature curricula for different grades at various points in time. As of 1983/84, it was given a distinct course of study in the Folk Literature 3203 course. Folk literature of both Canada and the world have been treated in this course.

CHAPTER FIVE

SUMMARY AND RECOMMENDATIONS

What should schools teach? What texts should be chosen to reflect this? As stated at the beginning of this thesis, these two questions form the very epistemological structure of any school system. That these questions have certainly received attention in the province of Newfoundland and Labrador can be seen in the tempest surrounding the implementation of the textbook Themes for All Times.

In 1989, the censorship debate surrounding the deletion of selections from the textbook Themes for All Times received much attention from the citizens of the province of Newfoundland and Labrador. Some people were totally opposed to the deletion of material from the text, while others were in agreement with the decision made by officials in the Department of Education. The word "censorship" raised its head during that debate. Many groups claimed that officials had improperly censored material from this text.

It would be fair to say that perhaps never before had the issues of how texts are chosen for schools in Newfoundland and Labrador come under such intense public scrutiny.

This, however, has not been the case in other Canadian provinces in recent years. Censorship challenges are not simple to deal with for they entail many complicated issues which need to be examined in order to appreciate the magnitude

of censorship issues and how they apply to Canadian schools systems. Dick (1982) noted that texts have been challenged in other Canadian provinces on the grounds that they contain perceived immoral, profane, seditious, heretical, violent, racist, sexist, and labour-related aspects, as well as for the way that nationally sensitive issues are addressed. Each challenge is unique.

Many censorship challenges are never reported in the media. Bildfell (1984, p. 4) expressed that the issue of silent censorship is often difficult to quantify and report on because it rarely surfaces. This type of censorship may or may not be on the increase. Examples of this would deal with librarians quietly removing texts from use in libraries if somebody complains, the refusal to use titles with provocative titles or the refusal to use texts which have been the focus of previous censorship campaigns.

Bildfell (1984, p.8) also noted that self-censorship on the part of authors also proves to be difficult to deal with. An author may censor his/her own art so as to please others. This is of particular concern, especially with how it relates to the author's relationship with the marketplace. Many writers feel that the creative process associated with the creation of art is, thereby, being undermined.

In the debate that surrounded the implementation of Themes for All Times, there was some indication that some authors agreed to changes their work to have it included in

the anthology (The Evening Telegram, July 14, 1989, p. 2).

Within the education profession, there are teachers who actually help censors, often becoming censors themselves, even though they would be appalled to think of themselves as censors. As Donnelson (1983, p. 53) claimed, teachers often censor texts for moral reasons and inflict their own moral standards on students. There are those teachers who censor texts based on the poor literary merit of a text and there are those who censor texts for sociological reasons, basing their actions on the idea that some books are racist or sexist (p. 53).

Donnelson (p. 54) found that there also seems to be confusion within the profession about the very issues of censorship. Some groups do not take the issue seriously, others feel that it is good to have some texts removed from the curriculum, while others view the issue as being only the English teacher's concern.

The problems associated with any censorship or text selection debate are essentially concerns that deal with forming a canon for any English program in the school system.

Hyland (1982) claimed that, traditionally, a canon of literature has been viewed as one that contained the great books, those which flourished with literary merit and which have withstood the test of time. Such texts form much of the content of secondary and post-secondary programs of study in the Western world. Recently though, this canon has been

challenged and charged with being antiquated, racist, biased, as well as presenting a distorted view of history. Many people feel disenfranchised from this literary canon and oppose what it contains.

Some call for the canon to be abandoned while others call for it to be reformed. Allen (1986, p. 92-94) claimed that reactions such as "Teach the basics," "Specialization," and the call to "include everything" form the basis of arguments from those who wish to reform the canon. Other people, like Stimpson (1990, pp. 957-972) have offered the notion of a paracanon, a listing of texts which have been loved or are presently loved, in which the word "love" plays a key role in determining what texts are included. Those who propagate the notion of the "paracanon" suggest that a viewing of literary history in this way helps overcome some of the traditional problems involved with the notion of a canon of literature.

What must be realized is that whenever texts and selections are listed for high school English courses, judgments have already been made about them. Not everyone has been, or will be, satisfied with such judgements.

Having examined the literature selected for grades nine, ten, eleven and levels I, II, and III, in the Province of Newfoundland and Labrador, this researcher notes that there have been a number of selections listed that have been the focus of serious censorship campaigns in other Canadian provinces. These are given in Table 5.

Table 5 Literature selections used in Newfoundland which have had censorship campaigns waged against them in other Canadian provinces.

SELECTION	COURSE LISTED FOR
Animal Farm, Orwell	Grade ten and Thematic Literature 1200
The Diary of Anne Frank, Frank	Grade nine
Huckleberry Finn, Twain	Literary Heritage 3202
In the Heat of the Night, Ball	Grade ten and Thematic Literature 1200
Lord of the Flies, Golding	Grade eleven and Thematic Literature 3201
Merchant of Venice, Shakespeare	Grade eleven and Thematic Literature 3201
Strawberries and Other Secrets (MacNeill, ed.)	Grade ten and Thematic Literature 1200
To Kill a Mockingbird, Lee	Grade ten and Thematic Literature 1200
Who Has Seen the Wind, Mitchell	Grade ten and Thematic Literature 1200

As well, two particular novels, Laurence's The Diviners and Salinger's The Catcher in the Rye, which have been the focus of widespread censorship campaigns in other provinces, have never been listed in the program of studies for the province of Newfoundland and Labrador.

The canon of literature chosen for study by students in grades nine, ten, eleven and levels I, II and II in Newfoundland and Labrador has changed dramatically over the past forty years. Between 1950/51 and 1965/66, a fairy rigid canon was in place for each grade. There was little selection available among texts. From 1966/67 to 1972/73, two streams

developed in the curriculum for each grade, University preparatory (later called Academic) and General. Although both streams shared some courses, each used selections specifically chosen for it. Within each stream there was choice available in the selection of texts.

From 1973/74 to 1980/81, these streams were dropped and one course of study emerged for each grade level. Literature and language study were integrated. These programs were very much characterized by the availability of choice between a number of texts and selections listed by the Department of Education for each grade level. This characteristic seems to resemble one particular reaction to reforming the canon noted by Allen (1986, p. 99), that of reforming the canon by "including everything". During those particular years, many new areas were introduced to the curriculum. Included were areas such as functional English, media, Newfoundlandia, communication, mythology, folk literature, and popular literature, as well as the introduction of many young-adult novels.

With the implementation of the re-organized high school program of studies in 1981, many new selections were offered. It is striking that individual courses were devised to study specific types of literature and language. Literature and language study were separated. These included courses in "Thematic Literature", "Literary Heritage", "Canadian Literature", "Folk Literature" and "Literary Modes".

Regarding the study of language, courses included "Business English", "Vocational English", "Basic English", "Language study-Regional Concern", "Creative Writing", "Research" and "Writing". This program can be likened to Allen's (1986, p. 96) "specialization" reaction towards canon-reformation. Most likely, a student will not be given an opportunity to study all of these literature and language courses. The "specialization" reaction to canon reformation involves the claim that society is in an age of information explosion and that all we can hope for is to focus on one particular area and gain some command of that.

Even within these specific fields, the canon of literature used in the province of Newfoundland and Labrador has changed. For example, "Canadian Literature 2204", now listed in the re-organized high school program of studies, has traditionally been devoted to the study of Canadian literature by viewing literature from Canada's regions. In 1990/91, a new category was added to this course, that of "Native" literature. This category does not apply to any one region; rather, it focuses on ethnicity.

What does the future hold for this canon? No doubt many decisions will have to be made regarding textbook selection in this province, whether they stem from direct censorship challenges or the call to reform the canon. This researcher suggests that no matter how a text or selection is chosen for any program of study, not everyone will be satisfied with the

choice. It is unlikely that society will abandon the notion of a canon altogether. The very existence of a canon then, no matter how it is defined, requires that choices be made about texts and selections. That some people will disagree with choices will more than likely always be the case. However, this should not be taken lightly. Suffice it to say public policy should state the rationale for textbook selection as well as provide a means by which groups displeased with a particular choice of a particular text can voice their views.

With this is mind, this researcher suggests that, first of all, those who are involved in education should certainly make themselves more aware of the issues surrounding censorship challenges and canon reformation. There are many people involved in education who engage in the process of choosing texts and other materials for use in the school curriculum. Department of Education officials, School Boards personnel, program coordinators, principals, department heads, learning resource personnel, and teachers all engage in this process. Such groups should understand the complexity involved in the process of choosing materials for the school curriculum. Inservice programs could be one way in which this may be facilitated. Emphasis could also be given to this issue in the programs of study for teacher preparation, a need noted by Rainey (1988, p. 4). An awareness of how this issue applies to the philosophy of education, in which the rights of students, parents, education officials and the public are

outlined, is needed.

Secondly, it must be kept in mind that there are many groups today who have valid concerns about the choice of literature chosen for school systems. With this in mind, it is not enough for a Department of Education to list a number of titles from which selections can be chosen to teach in any particular course. Rationales should be provided for every text or selection chosen.

This researcher recommends that a textbook selection policy be put in place which states the rationale for using particular texts and materials in school systems. Both Rainey (1988, p. 7) and Weil (1988, p. 23) noted the benefits of such policies for school systems. As professionals, those involved in the selection of materials for high school English courses need to state, in such a policy, what is important in terms of content. Such a policy should state how particular texts function to help achieve the aims and goals of education.

It must also be remembered that Departments of Education are not the only bodies involved in the process of selecting texts for school systems. Those involved in this process should also provide rationales for their choice of material. If provincial rationales were developed, these would help in the development of rationales by individual schools and School Boards. Where no rationale exists, School Boards and schools should develop a rationale for each item contained in libraries. Many schools and School Boards have library

committees that can help devise such rationales based on guidelines developed on a provincial level.

Thirdly, teachers may well be in the forefront of any textbook challenge. In the province of Newfoundland and Labrador, teachers choose material from Department approved lists. Rationales developed by Departments of Education can assist teachers in defending their choice of materials.

Selection policies need to be implemented respecting the rights of educators, parents, students, and the public. Challenges toward textbook selection often become emotional debates without such selection policies in place. Such policies can provide a forum by which questions and opposition to certain selection decisions can be dealt with in a logical effective manner. When such a policy is non-existent, frustration and lack of communication take over and misrepresentation of ideas can occur. In any democratic society, the need for such a policy should be self-evident.

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APPENDIX A

LEGEND

In the following tables 1) the abbreviation LANG denotes that a text was used in the study of English language, 2) an asterisk is used to indicate the year when a particular selection was used, 3) the symbol "U" indicates that a selection was used in the "University preparatory program" (this program was later called "Academic", noted by the use of the symbol "A"), and 4) the symbol "G" indicates that a selection was used in a "General" program of studies.

SELECTIONS USED IN GRADE 9 (1950/51 - 1990/91)

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
Prester John, Buchan	*	*	*	*
Our Heritage, (Ryerson)	*	*	*	*
LANG Junior English, Rhatz	*			
LANG English in Action Book 1, Tessier [sic]		*	*	*
Little Women, Alcott			*	*
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling				
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck				
LANG Practical English, Scholastic				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle				
LANG Voice formerly Practical English				
Shane, Schaefer				
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank				
Never Cry Wolf, Mowat				
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	3	3	4	4
CHANGE IN AMOUNT OF SELECTIONS		0	1	0

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
Prester John, Buchan	*	*	*	*
Our Heritage, (Ryerson)	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]	*	*	*	*
Little Women, Alcott	*	*	*	*
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling				
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck				
LANG Practical English, Scholastic				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle				
LANG Voice formerly Practical English				
Shane, Schaefer				
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank				
Never Cry Wolf, Mowat				
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
Prester John, Buchan	*	*	*	*
Our Heritage, (Ryerson)	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]	*	*	*	*
Little Women, Alcott	*	*	*	*
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling				
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck				
LANG Practical English, Scholastic				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle				
LANG Voice formerly Practical English				
Shane, Schaefer				
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank				
Never Cry Wolf, Mowat				
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
Prester John, Buchan	*	*	*	*
Our Heritage, (Ryerson)	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott	*	*	*	*
LANG The New Using Our Language, Part 1 (Dent)	*	*	*	*
LANG Words Are Important (Book Society)	*	*	*	*
LANG English Composition, Book 1 (MacMillan)		*	*	*
Captains Courageous, Kipling			*	*
Where Nests the Water Hen, Roy				*
The Black Arrow, Stevenson				*
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck				
LANG Practical English, Scholastic				

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle				
LANG Voice formerly Practical English				
Shane, Schaefer				
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank				
Never Cry Wolf, Mowat				
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1962-63 - 1965-66)

SELECTION	62-63	63-64	64-65	65-66
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	5	6	7	9
CHANGE IN AMOUNT OF SELECTIONS	+1	+1	+1	+2

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
Prester John, Buchan	U/G	U/G	A/G	A/G
Our Heritage, (Ryerson)	U/G	U/G		
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	U/G	U/G	A/G	A/G
Where Nests the Water Hen, Poy	U	U	A	A
The Black Arrow, Stevenson	U/G	U/G	A/G	A/G
Twenty Thousand Leagues Under the Sea, Verne	G	G	G	G
The Lost World, Doyle	G	G	G	G
Understanding Literature (Ginn) with Canadian supplement			A/G	A/G
The Pearl, Steinbeck			A/G	A/G
LANG Practical English, Scholastic			A/G	A/G

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
The Snow Goose, Gallico				A
LANG Learning English (MacMillan)				A/G
The Adventures of Sherlock Holmes, Doyle				G
Flight into Danger, Hailey and Castle				
LANG Voice formerly Practical English				
Shane, Schaefer				
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank				
Never Cry Wolf, Mowat				
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	7	8	11	13
CHANGE IN AMOUNT OF SELECTIONS	-2	+1	+3	+2

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
Prester John, Buchan	A/G	A/G	A/G	*
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	A/G	A/G	A/G	*
Where Nests the Water Hen, Roy	A	A		
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne	G	G	G	*
The Lost World, Doyle	G	G	G	*
Understanding Literature (Ginn) with Canadian supplement	A/G	A	A	*
The Pearl, Steinbeck	A/G	A		
LANG Practical English, Scholastic				

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
The Snow Goose, Gallico	A	A	A	*
LANG Learning English (MacMillan)	A/G	A/G	A/G	*
The Adventures of Sherlock Holmes, Doyle	G	G	G	*
Flight into Danger, Hailey and Castle	A/G	A/G	A/G	*
LANG Voice formerly Practical English	A/G	A	A	
Shane, Schaefer	G	G	G	*
Steel and Summer Rain (McClelland and Stewart)		G	G	*
Imagine (Nelson)		G	G	*
Ventures II (Nelson)		G		*
Journey (Nelson)		G	G	*
Players I (McClelland)		G	G	*
Tactics I (Gage)		G	G	*
Truth and Fantasy				*
In and Out of Love				*
Science Fiction in Curriculum Guide				*
Diary of a Young Girl, Frank			G	*
Never Cry Wolf, Mowat			A/G	*
Kon-Tiki Expedition, Hyerdahl			A/G	*
LANG Language Is (Nelson)				*
LANG Incentives (Longman)				*

(1970/71 - 1970/74)

SELECTION	70-71	71-72	72-73	73-74
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	13	19	19	24
CHANGE IN AMOUNT OF SELECTIONS	0	+6	0	+5

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
Prester John, Buchan				
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	*	*	*	*
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle	*	*	*	*
Understanding Literature (Ginn) with Canadian supplement	*	*	*	*
The Pearl, Steinbeck	*	*	*	*
LANG Practical English, Scholastic				

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
The Snow Goose, Gallico	*	*	*	*
LANG Learning English (MacMillan)	*	*	*	*
The Adventures of Sherlock Holmes, Doyle	*	*	*	*
Flight into Danger, Hailey and Castle	*	*	*	*
LANG Voice formerly Practical English				
Shane, Schaefer	*	*	*	*
Steel and Summer Rain (McClelland and Stewart)	*	*	*	*
Imagine (Nelson)	*	*	*	*
Ventures II (Nelson)	*	*	*	*
Journey (Nelson)	*	*	*	*
Players I (McClelland)	*	*	*	*
Tactics I (Gage)	*	*	*	*
Truth and Fantasy	*	*	*	*
In and Out of Love	*	*	*	*
Science Fiction in Curriculum Guide	*	*	*	*
Diary of a Young Girl, Frank	*	*	*	*
Never Cry Wolf, Mowat	*	*	*	*
Kon-Tiki Expedition, Hyerdahl	*	*	*	*
LANG Language Is (Nelson)	*	*	*	*
LANG Incentives (Longman)	*	*	*	*

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
LANG Scope (Scholastic)	*	*	*	*
The Moonspinners, Stewart	*	*	*	*
Chocky, Whyndham	*	*	*	*
Oral Communication	*	*	*	*
Media	*	*		
LANG Patterns of Communication 9				*
Voices				*
LANG Learning Language				
Exits and Entrances				
Romeo and Juliet				
Passages				
Where the Lillies Bloom				
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	28	28	27	29
CHANGE IN AMOUNT OF SELECTIONS	+4	0	-1	+2

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
Prester John, Buchan				
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	*	*	*	*
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle	*	*	*	
Understanding Literature (Ginn) with Canadian supplement	*	*	*	
The Pearl, Steinbeck	*	*	*	*
LANG Practical English, Scholastic				

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
The Snow Goose, Gallico	*	*	*	
LANG Learning English (MacMillan)	*	*	*	
The Adventures of Sherlock Holmes, Doyle	*	*	*	
Flight into Danger, Hailey and Castle	*	*	*	*
LANG Voice formerly Practical English				
Shane, Schaefer	*	*	*	*
Steel and Summer Rain (McClelland and Stewart)	*	*	*	
Imagine (Nelson)	*	*	*	
Ventures II (Nelson)	*	*	*	
Journey (Nelson)	*	*	*	
Players I (McClelland)	*	*	*	
Tactics I (Gage)	*	*	*	*
Truth and Fantasy	*	*	*	
In and Out of Love	*	*	*	
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank	*	*	*	*
Never Cry Wolf, Mowat	*	*	*	*
Kon-Tiki Expedition, Hyerdahl	*	*	*	
LANG Language Is (Nelson)	*	*	*	*
LANG Incentives (Longman)	*	*	*	*

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
LANG Scope (Scholastic)	*	*	*	*
The Moonspinners, Stewart	*	*	*	
Chocky, Whyndham	*	*	*	
Oral Communication	*	*	*	
Media				
LANG Patterns of Communication 9	*	*	*	*
Voices	*	*	*	*
LANG Learning Language				*
Exits and Entrances				*
Romeo and Juliet				*
Passages				*
Where the Lillies Bloom				*
Storm: Dog of Newfoundland				*
First Spring on the Grand Banks				*
Johnny Tremain				*
Front Stage Series of Plays				
Sunburst				
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	28	28	28	20
CHANGE IN AMOUNT OF SELECTIONS	-1	0	0	-8

(1982/83 - 1985/86)

SELECTION	82-83	83-84	84-85	85-86
Prester John, Buchan				
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	*	*	*	*
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck	*	*	*	*
LANG Practical English, Scholastic				

(1982/83 - 1985-86)

SELECTION	82-83	83-84	84-85	85-86
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle	*	*	*	*
LANG Voice formerly Practical English				
Shane, Schaefer	*	*	*	*
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)	*	*	*	*
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank	*	*	*	*
Never Cry Wolf, Mowat	*	*	*	*
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1982/83 - 1985/86)

SELECTION	82-83	83-84	84-85	85-86
LANG Scope (Scholastic)	*	*	*	*
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9	*	*	*	*
Voices	*	*	*	*
LANG Learning Language	*	*	*	*
Exits and Entrances	*	*	*	*
Romeo and Juliet	*	*	*	*
Passages	*	*	*	*
Where the Lillies Bloom	*	*	*	*
Storm: Dog of Newfoundland				
First Spring on the Grand Banks	*	*	*	*
Johnny Tremain	*	*	*	*
Front Stage Series of Plays	*	*	*	*
Sunburst	*	*	*	*
LANG Bridges 3				
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	19	19	19	19
CHANGE IN AMOUNT OF SELECTIONS	-1	0	0	0

(1986/87 - 1989/90)

SELECTION	86-87	87-88	88-89	89-90
Prester John, Buchan				
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling	*	*	*	*
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck	*	*	*	*
LANG Practical English, Scholastic				

(1986/87 - 1989-90)

SELECTION	86-87	87-88	88-89	89-90
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle	*	*	*	*
LANG Voice formerly Practical English				
Shane, Schaefer	*	*	*	*
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)	*			
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank	*	*	*	*
Never Cry Wolf, Mowat	*	*	*	*
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1986/87 - 1989/90)

SELECTION	86-87	87-88	88-89	89-90
LANG Scope (Scholastic)	*			
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9	*			
Voices	*			
LANG Learning Language	*			
Exits and Entrances	*	*	*	*
Romeo and Juliet	*	*	*	*
Passages	*	*	*	*
Where the Lillies Bloom	*	*	*	*
Storm: Dog of Newfoundland				
First Spring on the Grand Banks	*	*	*	*
Johnny Tremain	*	*	*	*
Front Stage Series of Plays	*	*	*	*
Sunburst	*	*	*	*
LANG Bridges 3		*	*	*
Shadow in Hawthorne Bay				
Blood Red Ochre, Major				
A Wizard of Earthsea				
NUMBER OF SELECTIONS	19	15	15	15
CHANGE IN AMOUNT OF SELECTIONS	0	-4	0	0

(1990/91)

SELECTION	90-91			
Prester John, Buchan				
Our Heritage, (Ryerson)				
LANG Junior English, Rhatz				
LANG English in Action Book 1, Tessier [sic]				
Little Women, Alcott				
LANG The New Using Our Language, Part 1 (Dent)				
LANG Words Are Important (Book Society)				
LANG English Composition, Book 1 (MacMillan)				
Captains Courageous, Kipling				
Where Nests the Water Hen, Roy				
The Black Arrow, Stevenson				
Twenty Thousand Leagues Under the Sea, Verne				
The Lost World, Doyle				
Understanding Literature (Ginn) with Canadian supplement				
The Pearl, Steinbeck	*			
LANG Practical English, Scholastic				

(1990/91)

SELECTION	90-91			
The Snow Goose, Gallico				
LANG Learning English (MacMillan)				
The Adventures of Sherlock Holmes, Doyle				
Flight into Danger, Hailey and Castle	*			
LANG Voice formerly Practical English				
Shane, Schaefer	*			
Steel and Summer Rain (McClelland and Stewart)				
Imagine (Nelson)				
Ventures II (Nelson)				
Journey (Nelson)				
Players I (McClelland)				
Tactics I (Gage)				
Truth and Fantasy				
In and Out of Love				
Science Fiction in Curriculum Guide				
Diary of a Young Girl, Frank	*			
Never Cry Wolf, Mowat	*			
Kon-Tiki Expedition, Hyerdahl				
LANG Language Is (Nelson)				
LANG Incentives (Longman)				

(1990/91)

SELECTION	90-91			
LANG Scope (Scholastic)				
The Moonspinners, Stewart				
Chocky, Whyndham				
Oral Communication				
Media				
LANG Patterns of Communication 9				
Voices				
LANG Learning Language				
Exits and Entrances	*			
Romeo and Juliet	*			
Passages	*			
Where the Lillies Bloom	*			
Storm: Dog of Newfoundland				
First Spring on the Grand Banks				
Johnny Tremain				
Front Stage Series of Plays	*			
Sunburst				
LANG Bridges 3	*			
Shadow in Hawthorne Bay	*			
Blood Red Ochre, Major	*			
A Wizard of Earthsea	*			
NUMBER OF SELECTIONS	14			
CHANGE IN AMOUNT OF SELECTIONS	-1			

SELECTIONS USED IN GRADE 10 (1950/51 - 1990/91)

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
Golden Caravan (Ryerson)	*	*	*	*
Lost Endeavour, Masefield	*	*	*	*
LANG Junior English, Rhatz	*			
LANG English in Action, Book 2, Tessier [sic]		*		
LANG English in Action, Book 2, Tressler			*	*
The Mill on the Floss, Eliot	*	*	*	*
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens				
Moonfleet, Faulkner				
Lost Horizon, Hilton				
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
Types of Literature (Ginn)				
Animal Farm, Orwell				
The Secret Sharer (found in Types of Literature)				
To Kill a Mockingbird, Lee				
LANG Learning English				
LANG Voice magazine (Scholastic)				
Quest				
Strawberries and Other Secrets				
Players II [sic]				
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)				
Nobody But Yourself				
Poetry of Relevance I				
Writing Incredibly Short Plays, Poems, and Stories (Longman)				
The Boat Who Wouldn't Float, Mowat				
The Day of the Triffids, Whyndham				
The Pigman, Zindel				
LANG Language Lives (Nelson)				
LANG Write On (Longman)				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methauen				
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
Golden Caravan (Ryerson)	*	*	*	*
Lost Endeavour, Masefield	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler	*	*	*	*
The Mill on the Floss, Eliot	*	*	*	*
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens				
Moonfleet, Faulkner				
Lost Horizon, Hilton				
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
Types of Literature (Ginn)				
Animal Farm, Orwell				
The Secret Sharer (found in Types of Literature)				
To Kill a Mockingbird, Lee				
LANG Learning English				
LANG Voice magazine (Scholastic)				
Quest				
Strawberries and Other Secrets				
Players II [sic]				
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)				
Nobody But Yourself				
Poetry of Relevance I				
Writing Incredibly Short Plays, Poems, and Stories (Longman)				
The Boat Who Wouldn't Float, Mowat				
The Day of the Triffids, Whyndham				
The Pigman, Zindel				
LANG Language Lives (Nelson)				
LANG Write On (Longman)				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methuen				
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
Golden Caravan (Ryerson)	*	*	*	*
Lost Endeavour, Masefield	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler	*	*	*	*
The Mill on the Floss, Eliot	*	*	*	*
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens				
Moonfleet, Faulkner				
Lost Horizon, Hilton				
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
Types of Literature (Ginn)				
Animal Farm, Orwell				
The Secret Sharer (found in Types of Literature)				
To Kill a Mockingbird, Lee				
LANG Learning English				
LANG Voice magazine (Scholastic)				
Quest				
Strawberries and Other Secrets				
Players II [sic]				
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)				
Nobody But Yourself				
Poetry of Relevance I				
Writing Incredibly Short Plays, Poems, and Stories (Longman)				
The Boat Who Wouldn't Float, Mowat				
The Day of the Triffids, Whyndham				
The Pigman, Zindel				
LANG Language Lives (Nelson)				
LANG Write On (Longman)				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methuen				
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
Golden Caravan (Ryerson)	*	*	*	*
Lost Endeavour, Masefield	*	*	*	*
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler	*			
The Mill on the Floss, Eliot	*	*	*	*
LANG The New Using our Language, Part 2 (Dent)		*	*	*
LANG Words are Important, Book 2 (Book Society)		*	*	*
A Tale of Two Cities, Dickens			*	*
Moonfleet, Faulkner				*
Lost Horizon, Hilton				*
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
Types of Literature (Ginn)				
Animal Farm, Orwell				
The Secret Sharer (found in Types of Literature)				
To Kill a Mockingbird, Lee				
LANG Learning English				
LANG Voice magazine (Scholastic)				
Quest				
Strawberries and Other Secrets				
Players II [sic]				
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)				
Nobody But Yourself				
Poetry of Relevance I				
Writing Incredibly Short Plays, Poems, and Stories (Longman)				
The Boat Who Wouldn't Float, Mowat				
The Day of the Triffids, Whyndham				
The Pigman, Zindel				
LANG Language Lives (Nelson)				
LANG Write On (Longman)				

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methuen				
NUMBER OF SELECTIONS	4	5	6	8
CHANGE IN AMOUNT OF SELECTIONS	0	+1	+1	+2

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
Golden Caravan (Ryerson)	U/G	U/G		
Lost Endeavour, Masefield				
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler				
The Mill on the Floss, Eliot		U	A	A
LANG The New Using our Language, Part 2 (Dent)	U/G			
LANG Words are Important, Book 2 (Book Society)	U/G		A/G	A/G
A Tale of Two Cities, Dickens	U	U	A	A
Moonfleet, Faulkner	U/G	U/G	A/G	A/G
Lost Horizon, Hilton	U/G	U/G	A/G	A/G
The Hound of the Baskervilles, Doyle	G	G	G	G
David Copperfield (Abridged) and other shorter classics (Scholastic)	G	G	G	G
King Solomon's Mines, Haggard	G	G	G	G
LANG Mastering Effective English, Tressler and Lewis		U/G	A/G	A/G

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
Types of Literature (Ginn)			A/G	A/G
Animal Farm, Orwell				A
The Secret Sharer (found in Types of Literature)				
To Kill a Mockingbird, Lee				
LANG Learning English				
LANG Voice magazine (Scholastic)				
Quest				
Strawberries and Other Secrets				
Players II [sic]				
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)				
Nobody But Yourself				
Poetry of Relevance I				
Writing Incredibly Short Plays, Poems, and Stories (Longman)				
The Boat Who Wouldn't Float, Mowat				
The Day of the Triffids, Whyndham				
The Pigman, Zindel				
LANG Language Lives (Nelson)				
LANG Write On (Longman)				

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methuen				
NUMBER OF SELECTIONS	9	9	10	11
CHANGE IN AMOUNT OF SELECTIONS	+1	0	+1	+1

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
Golden Caravan (Ryerson)				
Lost Endeavour, Masefield				
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler				
The Mill on the Floss, Eliot	A	A	A	*
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens	A	A	A	*
Moonfleet, Faulkner	A/G	A/G	A/G	*
Lost Horizon, Hilton	A/G	A/G	A/G	*
The Hound of the Baskervilles, Doyle	G	G		
David Copperfield (Abridged) and other shorter classics (Scholastic)	G	G	G	*
King Solomon's Mines, Haggard	G	G	G	*
LANG Mastering Effective English, Tressler and Lewis				

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
Types of Literature (Ginn)	A/G	A	A	*
Animal Farm, Orwell	A	A	A	*
The Secret Sharer (found in Types of Literature)	A/G	A	A	
To Kill a Mockingbird, Lee	A	A	A	*
LANG Learning English	A/G	A/G	A/G	*
LANG Voice magazine (Scholastic)	A/G	A	A	
Quest		G	G	*
Strawberries and Other Secrets		G	G	*
Players II [sic]		G	G	*
Tactics II		G	G	*
Short Plays for Reading and Acting (Clarke and Irwin)		G		*
Nobody But Yourself				*
Poetry of Relevance I				*
Writing Incredibly Short Plays, Poems, and Stories (Longman)				*
The Boat Who Wouldn't Float, Mowat			A/G	*
The Day of the Triffids, Whyndham			A/G	*
The Pigman, Zindel			G	*
LANG Language Lives (Nelson)				*
LANG Write On (Longman)				*

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media				*
Scope magazine (Scholastic)				
Death on the Ice, Brown				
In the Heat of the Night				
Alas Babylon, Frank				
Baffles of Wind and Tide				
The Seal Fishery Kit				
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems				
Tactics in Reading 2				
Functional English Section				
Comparative Mythology (D.C. Heath)				
Man and Myth, Methuen				
Myth and Meaning, Methuen				
NUMBER OF SELECTIONS	13	18	19	24
CHANGE IN AMOUNT OF SELECTIONS	+2	+5	+1	+5

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
Golden Caravan (Ryerson)				
Lost Endeavour, Masefield				
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler				
The Mill on the Floss, Eliot	*	*	*	*
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens	*	*	*	*
Moonfleet, Faulkner	*	*	*	*
Lost Horizon, Hilton	*	*	*	*
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
Types of Literature (Ginn)	*	*	*	*
Animal Farm, Orwell	*	*	*	*
The Secret Sharer (found in Types of Literature)	*	*	*	*
To Kill a Mockingbird, Lee	*	*	*	*
LANG Learning English	*	*	*	*
LANG Voice magazine (Scholastic)				
Quest	*	*	*	*
Strawberries and Other Secrets	*	*	*	*
Players II [sic]	*	*	*	*
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)	*	*	*	*
Nobody But Yourself	*	*	*	*
Poetry of Relevance I	*	*	*	*
Writing Incredibly Short Plays, Poems, and Stories (Longman)	*	*	*	*
The Boat Who Wouldn't Float, Mowat	*	*	*	*
The Day of the Triffids, Whyndham	*	*	*	*
The Pigman, Zindel	*	*	*	*
LANG Language Lives (Nelson)	*	*	*	*
LANG Write On (Longman)	*	*	*	*

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media	*	*	*	*
Scope magazine (Scholastic)	*	*	*	*
Death on the Ice, Brown	*	*	*	*
In the Heat of the Night	*	*	*	*
Alas Babylon, Frank	*	*	*	*
Baffles of Wind and Tide	*	*	*	*
The Seal Fishery Kit	*	*	*	*
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems	*	*	*	*
Tactics in Reading 2	*	*	*	*
Functional English Section	*	*		
Comparative Mythology (D.C. Heath)			*	*
Man and Myth, Methuen			*	
Myth and Meaning, Methuen				*
NUMBER OF SELECTIONS	31	31	32	32
CHANGE IN AMOUNT OF SELECTIONS	+7	0	+1	0

(1978/79 - 1980/81)

SELECTION	78-79	79-80	80-81	
Golden Caravan (Ryerson)				
Lost Endeavour, Masefield				
LANG Junior English, Rhatz				
LANG English in Action, Book 2, Tessier [sic]				
LANG English in Action, Book 2, Tressler				
The Mill on the Floss, Eliot	*	*	*	
LANG The New Using our Language, Part 2 (Dent)				
LANG Words are Important, Book 2 (Book Society)				
A Tale of Two Cities, Dickens	*	*		
Moonfleet, Faulkner	*	*		
Lost Horizon, Hilton	*	*	*	
The Hound of the Baskervilles, Doyle				
David Copperfield (Abridged) and other shorter classics (Scholastic)				
King Solomon's Mines, Haggard				
LANG Mastering Effective English, Tressler and Lewis				

(1978/79 - 1980/81)

SELECTION	78-79	79-80	80-81	
Types of Literature (Ginn)	*	*	*	
Animal Farm, Orwell	*	*		
The Secret Sharer (found in Types of Literature)	*	*		
To Kill a Mockingbird, Lee	*	*		
LANG Learning English	*	*	*	
LANG Voice magazine (Scholastic)				
Quest	*	*	*	
Strawberries and Other Secrets	*	*	*	
Players II [sic]	*	*	*	
Tactics II				
Short Plays for Reading and Acting (Clarke and Irwin)	*	*	*	
Nobody But Yourself	*	*	*	
Poetry of Relevance I	*	*	*	
Writing Incredibly Short Plays, Poems, and Stories (Longman)	*	*	*	
The Boat Who Wouldn't Float, Mowat	*	*		
The Day of the Triffids, Whyndham	*	*		
The Pigman, Zindel	*	*		
LANG Language Lives (Nelson)	*	*	*	
LANG Write On (Longman)	*	*	*	

(1978/79 - 1980/81)

SELECTION	78-79	79-80	80-81	
The Leaf Not the Tree (Gage) Teacher Kit for Multi-Media	*	*	*	
Scope magazine (Scholastic)	*	*	*	
Death on the Ice, Brown	*	*	*	
In the Heat of the Night	*	*	*	
Alas Babylon, Frank	*	*	*	
Baffles of Wind and Tide	*	*	*	
The Seal Fishery Kit	*	*	*	
"The Terror of Quidi Vidi" and other Newfoundland Ghost Poems	*	*	*	
Tactics in Reading 2	*	*	*	
Functional English Section				
Comparative Mythology (D.C. Heath)	*	*	*	
Man and Myth, Methuen				
Myth and Meaning, Methuen	*	*	*	
NUMBER OF SELECTIONS	32	32	24	
CHANGE IN AMOUNT OF SELECTIONS	0	0	-8	

SELECTIONS USED IN GRADE 11 (1950/51 - 1990/91)

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
Argosy to Adventure (Ryerson)	*	*	*	*
Hamlet	*			
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis	*			
Julius Caesar		*		*
LANG Mastering Effective English (Copp Clark)		*	*	*
Macbeth			*	
Twelfth Night				
The Old Man and the Sea, Hemingway				
The Pearl, Steinbeck				
Pride and Prejudice, Austen				
Great Expectations, Dickens				
The War of the Worlds, Wells				
The Bridge on the River Kwai, Boulle				
Dramatic Literature, Singer				
Brave New World, Huxley				
Man's Search for Values (Gage)				
Theme and Image (Copp Clark)				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
An Enemy of the People, Ibsen				
Lord of the Flies, Golding				
A Separate Peace, Knowles				
Huckleberry Finn, Twain				
Tribal Drums (McGrath Hill)				
The Fullness of Noon (Nelson)				
Moonrise (Nelson)				
Searchlights (Book Society)				
Tactics III (Gage)				
I Am a Sensation				
The Ox-Bow Incident, Clarke				
Cress Delahunty, West				
Childhood's End				
Prose of Relevance II, Methuen				
This Book is about Communication (McGrath Hill)				
Hot House, Aldis				
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1950/51 - 1953/54)

SELECTION	50-51	51-52	52-53	53-54
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	3	3	3	3
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
Argosy to Adventure (Ryerson)	*	*	*	*
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar	*			*
LANG Mastering Effective English (Copp Clark)	*	*	*	*
Macbeth		*		
Twelfth Night		*		
The Old Man and the Sea, Hemingway				
The Pearl, Steinbeck				
Pride and Prejudice, Austen				
Great Expectations, Dickens				
The War of the Worlds, Wells				
The Bridge on the River Kwai, Boulle				
Dramatic Literature, Singer				
Brave New World, Huxley				
Man's Search for Values (Gage)				
Theme and Image (Copp Clark)				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
An Enemy of the People, Ibsen				
Lord of the Flies, Golding				
A Separate Peace, Knowles				
Huckleberry Finn, Twain				
Tribal Drums (McGrath Hill)				
The Fullness of Noon (Nelson)				
Moonrise (Nelson)				
Searchlights (Book Society)				
Tactics III (Gage)				
I Am a Sensation				
The Ox-Bow Incident, Clarke				
Cress Delahunty, West				
Childhood's End				
Prose of Relevance II, Methuen				
This Book is about Communication (McGrath Hill)				
Hot House, Aldis				
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1954/55 - 1957/58)

SELECTION	54-55	55-56	56-57	57-58
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	3	4	2	3
CHANGE IN AMOUNT OF SELECTIONS	0	+1	-2	+1

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
Argosy to Adventure (Ryerson)	*	*	*	*
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar			*	
LANG Mastering Effective English (Copp Clark)	*	*	*	*
Macbeth	*			*
Twelfth Night		*		
The Old Man and the Sea, Hemingway				
The Pearl, Steinbeck				
Pride and Prejudice, Austen				
Great Expectations, Dickens				
The War of the Worlds, Wells				
The Bridge on the River Kwai, Boulle				
Dramatic Literature, Singer				
Brave New World, Huxley				
Man's Search for Values (Gage)				
Theme and Image (Copp Clark)				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
An Enemy of the People, Ibsen				
Lord of the Flies, Golding				
A Separate Peace, Knowles				
Huckleberry Finn, Twain				
Tribal Drums (McGrath Hill)				
The Fullness of Noon (Nelson)				
Moonrise (Nelson)				
Searchlights (Book Society)				
Tactics III (Gage)				
I Am a Sensation				
The Ox-Bow Incident, Clarke				
Cress Delahunty, West				
Childhood's End				
Prose of Relevance II, Methuen				
This Book is about Communication (McGrath Hill)				
Hot House, Aldis				
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1958/59 - 1961/62)

SELECTION	58-59	59-60	60-61	61-62
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	3	3	3	3
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
Argosy to Adventure (Ryerson)	*	*	*	*
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar		*		
LANG Mastering Effective English (Copp Clark)	*	*	*	*
Macbeth			*	
Twelfth Night	*			*
The Old Man and the Sea, Hemingway				*
The Pearl, Steinbeck				*
Pride and Prejudice, Austen				
Great Expectations, Dickens				*
The War of the Worlds, Wells				
The Bridge on the River Kwai, Boulle				
Dramatic Literature, Singer				
Brave New World, Huxley				
Man's Search for Values (Gage)				
Theme and Image (Copp Clark)				

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
An Enemy of the People, Ibsen				
Lord of the Flies, Golding				
A Separate Peace, Knowles				
Huckleberry Finn, Twain				
Tribal Drums (McGrath Hill)				
The Fullness of Noon (Nelson)				
Moonrise (Nelson)				
Searchlights (Book Society)				
Tactics III (Gage)				
I Am a Sensation				
The Ox-Bow Incident, Clarke				
Cress Delahunty, West				
Childhood's End				
Prose of Relevance II, Methuen				
This Book is about Communication (McGrath Hill)				
Hot House, Aldis				
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1962/63 - 1965/66)

SELECTION	62-63	63-64	64-65	65-66
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	3	3	3	6
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	+3

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
Argosy to Adventure (Ryerson)	U/G	U/G	A/G	A/G
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar				
LANG Mastering Effective English (Copp Clark)	U/G	U/G	A/G	A/G
Macbeth		U	A	A
Twelfth Night				
The Old Man and the Sea, Hemingway	U/G	U/G	A/G	A/G
The Pearl, Steinbeck	U/G	U/G	A/G	A/G
Pride and Prejudice, Austen	U	U	A	A
Great Expectations, Dickens	G	G	G	G
The War of the Worlds, Wells	G	G	G	G
The Bridge on the River Kwai, Boulle	G	G	G	G
Dramatic Literature, Singer				A
Brave New World, Huxley				A
Man's Search for Values (Gage)				
Theme and Image (Copp Clark)				

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
An Enemy of the People, Ibsen				
Lord of the Flies, Golding				
A Separate Peace, Knowles				
Huckleberry Finn, Twain				
Tribal Drums (McGrath Hill)				
The Fullness of Noon (Nelson)				
Moonrise (Nelson)				
Searchlights (Book Society)				
Tactics III (Gage)				
I Am a Sensation				
The Ox-Bow Incident, Clarke				
Cress Delahunty, West				
Childhood's End				
Prose of Relevance II, Methuen				
This Book is about Communication (McGrath Hill)				
Hot House, Aldis				
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1966/67 - 1969/70)

SELECTION	66-67	67-68	68-69	69-70
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	8	9	9	11
CHANGE IN AMOUNT OF SELECTIONS	+2	+1	0	+2

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
Argosy to Adventure (Ryerson)	G			
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar				
LANG Mastering Effective English (Copp Clark)	A/G	A/G	A/G	*
Macbeth	A	A		
Twelfth Night				
The Old Man and the Sea, Hemingway	A/G	A/G	A/G	*
The Pearl, Steinbeck				
Pride and Prejudice, Austen	A	A	A	*
Great Expectations, Dickens	G	G		
The War of the Worlds, Wells	G	G	G	*
The Bridge on the River Kwai, Boulle	G	G	A/G	*
Dramatic Literature, Singer	A/G	A	A	*
Brave New World, Huxley	A	A	A	*
Man's Search for Values (Gage)	A	A	A	*
Theme and Image (Copp Clark)	A	A	A	*

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
An Enemy of the People, Ibsen	A	A		
Lord of the Flies, Golding	A	A	A	*
A Separate Peace, Knowles	A	A	A	*
Huckleberry Finn, Twain	G	G	G	*
Tribal Drums (McGrath Hill)		G	G	*
The Fullness of Noon (Nelson)		G	G	*
Moonrise (Nelson)		G	G	*
Searchlights (Book Society)		G	G	*
Tactics III (Gage)		G	G	*
I Am a Sensation			A	*
The Ox-Bow Incident, Clarke			G	*
Cress Delahunty, West			G	*
Childhood's End			A	*
Prose of Relevance II, Methuen				*
This Book is about Communication (McGrath Hill)				*
Hot House, Aldis				*
The Heart is a Lonely Hunter, McCullers				
Chrysalids, Whyndham				
Language Moves (Nelson)				
Writer's Workshop (Book Society)				

(1970/71 - 1973/74)

SELECTION	70-71	71-72	72-73	73-74
The White Eskimo, Horwood				
Riverrun, Such				
By Great Waters				
Literary Calvacade				
Websters New World Dictionary (The World Pub. Co.)				
The Senior Dictionary: Dictionary of Canadian English				
NUMBER OF SELECTIONS	16	20	21	24
CHANGE IN AMOUNT OF SELECTIONS	+5	+4	+1	+3

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
Argosy to Adventure (Ryerson)				
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar				
LANG Mastering Effective English (Copp Clark)	*	*	*	*
Macbeth				
Twelfth Night				
The Old Man and the Sea, Hemingway	*	*	*	*
The Pearl, Steinbeck				
Pride and Prejudice, Austen	*	*	*	*
Great Expectations, Dickens				
The War of the Worlds, Wells	*	*	*	*
The Bridge on the River Kwai, Boulle	*	*	*	*
Dramatic Literature, Singer	*	*	*	*
Brave New World, Huxley	*	*	*	*
Man's Search for Values (Gage)	*	*	*	*
Theme and Image (Copp Clark)	*	*	*	*

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
An Enemy of the People, Ibsen				
Lord of the Flies, Golding	*	*	*	*
A Separate Peace, Knowles	*	*	*	*
Huckleberry Finn, Twain	*	*	*	*
Tribal Drums (McGrath Hill)	*	*	*	*
The Fullness of Noon (Nelson)	*	*	*	*
Moonrise (Nelson)	*	*	*	*
Searchlights (Book Society)	*	*	*	*
Tactics III (Gage)	*	*	*	*
I Am a Sensation	*	*	*	*
The Ox-Bow Incident, Clarke	*	*	*	*
Cress Delahunty, West	*	*	*	*
Childhood's End	*	*	*	*
Prose of Relevance II, Methuen	*	*	*	*
This Book is about Communication (McGrath Hill)	*	*	*	*
Hot House, Aldis	*	*	*	*
The Heart is a Lonely Hunter, McCullers	*	*	*	*
Chrysalids, Whyndham	*	*	*	*
Language Moves (Nelson)	*	*	*	*
Writer's Workshop (Book Society)	*	*	*	*

(1974/75 - 1977/78)

SELECTION	74-75	75-76	76-77	77-78
The White Eskimo, Horwood		*	*	*
Riverrun, Such		*	*	*
By Great Waters		*	*	*
Literary Calvacade		*	*	*
Websters New World Dictionary (The World Pub. Co.)			*	*
The Senior Dictionary: Dictionary of Canadian English			*	*
NUMBER OF SELECTIONS	28	32	34	34
CHANGE IN AMOUNT OF SELECTIONS	+4	+4	+2	0

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
Argosy to Adventure (Ryerson)				
Hamlet				
LANG NO TEXT - emphasis to be placed on composition, precis writing, paraphrasing and causal analysis				
Julius Caesar				
LANG Mastering Effective English (Copp Clark)	*	*	*	*
Macbeth				
Twelfth Night				
The Old Man and the Sea, Hemingway	*	*	*	*
The Pearl, Steinbeck				
Pride and Prejudice, Austen	*	*	*	*
Great Expectations, Dickens				
The War of the Worlds, Wells	*	*	*	*
The Bridge on the River Kwai, Boulle	*	*	*	*
Dramatic Literature, Singer	*	*	*	*
Brave New World, Huxley	*	*	*	*
Man's Search for Values (Gage)	*	*	*	*
Theme and Image (Copp Clark)	*	*	*	*

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
An Enemy of the People, Ibsen				
Lord of the Flies, Golding	*	*	*	*
A Separate Peace, Knowles	*	*	*	*
Huckleberry Finn, Twain	*	*	*	*
Tribal Drums (McGrath Hill)	*	*	*	*
The Fullness of Noon (Nelson)	*	*	*	*
Moonrise (Nelson)	*	*	*	*
Searchlights (Book Society)	*	*	*	*
Tactics III (Gage)	*	*	*	*
I Am a Sensation	*	*	*	*
The Ox-Bow Incident, Clarke	*	*	*	*
Cress Delahunty, West	*	*	*	*
Childhood's End	*	*	*	*
Prose of Relevance II, Methuen	*	*		
This Book is about Communication (McGrath Hill)	*	*	*	*
Hot House, Aldis	*	*	*	*
The Heart is a Lonely Hunter, McCullers	*	*	*	*
Chrysalids, Whyndham	*	*	*	*
Language Moves (Nelson)	*	*	*	*
Writer's Workshop (Book Society)	*	*	*	*

(1978/79 - 1981/82)

SELECTION	78-79	79-80	80-81	81-82
The White Eskimo, Horwood	*	*	*	*
Riverrun, Such	*	*	*	*
By Great Waters	*	*	*	*
Literary Calvacade	*	*		
Webster's New World Dictionary (The World Pub. Co.)	*	*	*	*
The Senior Dictionary: Dictionary of Canadian English	*	*	*	*
NUMBER OF SELECTIONS	34	34	32	32
CHANGE IN AMOUNT OF SELECTIONS	0	0	-2	0

SELECTIONS USED IN LANGUAGE 1101 (1981/82 - 1990/91)

(1981/82 - 1984/85)

SELECTION	81-82	82-83	83-84	84-85
Mastering Effective English, 4th. ed.	*	*	*	*
Emphasis on argumentation and persuasion. NO TEXT				
Transition: Argumentation and Persuasion				
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1985/86 - 1988/89)

SELECTION	85-86	86-87	87-88	88-89
Mastering Effective English, 4th. ed.	*	*	*	*
Emphasis on argumentation and persuasion. NO TEXT				*
Transition: Argumentation and Persuasion				
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1989/90 - 1990/91)

SELECTION	89-90	90-91		
Mastering Effective English, 4th. ed.				
Emphasis on argumentation and persuasion. NO TEXT				
Transition: Argumentation and Persuasion	*	*		
NUMBER OF SELECTIONS	1	1		
CHANGE IN AMOUNT OF SELECTIONS	0	0		

SELECTIONS USED IN BASIC ENGLISH 1102 (1981/82 - 1990/91)

(1981/82 - 1984/85)

SELECTION	81-82	82-83	83-84	84-85
Writing Sense	*	*	*	*
Read and Think Bk. II	*	*	*	*
Reading for Life				
Fast Forward				
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1985/86 - 1988/89)

SELECTION	85-86	86-87	87-88	88-89
Writing Sense	*	*	*	*
Read and Think Bk. II	*	*	*	*
Reading for Life				
Fast Forward				
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1989/90 - 1990/91)

SELECTION	89-90	90-91		
Writing Sense	*			
Read and Think Bk. II	*			
Reading for Life		*		
Fast Forward		*		
NUMBER OF SELECTIONS	2	2		
CHANGE IN AMOUNT OF SELECTIONS	0	0		

SELECTIONS USED IN VOCATIONAL ENGLISH 2102
(1981/82 - 1990/91)

(1981/82 - 1984/85)

SELECTION	81-82	82-83	83-84	84-85
Words On Work	*	*	*	*
The Communication Handbook	*	*	*	*
Language at Work				
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1985/86 - 1988/89)

SELECTION	85-86	86-87	87-88	88-89
Words On Work	*	*	*	*
The Communication Handbook	*	*	*	*
Language at Work				
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

(1989/90 - 1990/91)

SELECTION	89-90	90-91		
Words On Work	*			
The Communication Handbook	*	*		
Language at Work		*		
NUMBER OF SELECTIONS	2	2		
CHANGE IN AMOUNT OF SELECTIONS	0	0		

SELECTIONS USED IN LANGUAGE 2101 (1982/83 - 1990/91)

(1982/83 - 1985/86)

SELECTION	82-83	83-84	84-85	85-86
Mastering Effective English (4th ed.)	*	*	*	*
Search and Shape				
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1985/86 - 1988/89)

SELECTION	86-87	87-88	88-89	89-90
Mastering Effective English (4th ed.)	*	*	*	
Search and Shape		*	*	*
NUMBER OF SELECTIONS	1	2	2	1
CHANGE IN AMOUNT OF SELECTIONS	0	+1	0	-1

(1990/91)

SELECTION	90-91			
Mastering Effective English (4th ed.)				
Search and Shape	*			
NUMBER OF SELECTIONS	1			
CHANGE IN AMOUNT OF SELECTIONS	0			

SELECTIONS USED IN LANGUAGE 3101 (1983/84 - 1990/91)

(1983/84 - 1986/87)

SELECTION	83-84	84-85	85-86	86-87
Mastering Effective English	*	*	*	*
Writing Prose: Techniques and Purposes	*	*	*	*
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1987/88 - 1990/91)

SELECTION	87-88	88-89	89-90	90-91
Mastering Effective English	*	*	*	*
Writing Prose: Techniques and Purposes	*	*	*	*
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

SELECTIONS USED IN BUSINESS ENGLISH 3102
(1993/84 - 1990/91)

(1983/84 - 1986/87)

SELECTION	83-84	84-85	85-86	86-87
People and Communication	*	*	*	*
Communicating for Business				
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1987/88 - 1990/91)

SELECTION	87-88	88-89	89-90	90-91
People and Communication	*	*	*	
Communicating for Business				*
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

SELECTIONS USED IN ADVANCED WRITING 3103
(1983/84 - 1990/91)

(1983/84 - 1990/91)

SELECTION	83-84	84-85	85-86	86-87
Writing Incredibly Short Plays, Poems and Stories	*	*	*	*
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1987/88 - 1990/91)

SELECTION	87-88	88-89	89-90	90-91
Writing Incredibly Short Plays, Poems and Stories	*	*	*	*
NUMBER OF SELECTIONS	1	1	1	1
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

SELECTIONS USED IN LANGUAGE STUDY 3104
(1985/86 - 1990/91)

(1985/86 - 1988/89)

SELECTION	85-86	86-87	87-88	88-89
Our Own Voice	*	*	*	*
Dictionary of Newfoundland English	*	*	*	*
NUMBER OF SELECTIONS	2	2	2	2
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1989/90 - 1990/91)

SELECTION	89-90	90-91		
Our Own Voice	*	*		
Dictionary of Newfoundland English	*	*		
NUMBER OF SELECTIONS	2	2		
CHANGE IN AMOUNT OF SELECTIONS	0	0		

SELECTIONS USED IN LITERARY HERITAGE 2201
(1981/82 - 1990/91)

(1981/82 - 1984/85)

SELECTION	81-82	82-83	83-84	84-85
The Open Window: Essays and Stories	*			
Twelfth Night	*	*	*	*
Julius Caesar	*	*	*	*
Robinson Crusoe, Defoe	*	*	*	*
Oliver Twist, Dickens	*	*	*	*
The Woodlanders, Hardy	*	*	*	*
The Old Man and the Sea, Hemingway	*	*	*	*
Animal Farm, Orwell	*	*	*	*
The Red Feathers, Roberts	*	*	*	*
The Cruel Sea, Monsarat	*	*	*	*
An Anthology of Verse		*	*	*
Literary Essays and Short Stories, Ryan and Rossiter		*	*	*
Searchlight series of plays		*	*	*
Ivanhoe, Scott		*	*	*
Myth and Meaning (Head and McClean)		*	*	*
NUMBER OF SELECTIONS	10	14	14	14
CHANGE IN AMOUNT OF SELECTIONS		+4	0	0

(1985/86 - 1988/89)

SELECTION	85-86	86-87	87-88	88-89
The Open Window: Essays and Stories				
Twelfth Night	*	*	*	*
Julius Caesar	*	*	*	*
Robinson Crusoe, Defoe	*	*	*	*
Oliver Twist, Dickens	*	*	*	*
The Woodlanders, Hardy	*	*	*	*
The Old Man and the Sea, Hemingway	*	*	*	*
Animal Farm, Orwell	*	*	*	*
The Red Feathers, Roberts	*	*	*	*
The Cruel Sea, Monsarat	*	*	*	*
An Anthology of Verse	*	*	*	*
Literary Essays and Short Stories, Ryan and Rossiter	*	*	*	*
Searchlight series of plays	*	*	*	*
Ivanhoe, Scott	*	*	*	*
Myth and Meaning (Head and McClean)				
NUMBER OF SELECTIONS	13	13	13	13
CHANGE IN AMOUNT OF SELECTIONS	-1	0	0	0

(1989/90 - 1990/91)

SELECTION	89-90	90-91		
The Open Window: Essays and Stories				
Twelfth Night	*	*		
Julius Caesar	*	*		
Robinson Crusoe, Defoe	*	*		
Oliver Twist, Dickens	*	*		
The Woodlanders, Hardy	*	*		
The Old Man and the Sea, Hemingway	*	*		
Animal Farm, Orwell	*	*		
The Red Feathers, Roberts	*	*		
The Cruel Sea, Monsarat	*	*		
An Anthology of Verse	*	*		
Literary Essays and Short Stories, Ryan and Rossiter	*	*		
Searchlight series of plays	*	*		
Ivanhoe, Scott	*	*		
Myth and Meaning (Head and McClean)				
NUMBER OF SELECTIONS	13	13		
CHANGE IN AMOUNT OF SELECTIONS	0	0		

SELECTIONS - THEMATIC LITERATURE 1200 (1982/83 - 1990/91)

(1982/83 - 1985/86)

SELECTION	82-83	83-84	84-85	85-86
Quest	*			*
Poetry in Baffles of Wind and Tide	*	*	*	
Strawberries and Other Secrets	*	*	*	*
Baffles of Wind and Tide	*	*	*	
Comparative Mythology	*			
The Holdin Ground	*	*	*	*
The Winslow Boy	*	*		
Searchlights (plays)	*	*	*	*
Death on the Ice	*	*	*	*
The Pigman	*	*	*	*
The Snow Goose	*	*	*	*
In The Heat of the Night	*	*	*	*
Bridge on the River Kwai	*	*	*	*
The Moon is Down	*	*	*	*
Who Has Seen the Wind	*	*	*	*
Guns of Navarone	*	*	*	*
To Kill a Mockingbird	*	*	*	*
The Newfoundland Character				*
In Your Own Words 2				
Death Be Not Proud				
Ground Swell				
NUMBER OF SELECTIONS	17	15	14	14
CHANGE IN AMOUNT OF SELECTIONS		-2	-1	0

(1986/87 - 1989/90)

SELECTION	86-87	87-88	88-89	89-90
Quest	*			
Poetry in Baffles of Wind and Tide				
Strawberries and Other Secrets				
Baffles of Wind and Tide				
Comparative Mythology				
The Holdin Ground	*	*	*	*
The Winslow Boy				*
Searchlights (plays)	*	*	*	*
Death on the Ice	*	*	*	*
The Pigman	*	*	*	*
The Snow Goose	*	*	*	*
In The Heat of the Night	*	*	*	*
Bridge on the River Kwai	*	*	*	*
The Moon is Down	*	*	*	*
Who Has Seen the Wind	*	*	*	*
Guns of Navarone	*	*	*	*
To Kill a Mockingbird	*	*	*	*
The Newfoundland Character	*	*	*	*
In Your Own Words 2	*	*	*	*
Death Be Not Proud				
Ground Swell				
NUMBER OF SELECTIONS	14	13	13	14
CHANGE IN AMOUNT OF SELECTIONS	0	-1	0	+1

(1990/91)

SELECTION	90-91			
Quest				
Poetry in Baffles of Wind and Tide				
Strawberries and Other Secrets				
Baffles of Wind and Tide				
Comparative Mythology				
The Holdin Ground	*			
The Winslow Boy	*			
Searchlights (plays)	*			
Death on the Ice	*			
The Pigman	*			
The Snow Goose	*			
In The Heat of the Night	*			
Bridge on the River Kwai	*			
The Moon is Down				
Who Has Seen the Wind				
Guns of Navarone	*			
To Kill a Mockingbird	*			
The Newfoundland Character	*			
In Your Own Words 2	*			
Death Be Not Proud	*			
Ground Swell	*			
NUMBER OF SELECTIONS	14			
CHANGE IN AMOUNT OF SELECTIONS	0			

SELECTIONS USED IN THEMATIC LITERATURE 3201
(1982/83 - 1990/91)

(1982/83 - 1985/86)

SELECTION	82-83	83-84	84-85	85-86
Theme and Image	*	*	*	*
Poetry in Man's Search for Values	*	*	*	*
Man's Search for Values	*	*	*	*
Writer's Workshop	*	*	*	*
Dramatic Literature	*	*	*	*
The Merchant of Venice	*	*	*	*
Lord of the Flies	*	*	*	*
On the Beach	*	*	*	*
Riverrun	*	*	*	*
The Light in the Forest	*	*	*	*
The Lure of the Labrador Wild	*	*	*	*
Bartlett: the Great Canadian Explorer	*	*	*	*
Landings (Newfoundland Literature)				*
Themes for All Times				
Landings				
NUMBER OF SELECTIONS	13	13	13	14
CHANGE IN AMOUNT OF SELECTIONS		0	0	+1

(1986/87 - 1989/90)

SELECTION	86-87	87-88	88-89	89-90
Theme and Image	*	*	*	
Poetry in Man's Search for Values	*	*	*	
Man's Search for Values	*	*	*	
Writer's Workshop	*	*	*	
Dramatic Literature	*	*	*	*
The Merchant of Venice	*	*	*	*
Lord of the Flies	*	*	*	*
On the Beach	*	*	*	*
Riverrun	*	*	*	*
The Light in the Forest	*	*	*	*
The Lure of the Labrador Wild	*	*	*	*
Bartlett: the Great Canadian Explorer	*	*	*	*
Landings (Newfoundland Literature)	*			
Themes for All Times				*
Landings				
NUMBER OF SELECTIONS	14	13	13	10
CHANGE IN AMOUNT OF SELECTIONS	0	-1	0	-3

(1990/91)

SELECTION	90-91			
Theme and Image				
Poetry in Man's Search for Values				
Man's Search for Values				
Writer's Workshop				
Dramatic Literature	*			
The Merchant of Venice	*			
Lord of the Flies	*			
On the Beach	*			
Riverrun	*			
The Light in the Forest	*			
The Lure of the Labrador Wild	*			
Bartlett: the Great Canadian Explorer	*			
Landings (Newfoundland Literature)				
Themes for All Times	*			
Landings	*			
NUMBER OF SELECTIONS	11			
CHANGE IN AMOUNT OF SELECTIONS	+1			

SELECTIONS USED IN CANADIAN LITERATURE 2204
(1983/84 - 1990/91)

(1983/84 - 1986-87)

SELECTION	83-84	84-85	85-86	86-87
Heartland	*	*	*	*
Poems of a Snow Eyed Country	*	*	*	*
Cues and Entrances: Ten Canadian One Act Plays	*	*	*	*
Downeast: An anthology of Atlantic Literature	*	*	*	*
Ashini	*	*	*	*
I Heard the Owl Call My Name	*	*	*	*
The Betrayal	*	*	*	*
Such is My Beloved	*	*	*	*
Marie Chapdelaine	*	*	*	*
Barometer Rising	*	*	*	*
Easterly: An Anthology of Atlantic Literature [sic]				
Choice Atlantic (an anthology of Atlantic Literature)				
Humour the Sun				
NUMBER OF SELECTIONS	10	10	10	10
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1987/88 - 1990-91)

SELECTION	87-88	88-89	89-90	90-91
Heartland	*	*	*	*
Poems of a Snow Eyed Country	*	*	*	*
Cues and Entrances: Ten Canadian One Act Plays	*	*	*	*
Downeast: An anthology of Atlantic Literature				
Ashini	*	*	*	*
I Heard the Owl Call My Name	*	*	*	*
The Betrayal	*	*	*	*
Such is My Beloved	*	*	*	*
Marie Chapdelaine	*	*	*	*
Barometer Rising	*	*	*	*
Easterly: An Anthology of Atlantic Literature [sic]	*	*	*	*
Choice Atlantic (an anthology of Atlantic Literature)				*
Humour the Sun				*
NUMBER OF SELECTIONS	10	10	10	11
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	+1

SELECTIONS USED IN FOLK LITERATURE 3203
(1983/84 - 1990/91)

(1983/84 - 1986/87)

SELECTION	83-84	84-85	85-86	86-87
Folk Literature: A Folklore/Folklife Educational Series (Breakwater)	*	*	*	*
SAGA The Vinland Sagas: The Norse Discovery of America	*			
EPIC Beowulf (Penguin)	*			
World Folktales: A Scribner Resource Collection	*	*	*	*
TEACHER RESOURCE Folktales of Canada (McClelland and Stewart)	*	*	*	*
TEACHER RESOURCE The Viking Book of Folk Ballads of the English Speaking World (Penguin)	*	*	*	*
NUMBER OF SELECTIONS	6	4	4	4
CHANGE IN AMOUNT OF SELECTIONS		-2	0	0

(1987/88 - 1990/91)

SELECTION	87-88	88-89	89-90	90-91
Folk Literature: A Folklore/Folklife Educational Series (Breakwater)	*	*	*	*
SAGA The Vinland Sagas: The Norse Discovery of America				
EPIC Beowulf (Penguin)				
World Folktales: A Scribner Resource Collection	*	*	*	*
TEACHER RESOURCE Folktales of Canada (McClelland and Stewart)	*	*	*	*
TEACHER RESOURCE The Viking Book of Folk Ballads of the English Speaking World (Penguin)	*	*	*	*
NUMBER OF SELECTIONS	4	4	4	4
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0

SELECTIONS USED IN LITERARY HERITAGE 3203
(1983/84 - 1990/91)

(1983/84 - 1986/87)

SELECTION	83-84	84-85	85-86	86-87
Literary Modes (Jesperson)	*	*	*	*
The Stone Angel	*	*	*	*
Huckleberry Finn	*	*	*	*
Wuthering Heights	*	*	*	*
The Fellowship of the Ring	*	*	*	*
A Separate Peace	*	*	*	*
Oedipus Rex	*	*	*	*
She Stoops to Conquer	*	*	*	*
Pygmalion	*	*	*	*
The Tempest	*	*	*	*
A Man for All Seasons	*	*	*	*
NUMBER OF SELECTIONS	11	11	11	11
CHANGE IN AMOUNT OF SELECTIONS		0	0	0

(1987/88 - 1990/91)

SELECTION	87-88	88-89	89-90	90-91
Literary Modes (Jesperson)	*	*	*	*
The Stone Angel	*	*	*	*
Huckleberry Finn	*	*	*	*
Wuthering Heights	*	*	*	*
The Fellowship of the Ring	*	*	*	*
A Separate Peace	*	*	*	*
Oedipus Rex	*	*	*	*
She Stoops to Conquer	*	*	*	*
Pygmalion	*	*	*	*
The Tempest	*	*	*	*
A Man for All Seasons	*	*	*	*
NUMBER OF SELECTIONS	11	11	11	11
CHANGE IN AMOUNT OF SELECTIONS	0	0	0	0