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Literary Study in Grades 9, 10, and 11:
A National Survey

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ACKNOWLEDGMENT

Like so many research projects, this one started with a discussion. At a meeting of the Association of Literary Scholars, Critics, and Writers, several members asked: “What are high school students being asked to read today?” My response was this research project—a survey of over 400 English teachers in grades 9, 10, and 11 in public schools across the country to find out what they assign and how they approach literary study.

I am grateful to the National Endowment for the Humanities for a grant to support the survey, and to the Lynde and Harry Bradley Foundation for a grant to cover the costs of publication and dissemination. I was fortunate in being able to draw on the research budget attached to my 21st Century Chair in Teacher Quality in the Department of Education Reform at the University of Arkansas and in having the University’s support for my time as Principal Investigator.

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As I worked on the ALSCW survey, I conducted with two colleagues at the University of Arkansas a similar study involving more than 400 high school English teachers in Arkansas. The results of this state-level study mirror those of the national study and serve to validate it (see http://coehp.uark.edu/literary_study.pdf).

I offer this report to policy makers in the U.S. Department of Education, state departments of education, and institutions of higher education that prepare high school English teachers. Its findings will be useful to those who seek to strengthen literary study in our secondary schools and our students’ capacity to think analytically.

Sandra Stotsky
May 2010

EXECUTIVE SUMMARY

According to national assessments, the reading skills of American high school students have shown little or no improvement in several decades despite regular and substantial increases in funds for elementary and secondary education by federal and state governments. While many possible influences could be examined, this study addresses an obvious one that has been largely overlooked in recent decades—the school curriculum. What does literary study look like in secondary English classrooms?

This study was designed to find out what works of literature teachers in grades 9, 10, and 11 in public schools assign in standard and honors courses, and what approaches they use for teaching students how to understand imaginative literature and literary non-fiction. It excluded elective courses, basic and remedial courses, as well as Advanced Placement, International Baccalaureate, and other advanced courses because we were interested in the broad middle third of our students.

Major Findings

First, the content of the literature and reading curriculum for students in standard or honors courses is no longer traditional or uniform in any consistent way. The most frequently mentioned titles are assigned in only a small percentage of courses, and the low frequencies for almost all the other titles English teachers assign point to an idiosyncratic literature curriculum for most students. Moreover, the works teachers assign do not increase in difficulty from grade 9 to grade 11.

Second, teachers of standard and honors courses do not regularly engage students in close, analytical reading of assigned works. They do draw on a variety of approaches for literary study, including close reading, but they are more likely to use a non-analytical approach to interpret a work (e.g., a personal response or a focus on a work's historical, cultural, or biographical context) than to undertake a careful analysis of the work itself. It is not clear why English teachers favor non-analytical approaches. Nevertheless, an under-use of analytical reading to understand non-fiction and a stress on personal experience or historical context to understand either an imaginative or a non-fiction text may be contributing to the high remediation rates in post-secondary English and reading courses.

Recommendations

The survey's results motivate recommendations in three areas: K-12 curriculum and standards policies; undergraduate and professional preparation programs for prospective English teachers; and state assessments in the English language arts.

1. A challenging English language arts curriculum needs to be developed for students in the middle third of academic performance in grades 7-12. We applaud the effort to make more Advanced Placement English courses available in our high schools and to encourage enrollment in them. The study's findings, however, suggest that the needs of those who are not in the top or bottom third of their grade-level peers are not being met.
2. States need to develop literature and reading standards at the high school level that shape a progressively more challenging curriculum and include historically and culturally significant texts, movements, and periods for English-speaking people.
3. English departments at public colleges and universities need to include the analytical study of literature as a strong component of their curriculum, especially for students planning to become secondary English teachers.
4. Boards of elementary, secondary, and higher education should require programs that prepare English and reading teachers to emphasize how to do and teach analytical reading of assigned texts.
5. The U.S. Department of Education and the states need to give priority to the funding of professional development programs that emphasize the teaching of analytical reading using historically and culturally significant texts.
6. The U.S. Department of Education should require common assessments in the English language arts that use reading passages, writing prompts, and types of questions similar to those in such exemplary models as British Columbia's high school literature exit test and the Massachusetts grade 10 tests.

TABLE OF CONTENTS

Acknowledgment	2
Executive Summary	3
Table of Contents	5
List of Tables	6
I. Background	7
A. The National Picture: A Decline in Reading	
B. The International Picture	
C. One Source of the Decline	
D. Another Source of the Decline	
II. Our Questions	11
A. The First Question	
B. The Second Question	
C. Earlier Studies on Content and Instruction in the Secondary English Class	
III. Survey Results	13
A. What major titles do English teachers in standard and honors courses in Grades 9, 10, and 11 assign, and how many per class?	
B. How do teachers approach literary study, and how much time do they allot to it?	
IV. Discussion and Conclusions	28
A. Curricular Issues	
B. Pedagogical Issues	
V. Recommendations	33
Endnotes	34
Appendix A: Methodology for the Survey	37
A. Sample Selection	
B. Data Collection	
C. Use of ATOS for Books Readability Formula	
D. Teachers in the Survey	
Appendix B: Survey Instrument	41
Appendix C: Recruitment Materials	47
Appendix D: Students, Schools, and Courses/Classes	54
Appendix E: Background of the Teachers in the Survey	56
Appendix F: Major Titles Assigned in All Courses	60
Appendix G: Major Poets, Short Story Writers, and Non-Fiction Writers	69
Appendix H: General Informational or Technical Materials Mentioned	75

LIST OF TABLES

- Table 1: Top 40 Titles, Readability Level, and Read Count for 1,500 Boys and Girls in the Top 10% of Reading Achievement in Grades 9-12 in the 2009 Accelerated Reader Database
- Table 2: The 20 Most Frequently Assigned Titles, their Readability Level, Word Count, and Grade Level Distribution, and Percentage of the Total Number of Courses
- Table 3: The 15 Most Frequently Assigned Titles in Grade 9, their Readability Level, and Word Count
- Table 4: The 15 Most Frequently Assigned Titles in Grade 10, their Readability Level, and Word Count
- Table 5: The 15 Most Frequently Assigned Titles in Grade 11, their Readability Level, and Word Count
- Table 6: Percentage of Teachers in 2009 Teaching the Most Frequently Assigned Works in 1989
- Table 7: Mean Readability Level by Number of Titles Assigned by Grade
- Table 8: Use of a Literature Anthology
- Table 9: Percentage of Anthology Selections Assigned
- Table 10: Anthologies Mentioned by Grade Level
- Table 11: How Selection of Major Novels, Short Stories, and Poems Is Determined
- Table 12: How Selection of Major Literary Non-Fiction Is Determined
- Table 13: How Selection of Major Technical or Informational Texts Is Determined
- Table 14: Approach to Teaching Imaginative Literature
- Table 15: Approach to Teaching Literary Non-Fiction
- Table 16: Typical Organization of Class Discussion
- Table 17: Kinds of Writing Regularly Assigned In or Outside of Class
- Table 18: Forms of Assessment Used
- Table 19: Requirement of a Major Research Paper
- Table 20: Percentage of Class Time Allotted for the Research Paper
- Table 21: Percentage of Class Time Spent on Book-Length Fiction, Poetry, or Drama
- Table 23: Approximate Number of Pages Per Week
- Table 23: Percentage of Class Time Spent on Literary Non-Fiction
- Table 24: Approximate Number of Periods/Blocks Spent on a Major Technical or Informational Text

I. BACKGROUND

A. The National Picture: A Decline in Reading

Three major indices of reading achievement provide evidence for a decline: an assessment of adult literacy, the nation's "Report Card" for grade 12, and a report on voluntary literary reading among adults. According to the latest assessment of adult literacy in this country, the reading skills of American adults have declined dramatically from 1992 to 2003.¹ Moreover, the higher the educational level, the bigger the decline in their ability to read ordinary prose, one of the three kinds of literacy assessed. High school graduates declined six points on average, college graduates 11 points, and those with graduate study or graduate degrees 13 points. The assessment wasn't trying to measure how well Americans read *Great Expectations* or *Native Son*, merely how well adults read basic instructions and do such tasks as comparing viewpoints in two editorials.

Only 31 percent of those with *graduate study* or *graduate degrees* in 2003 were rated "proficient" in reading prose (i.e., they were able to go beyond a literal understanding of a complex book). In a similar assessment in 1992, 41 percent were rated "proficient," the highest of the four ratings. In 2003, only 31 percent of *college graduates* could be rated "proficient," compared to 40 percent in 1992.

The assessment did not determine whether these were recent college graduates or not. Those in the age ranges of 18-24 and 24-39 showed on average a decline in two of the three kinds of literacy assessed: prose and document reading. In contrast, those in the two oldest age ranges, from age 50 up, showed increases at both the Intermediate and Proficient level in all three kinds of literacy.

Results on the main test of grade 12 reading achievement by the National Assessment of Educational Progress (NAEP) in 2005 also show a decline in reading skills since 1992, when the main tests began. Although both boys and girls show a decline, there was over one grade-level difference between them in favor of the girls.² NAEP's long-term trend tests in reading have consistently shown the same gender gap since their inception over 30 years ago, although only a slight increase in this gap.

Trend data are available for almost the identical period of time from one other source: a 2004 report by the National Endowment for the Arts (NEA).³ The report found major declines in voluntary literary reading for both men and women between 1992 and 2002, although at different rates, considerably widening the gender gap in voluntary literary reading by young adults. While a follow-up NEA survey in 2008 showed a gain in the reading of novels, the reading of books continued to slide, as did the reading of drama and poetry.⁴

None of the experts who were interviewed by reporters or commentators in the media could satisfactorily explain the trends in young adult voluntary literary reading or the decline in high school reading skills. One reason may be a lack of information on the K-12

reading curriculum—in the early grades when children are taught how to read and inspired to read, and in the upper grades when one might expect extensive reading to be assigned and advanced reading skills developed.

B. The International Picture

Although we have much less information from international assessments of reading achievement than from national assessments, the information we do have indicates that our lowest performing students have lower scores than do other countries' lowest performing students, and that the top ten percent of our students also have lower scores than the top ten percent in many other countries. The information comes from a 2006 assessment of reading in grade 4 by Progress in International Reading Literacy Study (PIRLS) and from an assessment of reading in 2003 for 15-year-olds by the Program for International Student Assessment (PISA).

PIRLS developed four international benchmarks to analyze the range of students' performance in reading within each participating country. Students reaching the highest benchmark could interpret figurative language, integrate ideas across a text to provide interpretation of a character's traits, intentions, and feelings, and provide full text-based support for their interpretations. Only 12 percent of U.S. fourth graders reached this benchmark, in contrast to about 19 percent in Singapore and the Russian Federation.

On the 2003 PISA assessment, the average reading literacy score for U.S. 15-year-olds placed them in the middle third of the 30 participating nations. U.S. 15-year-olds in the top ten percent scored below the top ten percent of students in seven other countries. The bottom ten percent of U.S. 15-year-olds scored below the bottom ten percent of students in 13 participating nations. For PISA 2003, only nine percent of U.S. 15-year-old students performed at the highest level of proficiency, while Finland had 15 percent.⁵

C. One Source of the Decline

One source may be what many American secondary students are currently reading and the difficulty level of what they read. According to a 2009 report by Renaissance Learning, the company that produces Accelerated Reader (a computerized database to keep track of what K-12 students read in participating schools across the country), the Harry Potter series and other contemporary young adult fantasy series (by Stephenie Meyer in particular) are among the most widely read books by secondary school students.⁶ As Table 1 shows, ten of the top 16 most frequently read books by the 1,500 students in the top ten percent of reading achievement in grades 9-12 in the database for the 2008-2009 academic year were contemporary young adult fantasies. The database does not indicate whether the books students read were assigned or self-selected (e.g., for book reports), but it is easy to identify those likely assigned by English teachers—such titles as *To Kill a Mockingbird*, *Night*, *Of Mice and Men*, and *The Kite Runner*. The "Read Count" column tells us how many students read the book. These numbers reveal that high school students going on to college have had few common reading experiences aside from contemporary young adult fantasies. Moreover, almost all the books they read are relatively easy to read.


Table 1: Top 40 Titles, Readability Level, and Read Count for 1,500 Boys and Girls in the Top 10% of Reading Achievement in Grades 9-12 in the 2009 Accelerated Reader Database

Rank	Grade	Read Count	Listing and Readability Level
1	9-12	332	<i>Twilight</i> , Stephenie Meyer (4.9)
2	9-12	325	<i>Breaking Dawn</i> , Stephenie Meyer (4.8)
3	9-12	253	<i>New Moon</i> , Stephenie Meyer (4.7)
4	9-12	228	<i>Eclipse</i> , Stephenie Meyer (4.5)
5	9-12	206	<i>Brisingsr</i> , Christopher Paolini (7.8)
6	9-12	116	<i>To Kill a Mockingbird</i> , Harper Lee (5.6)
7	9-12	102	<i>Night</i> , Elie Wiesel (4.8)
8	9-12	99	<i>Harry Potter and the Deathly Hallows</i> , J.K. Rowling (6.9)
9	9-12	85	<i>Of Mice and Men</i> , John Steinbeck (4.5)
10	9-12	75	<i>Eldest</i> , Christopher Paolini (7)
11	9-12	75	<i>The Great Gatsby</i> , F. Scott Fitzgerald (7.3)
12	9-12	74	<i>The Host</i> , Stephenie Meyer (4.5)
13	9-12	74	<i>Fahrenheit 451</i> , Ray Bradbury (5.2)
14	9-12	68	<i>Eragon</i> , Christopher Paolini (5.6)
15	9-12	62	<i>The Kite Runner</i> , Khaled Hosseini (5.2)
16	9-12	62	<i>Harry Potter and the Half-Blood Prince</i> , J.K. Rowling (7.2)
17	9-12	61	<i>Animal Farm</i> , George Orwell (7.3)
18	9-12	59	<i>1984</i> , George Orwell (8.9)
19	9-12	58	<i>The Crucible</i> , Arthur Miller (4.9)
20	9-12	52	<i>Lord of the Flies</i> , William Golding (5)
21	9-12	52	<i>Frankenstein</i> , Mary Shelley (12.4)
22	9-12	49	<i>The Catcher in the Rye</i> , J.D. Salinger (4.7)
23	9-12	44	<i>Harry Potter and the Goblet of Fire</i> , J.K. Rowling (6.8)
24	9-12	43	<i>Harry Potter and the Chamber of Secrets</i> , J.K. Rowling (6.7)
25	9-12	42	<i>The Giver</i> , Lois Lowry (5.7)
26	9-12	42	<i>Ender's Game</i> , Orson Scott Card (5.5)
27	9-12	41	<i>Harry Potter and the Order of the Phoenix</i> , J.K. Rowling (7.2)
28	9-12	41	<i>A Separate Peace</i> , John Knowles (6.9)
29	9-12	40	<i>Pretties</i> , Scott Westerfeld (5.7)
30	9-12	40	<i>The Book Thief</i> , Markus Zusak (5.1)
31	9-12	40	<i>The Scarlet Letter</i> (Unabridged), Nathaniel Hawthorne (11.7)
32	9-12	39	<i>The Hobbit</i> , J.R.R. Tolkien (6.6)
33	9-12	37	<i>The Lightning Thief</i> , Rick Riordan (4.7)
34	9-12	37	<i>Harry Potter and the Sorcerer's Stone</i> , J.K. Rowling (5.5)
35	9-12	37	<i>The Adventures of Huckleberry Finn</i> (Unabridged), Mark Twain (6.6)
36	9-12	36	<i>Pride and Prejudice</i> (Unabridged), Jane Austen (12)
37	9-12	33	<i>Angels and Demons</i> , Dan Brown (5.6)
38	9-12	33	<i>Romeo and Juliet</i> , William Shakespeare (8.6)
39	9-12	33	<i>Uglies</i> , Scott Westerfeld (5.2)
40	9-12	32	<i>The Sea of Monsters</i> , Rick Riordan (4.6)

This is the other striking feature of these top 40 titles—their difficulty level. Most titles are at the middle school level. Few (e.g., *The Scarlet Letter*, *Pride and Prejudice*, and *Frankenstein*) reach the high school level of difficulty with respect to sentence structure and vocabulary. There are few non-fiction titles, and those mentioned are autobiographical in genre. The content of what students choose to read raises concerns about the quality and rigor of the curriculum in our public schools. It does not seem that the challenges and pleasures of reading mature works are being cultivated by the school curriculum. Nor are advanced reading skills being developed.

D. Another Source of the Decline

American College Testing (ACT) points out another source of the decline. In a survey of almost 36,000 middle school, high school, and post-secondary instructors of both regular and remedial courses across the curriculum, ACT found students' inability to read complex texts the major deficiency.⁷ Concluding that students do not receive adequate instruction in how to read more difficult and complex works in high school, ACT recommended that students be given more instruction in using comprehension strategies to address this deficiency. ACT also stressed that they be given “more opportunities to read challenging materials . . . so that they are better positioned to comprehend complex texts in all subjects once they enter college or the workplace.”

ACT did not suggest what these complex texts might be in grades 9-12, however, or what principles could be used to develop a coherent English curriculum ensuring that high school graduates would be exposed to a succession of more difficult and complex texts over the course of these four grades. Moreover, ACT assumed that high school students need more instruction in strategies or skills for reading complex texts—in addition to “more opportunities to read challenging materials”—in order to be ready for entry-level college coursework. Nevertheless, nothing in ACT's survey led to the conclusion that simply more instruction in reading comprehension strategies or skills was the solution to the deficiency noted by college-level instructors. ACT could just as easily have conjectured that current teaching methods were contributing to the deficiency and that different teaching methods and different ideas about the content of an English curriculum might be more fruitful. 

II. OUR QUESTIONS

While the Renaissance database indicates what many students are reading, it doesn't tell us what English teachers are assigning. Nor does it indicate how they approach literary study. We describe in more detail the two broad sets of questions we asked in a survey of a nationally representative sample of English teachers, and the way this study differs from earlier studies on these questions.

A. The First Question

The first question was what book-length works of fiction, poetry, drama, and non-fiction English teachers in public schools assign in grades 9, 10, and 11 in standard or honors courses (not Advanced Placement or International Baccalaureate courses, or advanced, elective, basic, or remedial courses). We also asked how many major works they assign per course. We intended to determine whether the middle third of our high school students are assigned progressively more difficult and more complex works from year to year in order to develop their skills for college-level reading, literary and non-literary.

Our interest in the reading achievement of a "broad middle" should be viewed in the context of major efforts by the U.S. Department of Education, state governments like Arkansas, and private foundations such as the Gates Foundation⁸ to increase the number of high school students who (1) go on to two- or four-year colleges, (2) are capable of doing college-level work, and (3) graduate within a reasonable number of years. Our goal was to explore whether there is an English curriculum in the sense of a planned course of study that not only requires this broad middle to read progressively more challenging works from grade 9 to grade 12 but also builds their understanding of literature, literary history, and the English language.

B. The Second Question

The second question concerned the approach(es) teachers use for the literature they assign and the time they allot to literary study. Did they teach close, analytical reading as well as a reader response approach, as researcher Arthur Applebee reported in 1993?⁹ Did they allow sufficient time for analytical reading of both imaginative literature and literary non-fiction? Or was time for literary study consumed by the need to address state standards promoting odd reductions of sophisticated literary theories? What would an English teacher be doing to get students "to recognize and analyze personal biases brought to a text?"¹⁰ When students must detect and factor into an interpretation of a literary work their own personal prejudices, it is not clear what kind of understanding of the work, if any, would emerge from this tortured mandate.

C. Earlier Studies on Content and Instruction in the Secondary English Class


The last published report on the content of the secondary English curriculum appeared in a 1993 volume issued by the National Council of Teachers of English (NCTE). Arthur Applebee, author of the report, sought to find out what full-length works were assigned in secondary English classes in a national sample of 322 public schools (grades 7-12) in 1989, as well as in several other types of schools. His study replicated a 1964 study, which had found that the most frequently assigned works then were long recognized works of literature spanning many centuries of British and American literature.¹¹ One of Applebee's purposes was to determine the extent to which assigned works in 1989 were drawn from a "white, male, Anglo-Saxon tradition" and omitted works by women and members of minority groups. Did the assigned works have a claim to literary merit? Did they adequately reflect the diversity of American culture? Did they give students a sense of a common cultural heritage? He found many changes in the curriculum during the latter half of the twentieth century, "particularly among the short story, poetry, and nonfiction selections." But he did not find the changes "sufficient to reflect the multicultural heritage of the United States." His report did not suggest how sufficiency can be judged. Nor did it supply an example of a curriculum that would, in fact, reflect this country's "multicultural heritage."

The first comprehensive report on the pedagogy for literary study in high school English in this country appeared in 1968.¹² James Squire and Roger Applebee's five-year study examined "outstanding" high school English programs through classroom observations, individual interviews, group meetings with teachers and students, and the use of checklists and questionnaires. Altogether, 158 schools, 1,331 teachers, and 13,291 students participated in the study. Among their many observations, Squire and Applebee found a strong emphasis on the close reading of texts in the literature classroom. They also found 52 percent of instructional time dedicated to the study of literature.

Arthur Applebee also reported in 1993 on the pedagogy for literary study and the time allotted for it in a national sample of about 170 public schools. In a summary of his findings, he noted: "teachers reported a dual emphasis on techniques loosely related to reader-response theories, and on those associated more directly with New Critical close analyses of text." Teachers "did not see these emphases as being in conflict with one another." Table 7.4 in his report shows that, in the 116 public schools from which he obtained data for the national survey, 67 percent of the teachers highly rated a reader response approach stressing student interpretations, while 50 percent highly rated an approach stressing a close reading of the text. He comments further:

The eclectic melding of reader- and text-centered traditions that was apparent in teachers' goals and approaches raises a variety of questions about the consistency and coherence of the approaches teachers are adopting. ...there are fundamental differences in criteria for adequacy of response and interpretation, in the role of historical and inter-textual knowledge, and in what is considered of primary and of secondary importance in discourse about literature. (P. 137)

Applebee concluded that a “re-examination of literature curriculum and instruction is necessary to provide teachers with a unifying framework that will better inform their decisions about what and how they teach.” But what he means by a “unifying framework” is not clear, nor has he yet presented one to the field, to our knowledge.¹³

In 2008-2009, two of my colleagues at the University of Arkansas and I surveyed a representative sample of over 400 English teachers of standard and honors courses in grades 9, 10, and 11 in Arkansas public schools with a questionnaire similar to the one used in the study reported here. We followed up the Arkansas survey, which was conducted by the Survey Center at the University of New Hampshire, with eight focus group meetings for English teachers in the state’s four Congressional districts. The results of the Arkansas survey are almost identical to the results of the present study. The final report is posted at http://coehp.uark.edu/literary_study.pdf. 

III. SURVEY RESULTS

A. What major titles do English teachers in standard and honors courses in grades 9, 10, and 11 assign, and how many per class?

1. Major Titles Assigned

Table 2 shows the 20 most frequently assigned major works of fiction, drama, and book-length poems, their readability level, word count, distribution across grades 9-11, and percentage of the total number of courses. (For the complete list of major titles mentioned, see Appendix F.) While these titles reflect many centuries, from ancient Greece to Renaissance England to contemporary America, only four have a high school readability level, i.e., are sufficiently challenging with respect to vocabulary and sentence structure for a student with high school-level reading skills: *Julius Caesar*, *The Odyssey*, *The Scarlet Letter*, and *Macbeth*. Certainly, many more of these titles are thematically complex works of contemporary fiction or drama (e.g., *Night*, *Fahrenheit 451*, *The Great Gatsby*, *A Raisin in the Sun*) and are also appropriate in a high school curriculum. But contemporary plays tend to have low readability levels because they consist of informal dialogue and do not tend to use complex sentence structure or difficult vocabulary.

As can also be seen, the percentages are all under 25 percent. In fact, only three titles are mentioned enough times to show up in at least 20 percent of the courses. And most of the 20 most frequently assigned titles appear in fewer than ten percent of the 773 courses described in the survey.

Tables 3, 4, and 5 show the 15 most frequently assigned titles at each grade level. Many of the other titles mentioned at each grade level are also recognized literary works. Because of the small percentages for almost all of the titles listed overall and by grade level,

one may reasonably infer that most American students experience an idiosyncratic set of readings before they graduate from high school.

According to Table 2, 72 percent of students in standard and honors courses read *Romeo and Juliet*, 68 percent read *To Kill a Mockingbird*, 59 percent read *The Crucible*, and 48 percent read *Julius Caesar* before they graduate from high school. But one cannot discern from these lists what other titles these students read at any grade level since percentages for most of the other works mentioned are well under 30 percent. The low frequencies suggest how little is left of a coherent and progressive literature curriculum with respect to two of its major functions—to acquaint students with the literary and civic heritage of English-speaking people, and to develop an understanding and use of the language needed for college coursework.¹⁴

Table 2: The 20 Most Frequently Assigned Titles, their Readability Level, Word Count, and Grade Level Distribution, and Percentage of the Total Number of Courses*

Title	Read-ability Level**	Word Count	Grade 9 (N=237)	Grade 10 (N=265)	Grade 11 (N=271)	Total	As % of #of Courses (773)
<i>Romeo and Juliet</i>	8.6	25,599	160 (67.5%)	9 (3.4%)	4 (1.5%)	173	22.38
<i>To Kill a Mockingbird</i>	5.6	99,121	80 (33.8%)	56 (21.1%)	36 (13.3%)	172	22.25
<i>The Crucible</i>	4.9	35,560	4 (1.7%)	24 (9.1%)	131 (48.3%)	159	20.57
<i>Julius Caesar</i>	10.8	27,309	11 (4.6%)	109 (41.1%)	7 (2.6%)	127	16.43
<i>Of Mice and Men</i>	4.5	29,572	33 (13.9%)	28 (10.6%)	34 (12.5%)	95	12.29
<i>Night</i>	4.8	28,404	25 (10.5%)	45 (17.0%)	14 (5.2%)	84	10.87
<i>The Great Gatsby</i>	7.3	47,094	2 (0.8%)	4 (1.5%)	77 (28.4%)	83	10.74
<i>Lord of the Flies</i>	5.0	59,900	20 (8.4%)	40 (15.1%)	12 (4.4%)	72	9.31
<i>Huckleberry Finn</i>	6.7	109,571	5 (2.1%)	20 (7.5%)	44 (16.2%)	69	8.93
<i>The Scarlet Letter</i>	11.7	63,604	1 (0.4%)	13 (4.9%)	47 (17.3%)	61	7.89
<i>Animal Farm</i>	7.3	29,060	32 (13.5%)	17 (6.4%)	10 (3.7%)	59	7.63
<i>The Odyssey</i>	10.3	120,133	48 (20.3%)	5 (1.9%)	3 (1.1%)	56	7.24
<i>A Raisin in the Sun</i>	5.5	31,391	11 (4.6%)	12 (4.5%)	32 (11.8%)	55	7.12
<i>Macbeth</i>	10.9	19,048	1 (0.4%)	17 (6.4%)	26 (9.6%)	44	5.69
<i>Antigone</i>	5.3	11,061	1 (0.4%)	39 (14.7%)	4 (1.5%)	44	5.69
<i>The Catcher in the Rye</i>	4.7	73,404	5 (2.1%)	12 (4.5%)	20 (7.4%)	37	4.79
<i>A Separate Peace</i>	6.9	56,787	11 (4.6%)	22 (8.3%)	2 (0.7%)	35	4.53
<i>Fahrenheit 451</i>	5.2	45,910	11 (4.6%)	15 (5.7%)	7 (2.6%)	33	4.27
<i>The Pearl</i>	7.1	25,845	14 (5.9%)	10 (3.8%)	3 (1.1%)	27	3.49
<i>Speak</i>	4.5	46,591	15 (6.3%)	6 (2.3%)	5 (1.8%)	26	3.36

* The number in the grade level columns indicates the number of times the title was mentioned at that grade level.

** The number in the Readability Level column indicates the grade at which the text can be read by the average student in that grade with respect to the difficulty of its vocabulary and syntax. For example, a Readability Level of 8.6 indicates a level of reading difficulty corresponding to grade 8 and six-tenths of the school year, i.e., the text is comprehensible (with respect to its vocabulary and syntax) by the average student in the latter half of grade 8.

Table 3: The 15 Most Frequently Assigned Titles in Grade 9, Readability Level, and Word Count

Title	Readability		
	Level	Word Count	Frequency
<i>Romeo and Juliet</i> , by William Shakespeare	8.6	25,599	160
<i>To Kill a Mockingbird</i> , by Harper Lee	5.6	99,121	80
<i>The Odyssey</i> , by Homer	10.3	120,133	48
<i>Of Mice and Men</i> , by John Steinbeck	4.5	29,572	33
<i>Animal Farm</i> , by George Orwell	7.3	29,060	32
<i>Night</i> , by Elie Wiesel	4.8	28,404	25
<i>Lord of the Flies</i> , by William Golding	5.0	59,900	20
<i>The Outsiders</i> , by S.E. Hinton	4.7	48,523	19
<i>Great Expectations</i> , by Charles Dickens	9.2	183,349	16
<i>Speak</i> , by Laurie Halse Anderson	4.5	46,591	15
<i>The Pearl</i> , by John Steinbeck	7.1	25,845	14
<i>Julius Caesar</i> , by William Shakespeare	10.8	27,309	11
<i>A Separate Peace</i> , by John Knowles	6.9	56,787	11
<i>Fahrenheit 451</i> , by Ray Bradbury	5.2	45,910	11
<i>A Raisin in the Sun</i> , by Lorraine Hansberry	5.5	31,391	11

Table 4: The 15 Most Frequently Assigned Titles in Grade 10, Readability Level, and Word Count

Title	Readability		
	Level	Word Count	Frequency
<i>Julius Caesar</i> , by William Shakespeare	10.8	27,309	109
<i>To Kill a Mockingbird</i> , by Harper Lee	5.6	99,121	56
<i>Night</i> , by Elie Wiesel	4.8	28,404	45
<i>Lord of the Flies</i> , by William Golding	5.0	59,900	40
<i>Antigone</i> , by Sophocles	5.3	11,061	39
<i>Of Mice and Men</i> , by John Steinbeck	4.5	29,572	28
<i>The Crucible</i> , by Arthur Miller	4.9	35,560	24
<i>A Separate Peace</i> , by John Knowles	6.9	56,787	22
<i>The Adventures of Huckleberry Finn</i> , by Mark Twain	6.7	109,571	20
<i>Animal Farm</i> , by George Orwell	7.3	29,060	17
<i>Macbeth</i> , by William Shakespeare	10.9	19,048	17
<i>Things Fall Apart</i> , by Chinua Achebe	6.2	50,380	16
<i>Fahrenheit 451</i> , by Ray Bradbury	5.2	45,910	15
<i>Twelve Angry Men</i> , by Reginald Rose	Unknown	Unknown	13
<i>The Scarlet Letter</i> , by Nathaniel Hawthorne	11.7	63,604	13

Table 5: The 15 Most Frequently Assigned Titles in Grade 11, Readability Level, and Word Count

Title	Readability		
	Level	Word Count	Frequency
<i>The Crucible</i> , by Arthur Miller	4.9	35,560	131
<i>The Great Gatsby</i> , by F. Scott Fitzgerald	7.3	47,094	77
<i>The Scarlet Letter</i> , by Nathaniel Hawthorne	11.7	63,604	47
<i>The Adventures of Huckleberry Finn</i> , by Mark Twain	6.7	109,571	44
<i>To Kill a Mockingbird</i> , by Harper Lee	5.6	99,121	36
<i>Of Mice and Men</i> , by John Steinbeck	4.5	29,572	34
<i>A Raisin in the Sun</i> , by Lorraine Hansberry	5.5	31,391	32
<i>Macbeth</i> , by William Shakespeare	10.9	19,048	26
<i>Death of a Salesman</i> , by Arthur Miller	6.2	28,962	23
<i>The Catcher in the Rye</i> , by J.D. Salinger	4.7	73,404	20
<i>Hamlet</i> , by William Shakespeare	10.5	32,044	17
<i>The Grapes of Wrath</i> , by John Steinbeck	4.9	169,481	17
<i>Their Eyes Were Watching God</i> , by Zora Neale Hurston	5.6	63,783	16
<i>Night</i> , by Elie Wiesel	4.8	28,404	14
<i>Lord of the Flies</i> , by William Golding	5.0	59,900	12

That significant change has taken place in the past 20 years can be seen in Table 6 by looking at the percentage of the 406 teachers in this survey teaching the ten titles most frequently assigned in a majority of the public schools that Arthur Applebee surveyed in the late 1980s. For purposes of comparison, it is important to note that his study included all the different types of English classes in grades 9-12 (e.g., AP, IB, advanced, elective, and basic courses), not just standard and honors classes in grades 9-11 as in the ALSCW survey. Moreover, his unit of analysis was the school, not individual courses. Thus, his study picked up the maximum assignment of these titles and on a school-wide basis, not a profile of what the average student likely reads. Nevertheless, it seems unlikely that the large differences in percentages from 1989 to 2009 can be explained just by the differences in the unit of analysis and in the types of classes included in the surveys. In other words, it is reasonable to conclude that significant changes have taken place.

There is no evidence to suggest that these changes have led to improved reading and writing by the average high school graduate. Indeed, the remediation rate for traditional college freshmen (from one-quarter to one-third of those admitted must take non-credit-bearing coursework in English or reading), particularly at community colleges and less selective four-year institutions of higher education, suggests that changes in the content of the English curriculum have perhaps lowered academic achievement, given the results of ACT surveys in recent years on the percentage of American students who are capable of doing college-level work. The vast middle of our high school population may no longer receive the kind of English education that most Americans expect a high school to provide.

It should be noted, too, that lists of the most frequently assigned titles can be misleading. One should not assume that most students in fact read these texts. Unless the percentage of courses assigning a title is 30-33% at each grade level from 9-11, lists of the most frequently

assigned titles do not warrant claims about which titles (if any) all or most students end up reading by grade 12. For example, *The Odyssey* is the twelfth most frequently assigned title overall (see Table 2), but only 20 percent of students read it in grade 9, where it tends to be assigned (the percentage in grades 10 and 11 is miniscule). *The Adventures of Huckleberry Finn* is the ninth most frequently assigned title overall, but in grade 11, where it tends to be assigned, only 16 percent of the courses include it. About ten percent more courses assign it in grades 9 and 10. It is clear that a majority of the students who have read one of these works have not read the other.

Table 6: Percentage of Teachers in 2009 Teaching the Most Frequently Assigned Works in 1989

Title	Percent of Public Schools Assigning Title in 9-12 in 1989 (N = 322)*	Percent of Public School Teachers Assigning Title in 9-11 in 2009 (N = 406)**
<i>Romeo and Juliet</i>	84	30
<i>Macbeth</i>	81	8
<i>Huckleberry Finn</i>	70	13
<i>Julius Caesar</i>	70	22
<i>To Kill a Mockingbird</i>	69	30
<i>The Scarlet Letter</i>	62	11
<i>Of Mice and Men</i>	56	18
<i>Hamlet</i>	55	5
<i>The Great Gatsby</i>	54	15
<i>Lord of the Flies</i>	54	13

* Excerpted from Table 5.4: Most Popular Titles of Book-Length Works, Grades 9-12, Arthur Applebee, *Literature in the Secondary School*, NCTE Research Report No. 25, 1993.

** These teachers were teaching standard or honors courses only.

2. Reading Difficulty Level

Although Tables 2, 3, 4, and 5 do not allow us to determine whether students read progressively more complex and difficult works from grades 9 to 11, we can say something about the difficulty level of what students read from grade to grade. We need to look first at the total number of major works of fiction, drama, or book-length poems assigned per grade. As Table 7 shows in the first column, the typical number of major titles of novels, plays, and book-length poems assigned was 2, 3, or 4 in 2008-2009. (In grade 9, 138 of 226 class descriptions included 2, 3, or 4 titles; in grade 10, 156 of 241 did; in grade 11, 149 of 245 did.)

Table 7: Mean Readability Level by Number of Titles Assigned by Grade

Number of Titles Assigned	Grade	N	Mean Readability	Minimum Readability	Maximum Readability
1	9th grade	14	7.4143	4.5	10.3
	10th grade	13	9.7231	4.7	10.8
	11th grade	16	5.5625	3.5	8.5
	Total	43	7.4233	3.5	10.8
2	9th grade	42	6.9917	3.8	10.3
	10th grade	50	7.0560	3.1	11.1
	11th grade	50	6.0190	3.5	10.6
	Total	142	6.6718	3.1	11.1
3	9th grade	54	6.4741	3.8	9.5
	10th grade	51	7.0412	3.5	10.8
	11th grade	52	6.0718	4.3	11.5
	Total	157	6.5251	3.5	11.5
4	9th grade	42	6.8179	4.7	8.4
	10th grade	55	6.3645	4.7	10.8
	11th grade	47	5.8557	4.8	8.2
	Total	144	6.3307	4.7	10.8
5	9th grade	31	6.9001	5.0	9.3
	10th grade	23	6.3876	4.5	7.4
	11th grade	26	6.0249	5.0	7.8
	Total	80	6.4683	4.5	9.3
6	9th grade	25	6.4315	5.1	8.6
	10th grade	19	6.2646	3.6	8.0
	11th grade	20	6.1984	5.1	8.1
	Total	64	6.3091	3.6	8.6
7 or more works	9th grade	18	6.6002	5.6	8.0
	10th grade	30	6.7753	4.7	8.4
	11th grade	34	6.3383	4.6	8.5
	Total	82	6.5556	4.6	8.5
Total	9th grade	226	6.7562	3.8	10.3
	10th grade	241	6.8778	3.1	11.1
	11th grade	245	6.0286	3.5	11.5

We then need to look in Table 7 at the mean readability level by number of assigned titles by grade for all classes. We find little difference in the mean readability level either at any one grade as the number of assigned titles increases, or from grade to grade when the same number of titles is assigned. Most mean readability levels are between 5th and 6th grade. These means suggest that students in standard or honors classes are *as classes* not reading a more challenging group of major titles from grade to grade. These means also suggest that most teachers of standard or honors classes in grades 9, 10, and 11 tend to balance easy and hard books in each class at all grades, no matter how many titles they assign. When they assign many titles, one may surmise it is because they need to assign easier titles to address the range of reading levels of their students.

3. Use of Anthologies

Do teachers have an anthology and to what extent do they use it? As Table 8 shows, between 70 and 75 percent use an anthology, with little difference in use from grade to grade. But, as Table 9 shows, three-fourths of the teachers say they teach fewer than half of the selections in their anthology, suggesting another possible source for incoherent English curricula in this country. Table 10 shows the anthologies used, almost all of which are by major publishers of anthologies in this country.

Table 8: Use of a Literature Anthology

Grade Level	Yes	No	Number of Classes
Grade 9	75	25	234
Grade 10	72	28	264
Grade 11	70	30	271

Table 9: Percentage of Anthology Selections Assigned

Grade Level	1-10%	11-20 %	21-30 %	31-40 %	41-50 %	51-70 %	71-100 %	Number of Classes
Grade 9	8	10	18	20	18	14	12	173
Grade 10	11	12	18	17	18	10	14	185
Grade 11	9	12	19	16	21	14	10	191

Table 10: Anthologies Mentioned by Grade Level

Publisher	9th grade*	10th grade**	11th grade***	Total
Holt	58	59	65	182
Glencoe	14	17	20	51
Prentice Hall	39	49	43	131
McDougal Littell	39	45	34	118
Other	19	16	25	60

Note: Some teachers explicitly said they did not use an anthology. Most did not give editions or dates, nor were they consistent in how they identified their anthology.

* Other includes: St. Martin's (1), Pearson (1), Foresman (2), Edge Curriculum (2) and unidentifiable (13).

** Other includes: St. Martin's (1), EMC (1), Foresman (1), The Great Secret and Other Stories (1), Reading and Writing Literature (1), Literature for Life and Work (1), Encounters (1), Unidentifiable (9).

*** Other includes: St. Martin's (1), Harcourt (5), Foresman (1), Ginn Literary Service (2), Longman (2), Houghton Mifflin (2), College Board (1), Rouse's (1), Readers for Writers (1), Literature for the Holocaust (1), and Unidentifiable (8).

4. Major Poets, Short Story Writers, and Non-Fiction Authors Assigned

The major poets, short story writers, and non-fiction authors that teachers assign, overall and by grade level, are listed in tables in Appendix G. These tables confirm what these teachers indicated about the use of anthologies. Almost all of the poets and short story writers mentioned are in the anthologies (and have been in various editions of these anthologies for decades). The most frequently assigned short story writer is Edgar Allan Poe. The six most frequently assigned poets are Robert Frost, Emily Dickinson, Edgar Allan Poe, Langston Hughes, Walt Whitman, and William Shakespeare, in that order.

Fewer works of literary non-fiction were mentioned. Those that were mentioned more than 15 times are mainly autobiographies (those by Frederick Douglass and Benjamin Franklin and Elie Wiesel's *Night*) as were many of the less frequently mentioned titles. For 341 classes, teachers mentioned no specific non-fiction title or author. These results are consistent with the results of a survey by *The Concord Review* on the extent to which high school students are assigned to write term papers based on the reading of historical non-fiction.¹⁵ In their open responses, many teachers nationally and in the Arkansas survey mentioned letting students choose a biography or autobiography for a book review or research paper, so it remains a popular genre. They also noted that much if not most of the non-fiction their students read comes from the anthologies they use; publishers have included selections or excerpts reflecting a variety of genres of literary non-fiction for many years in their anthologies, especially biographical sketches of the authors featured, as well as speeches and essays by recognized writers. The non-anthologized non-fiction that teachers assign tends to come from newspapers or magazines—again, short selections or excerpts.

Historically important speeches are taught to some extent (and usually in grade 11) if a specific speech was mentioned at all. Martin Luther King, Jr. is the most frequently mentioned speech or essay writer by far, in about one-third of all classes. Abraham Lincoln is the next most frequently assigned writer but runs a very distant second. All of the most frequently assigned authors of essays or speeches are in the major high school anthologies.

5. Title Selection

How are titles and authors selected? What guides the choice of assignments for a grade or class? Check-off choices included teacher preference, department decision, school or district curriculum, and student choice. Multiple choices were possible. As Table 11 indicates, 70-80 percent of the teachers across grade levels select the major novels, plays, and book-length poems they assign; 30-40 percent are influenced by their department or the school curriculum; and about 14 percent are influenced by student choice.

Table 11: How Selection of Major Novels, Short Stories, and Poems Is Determined

Grade	Teacher	Department	Curriculum	Students	Other	Number of Classes
Grade 9	71%	42%	35%	15%	6%	235
Grade 10	82%	35%	31%	13%	5%	260
Grade 11	80%	34%	30%	14%	3%	266

For the most part, teachers also select the literary non-fiction and technical information they assign, as indicated in Table 12 and Table 13. Like the teachers in the Arkansas survey, English teachers across the country allow students who appear unmotivated or have poor reading skills to choose their reading, claiming they find these students more motivated to read when they can select their own books.

Table 12: How Selection of Major Literary Non-Fiction Is Determined

Grade	Teacher	Department	Curriculum	Students	Other	Number of Classes
Grade 9	75%	34%	29%	15%	4%	184
Grade 10	80%	22%	22%	8%	3%	230
Grade 11	84%	24%	23%	5%	1%	249

Table 13: How Selection of Major Technical or Informational Texts Is Determined

Grade	Teacher	Department	Curriculum	Students	Other	Number of Classes
Grade 9	65%	31%	27%	9%	3%	77
Grade 10	67%	28%	20%	2%	6%	83
Grade 11	71%	25%	18%	8%	9%	93

6. Summary

The remnants of a once coherent high school literature and reading curriculum can be discerned in the profile of the most frequently assigned titles in grades 9 to 11 across the country. But the actual number of classes in which these titles are assigned is, with only a few exceptions, very small. English teachers do seem to assign for the vast middle of our high school population a large variety of other works, many of which are also mature literary or non-literary works as can be seen in Appendix F. But it is not clear how easily a coherent curriculum can be worked out on the basis of an idiosyncratic set of texts in each English class at each grade level, chosen by the teacher or, in some cases, by students, or by both.

As for reading difficulty level, an analysis of the survey data suggests that students in standard or honors classes are, overall (that is, as a class), not reading a more challenging group of major titles from grade 9 to grade 11. In large part, this stasis may be due to the increasing range in reading skills in these classes at the lower end. What students enrolled in the increasing number of AP English classes now offered in most high schools actually read can be determined only by examining syllabi approved for these classes by the College Board. Although AP English teachers must adhere to broad criteria, the College Board no longer requires them to use specific titles.

A large majority of teachers use a literature anthology, but they teach fewer than half of the selections in them. These anthologies seem to be the source of the major poetry, short stories, and literary non-fiction they assign. Despite some departmental and curricular constraints, English teachers have a great deal of autonomy in what they choose to assign as major titles, poems, short stories, literary non-fiction, and technical or informational texts.

B. How do teachers approach literary study, and how much time do they allot to it?

These two questions are of paramount interest because of contextual factors influencing how much time English teachers might devote to literary study today and because of inherent contradictions between the pedagogical theories that have influenced the preparation and professional development of English teachers for several decades. Survey responses provided

ample information on how teachers of standard and honors classes approach the study of imaginative literature and literary non-fiction, how much time they devote to such study, how they organize class discussions, and what kinds of assessments and writing projects they assign.

1. Approaches to Literary Study

Respondents were asked to listen to a short description of several approaches to teaching imaginative literature and literary non-fiction and to indicate which “might best describe your approach” (Tables 14 and 15). The categorical labels we provided roughly reflect the dominant critical approaches employed or developed since the study of literature became a mandated part of the secondary curriculum in the 1880s.¹⁶ From that point until roughly the 1940s, a literary work was placed within a biographical/historical context and seen chiefly as an embodiment of contemporary views of literary excellence and significant ideas, with its meaning a matter of personal impression. However, according to I. A. Richards, one of the foremost and earliest critics of this approach, the traditional method of teaching “around” a work—i.e., dwelling on the author’s life, milieu of the times, political influences rather than on the work itself—left students unable to understand literature, particularly poetry, and to analyze it well.¹⁷

Beginning in the 1930s but developing dominance in the 1940s and remaining strong for three decades thereafter, an approach called “New Criticism” held sway in the teaching of literature.¹⁸ This approach stressed analysis of the relation between a work’s form and meaning—of its intrinsic qualities rather than its “biographical or historical contexts.”¹⁹ Subsequently, in the 1960s and 1970s, reader response approaches gained dominance, stimulated in large part by Louise Rosenblatt’s *Literature as Exploration*, first published in 1938.²⁰ Although a reader response approach was taken further than Rosenblatt herself intended or approved, it did launch the doctrine that the reader “creates the text” or “co-authors the literary work,” encouraging K-12 teachers to ground the interpretation of a literary work in students’ personal experiences or idiosyncratic responses to it.²¹

In the last third of the twentieth century, approaches came into play that again sought the meaning of a literary work through its historical and cultural context, emphasizing the author’s race, ethnicity, gender, and biography, or the experiences of the group with which an author was identified (as in a multicultural approach). Among late-twentieth-century literary approaches, a common thread was a general belief that the meaning of a literary work is undecidable—that its interpretation remains open to a variety of possibilities.²² It is important to note that however simplistic and reductive the following labels may seem to literary scholars, leading secondary English educators and researchers themselves frequently use labels like “text-centered” or “reader-centered” to categorize approaches to literary study, as Arthur Applebee did.

Teachers’ responses to the question about their approach to imaginative literature and literary non-fiction clearly reveal the mismatch or incoherence in instructional approaches pointed out by Arthur Applebee in 1993 and implied by the comments in the past decade by

literary scholars who have taught or supervised prospective and practicing English teachers. In Applebee's study, 67 percent of respondents rated very highly (on a scale from 1 to 5) the influence of "reader-centered" theories on their teaching, while 50 percent rated very highly the influence of "text-centered" theories on their teaching. On the other hand, only about 30 percent of the teachers in this study checked off close reading—the careful reading of the text itself; the percentage is even smaller if one includes their preferred approach to teaching literary non-fiction.

As Table 14 shows, reader response, biographical, cultural, historical, or identity-based multiculturalist approaches dominate high school teachers' pedagogy for literary study. All major approaches, including close reading, are represented across classrooms, but close reading was checked off far fewer times than reader response at all three grade levels, and the percentage of classes in which a multiculturalist approach is used is close to the percentage of classes in which close reading is used. Indeed, much of the decrease from grade 9 to grade 11 in the percentage of classes using a reader response approach seems to be compensated for by an increase in the percentage of classes stressing biographical or historical context. If teachers do favor non-analytical approaches to literary study, it is possible that today's high school students do not engage in close, careful reading of assigned texts for most of their classroom study.

Striking confirmation of the dominance of non-analytical approaches to the reading of assigned literary texts appears in Table 15. The percentage of classes using close reading for literary non-fiction is almost as low as the percentage using it for imaginative literature. While the percentage using a reader response approach is, appropriately, much lower for literary non-fiction than for imaginative literature at all grade levels, and the percentage diminishes from grade 9 to grade 11, nevertheless, close reading is slighted at each grade level in favor of a contextual approach if not a personal response. Yet engaging students in a careful reading of a non-fiction text does not preclude asking them to locate historical, cultural, or biographical information that could help them to understand it better.

Why are teachers under-using close reading for non-fiction and stressing a personal response to imaginative literature or, in the short amount of time they have for teaching any aspect of the English language arts at the high school level, turning attention away from what is in the text and toward materials on its historical, cultural, or biographical context? There are several not mutually exclusive explanations: (1) English teachers have had little pre-service or in-service instruction in how to read and teach non-fiction analytically;²³ (2) English teachers have been discouraged in pre-service or in-service instruction from teaching imaginative literature or literary non-fiction analytically; (3) English teachers have unwittingly extended the use of a reader response approach from imaginative literature to literary non-fiction; (4) English teachers have not experienced a model of close reading of literature in their own undergraduate courses; and (5) English teachers do not have enough time in an era of state standards, assessments, and accountability to teach students how to read a text carefully. Because of what or how they have been taught in academic coursework in the humanities and in their preparation or professional development programs, English

teachers are mis-teaching students how to read non-fiction and how to understand an imaginative literary work.

Table 14: Approach to Teaching Imaginative Literature

Grade	Close Reading or New Criticism	Biographical or Historical	Reader Response	Multi-cultural	Something Else	Number of Classes
Grade 9	29%	19%	60%	29%	4%	228
Grade 10	31%	26%	52%	27%	3%	260
Grade 11	31%	27%	45%	27%	4%	264

Table 15: Approach to Teaching Literary Non-Fiction

Grade	Close Reading or New Criticism	Biographical or Historical	Reader Response	Multicultural	Something Else	Number of Classes
Grade 9	22%	37%	44%	28%	3%	185
Grade 10	22%	34%	45%	20%	4%	226
Grade 11	31%	36%	39%	21%	3%	239

2. Classroom Organization and Writing Activities

As Table 16 shows, almost all teachers at all grade levels organize discussion on a whole-class basis. About two-thirds use teacher-prepared questions (often provided by their literature anthologies or supplementary curriculum resources). However, this does not necessarily mean that discussion has been preceded by a teacher lecture or is part of a lecture/discussion format (a frequent interpretation of this strategy). In the Arkansas survey, teachers reported devoting a significant amount of time to reading literary texts aloud before class discussion. It is therefore possible that reading aloud was included under the rubric of whole-class discussion.

Reading aloud to high school students in English classes is apparently a growing phenomenon. A survey of high school teachers reported in a 2010 *Education Week* article, “Reading Aloud to Teens Gains Favor among Teachers,” found that 344 of the 476 respondents read aloud to their students. Respondents gave four positive reasons for reading aloud to their students: to cultivate a love of reading, to build attention to and interest in a topic, to model correct and fluent oral reading, and to expose students to texts otherwise unread. But it is not clear how much instructional time teachers’ oral reading consumes and to what extent the practice is growing as a way to enable students who do not read outside of class (or cannot read well) to participate in class discussion, as teachers in the Arkansas survey indicated. Nor is it clear if this strategy discourages those students in the class who would otherwise come to class prepared.

As Table 16 also shows, about two-thirds of classes at all three grade levels in the ALSCW survey use small groups for discussion and about half of them use student-generated questions. We have no way of knowing how often small student-led discussion groups are used in English classes today, but these groups are a mandated pedagogical strategy for organizing literary discussion in many low-performing schools as part of a contract with America’s Choice, a nationally prominent “turnaround” partner. Needless to say, little

analytical reading can take place in student-led literature discussion groups. Moreover, in well over two-thirds of all classes in the ALSCW survey (Table 17), students do journal writing, often during class time, further reducing the amount of time available for close reading.

Table 16: Typical Organization of Class Discussion

Grade	Whole Class Discussion	Small Discussion Groups	Prepared Teacher Questions	Student Questions	Other	Number of Classes
Grade 9	91%	68%	67%	54%	12%	232
Grade 10	90%	66%	64%	51%	7%	259
Grade 11	86%	64%	65%	54%	14%	268

Table 17: Kinds of Writing Regularly Assigned In or Outside of Class

Grade	Journals	Essays	Quizzes	Other	Number of Classes
Grade 9	78%	94%	74%	23%	232
Grade 10	74%	95%	75%	18%	262
Grade 11	79%	96%	73%	22%	266

A comparison of the percentages in these two tables from the national survey with their counterparts from the Arkansas survey supports the general validity of these results.²⁴ Many percentages are about the same (e.g., for small group work, essays, and quizzes). However, there are smaller percentages in the ALSCW survey for whole class work, and much smaller percentages for teachers' (or an anthology's) questions for whole class or small group discussion. Correspondingly, there are also higher percentages of journal writing. These differences provide further confirmation that in standard and honors classes today, students do not engage in much close reading, no matter what they read.

3. Forms of Assessment and Research Papers

As the responses in Table 18 show, English teachers use various forms of assessment, such as book reports, book reviews, oral reports, Power Points, and exams of various kinds, and they use them extensively at each grade level—with little variation from grade to grade. The only inconsistency in their response is in reference to the research paper (Table 19). In grade 11, three-fourths of the teachers assign a term paper (almost the identical percentage in the Arkansas survey), although their responses show no difference across grades. However, the number of class hours they allot to a major research paper (Table 20) increases from grade to grade: 39 percent in grade 9, 56 percent in grade 10, and 57 percent in grade 11 allot from 8 to more than 14 class hours to work on a research paper.

Table 18: Forms of Assessment Used

Grade	Book Reports	Book Reviews	Oral Reports	Research Paper	Power Point	Exams	Other	Number of Classes
Grade 9	39%	34%	55%	58%	58%	85%	43%	231
Grade 10	40%	43%	49%	58%	58%	84%	35%	257
Grade 11	39%	39%	51%	57%	51%	75%	33%	267

Table 19: Requirement of a Major Research Paper

Grade	Yes	No	Number of Classes
Grade 9	58%	42%	235
Grade 10	58%	42%	261
Grade 11	75%	25%	271

Table 20: Percentage of Class Time Allotted for the Research Paper

Grade	None	Less than 1 hour	1 to 4 hours	5 to 7 hours	8 to 10 hours	11 to 13 hours	14 or more hours	Number of Classes
Grade 9	4%	9%	21%	20%	15%	6%	25%	128
Grade 10	2%	8%	21%	13%	17%	11%	28%	148
Grade 11	3%	9%	24%	8%	15%	6%	36%	194

4. Time Allotted to Literary Study

We explored the amount of time that teachers allotted to literary study from grade to grade and compared their estimates to the 1968 Squire and Applebee estimate. Table 21 shows teachers' estimates of class time allotted to the study of a book-length work of imaginative literature. Those spending *20 percent or less* of their time on a book-length work increases from grade to grade—from 56 percent of grade 9 classes, to 60 percent of grade 10 classes, and to 64 percent of grade 11 classes. Correspondingly, those spending *ten percent or less* of their time on a book-length work rises from 26 percent in grade 9 and 32 percent in grade 10 to 41 percent in grade 11.

These figures suggest a dramatic reduction in overall time allotted to literary study in comparison with the 52 percent of time in the 1968 Squire and Applebee study. How much of a reduction, though, is unclear. Our survey question did not ask teachers to include time spent on short stories and poetry as well (which may have been included in the 1968 estimate). Although it is possible, it seems unlikely that the time they allotted for short stories and poetry in 2009 would eliminate the enormous difference between 2009 and 1968 in overall time devoted to literary study.

There is also no increase in outside-of-class reading to compensate for the decreased time on book-length works over the grades. Although most teachers (87 percent) require outside reading at all grade levels (whether it is done is a different matter), the number of pages assigned per week remains constant: only 49 percent in grade 9, 54 percent in grade 10, and 52 percent in grade 11 require over 40 pages per week (Table 22).

Table 21: Percentage of Class Time Spent on a Book-Length Work of Fiction, Poetry, or Drama

Grade	0 %	1-10 %	11-20 %	21-30 %	31-40 %	41-50 %	51-70 %	71-100 %	Number of Classes
Grade 9	0	26	30	18	7	5	10	4	207
Grade 10	2	30	28	19	9	5	3	6	242
Grade 11	2	39	23	17	4	7	0	7	246

Table 22: Approximate Number of Pages Per Week

Grade	1-10 pages	11-20 pages	21-30 pages	31-40 pages	41-50 pages	51-70 pages	71-100 pages	101+ pages	Number of Classes
Grade 9	13%	21%	15%	2%	16%	6%	21%	6%	186
Grade 10	9%	15%	13%	8%	20%	5%	20%	9%	204
Grade 11	13%	10%	19%	5%	11%	7%	27%	7%	215

On the other hand, 60 percent of the classes at each grade level spend from nine to over 20 class periods per year on literary non-fiction (Table 23). That seems like a high percentage. However, we have information on time for literary non-fiction for only 511 classes in contrast to information on time for a major novel, play, or book-length poem for almost 700 classes. The number of classes for which we have information on technical or informational reading is even smaller; only 237 classes are accounted for (see Table 24). We do not know why teacher information drops off for these other genres. While technical/informational texts are not assigned in over 500 courses, Appendix H provides a list of what those English teachers who responded indicated were the general kinds of technical or informational materials they assign and teach.

Table 23: Percentage of Class Time Spent on Literary Non-Fiction

Grade	None	1 to 2	3 to 4	5 to 6	7 to 8	9 to 10	11 to 20	21+	Number of Classes
Grade 9	6%	11%	1%	17%	6%	14%	26%	20%	148
Grade 10	5%	8%	3%	15%	5%	18%	21%	25%	177
Grade 11	6%	8%	7%	16%	4%	20%	16%	23%	186


Table 24: Approximate Number of Periods/Blocks Spent on a Technical or Informational Text

Grade	1 to 2	3 to 4	5 to 6	7 to 8	9 to 10	11 to 20	21+	Number of Classes
Grade 9	26%	0%	22%	3%	20%	11%	18%	76
Grade 10	26%	4%	19%	1%	23%	18%	9%	74
Grade 11	28%	5%	17%	3%	21%	15%	11%	87

5. Summary

Reader response and cultural/historical/biographical approaches dominate high school teachers' pedagogy for literary study in standard and honors courses. Using Arthur Applebee's percentages in his 1993 report as a baseline for comparison (the only baseline available),²⁵ we find a sharp decrease in close reading of assigned texts from the late 1980s to the present. In

his study, teachers rated the influence of different approaches to literary study on classroom pedagogy: 50 percent gave close reading a very high rating, while 67 percent gave reader response a very high rating. In the present study, however, a large majority of teachers in grades 9, 10, and 11 are more likely to use non-analytical approaches—approaches other than close reading—for imaginative literature and for literary non-fiction.

Using James Squire and Roger Applebee's 1968 percentages as a baseline for comparing the amount of instructional time devoted to literary study, we also find a sharp decrease—from 52 percent to perhaps 30 percent or less. One of the most disturbing findings of our study is the decrease over the grades in the amount of time students in standard and honors courses spend studying a book-length literary work. Well over 50 percent at all three grade levels spend 20 percent or less of their time on a major literary work. By grade 11, over 40 percent spend less than ten percent of their time on a major literary work. In addition, small group work is used in a majority of classes at all three grade levels to organize literature discussion in the classroom, further diminishing the amount of class time on close reading, although we cannot tell how often small group work is used. 

IV. DISCUSSION AND CONCLUSIONS

A. Curricular Issues

Much change has taken place in the past four decades in the content of the high school English curriculum for students in a standard or honors course. The most frequently mentioned titles on these lists (often denigrated as the “classics” or the “canon”) are assigned in only a small percentage of courses. These low frequencies suggest how little is left of a progressively challenging literature curriculum that is centered on the civic and literary heritage of English-speaking people.

How much change has taken place in just the past 20 years alone is evident in Table 6, which shows what percentage of the 406 teachers in the ALSCW survey teach the ten titles most frequently assigned in a majority of the public schools in Arthur Applebee's 1989 survey (the last national survey available). Although differences in the unit of analysis and in the kinds of classes included in the surveys do not make exact comparisons possible, it is reasonable to conclude that many, perhaps most, high school students today do not read what their counterparts only a few decades ago read. Nor do they read as well, according to current indices of academic achievement. Moreover, there is less time allotted to literary study today, as our survey found, so students have fewer opportunities to engage in the study of literature altogether.

What difference does it make what students read today? One might argue that teachers and students now exercise their preferences, and perhaps their preferences are just as educational as the curriculum assigned years ago was. However, there is no evidence from any source that changes in the content of the English curriculum have led to improved

reading and writing by the average high school graduate. Given the results of our survey, it would be surprising if they did. So far as we can tell, students in standard or honors classes across this country do not, overall, read more challenging groups of titles from grade 9 to grade 11, and, unless they take an AP course in grade 12, there is no reason to expect grade 12 to be any more challenging than grade 9 was. What students read today is therefore not unrelated to the poor reading and writing skills they bring to postsecondary coursework—skills that would be developed by a progressively challenging curriculum.

Our schools cannot develop mature understanding and uses of the English language without such a curriculum, the contents of which should be distinct from lists of “young adult” or “adolescent” fiction. Unfortunately, our public universities do not provide much guidance to high school English teachers about what knowledge of English language and literature incoming freshmen should have. For example, the University of California’s current guidelines for high school course credit expect that entering students “have attained a body of knowledge that will provide breadth and perspective to new, more advanced studies.” But the University of California does not provide even general clues to what that body of knowledge is for English language and literature.

Moreover, most state standards do not expect high school students to acquire much if any knowledge of major movements in the history of the literature written in English and of culturally and historically significant works and authors in the English language. My 2005 review of state standards for the English language arts found that 25 states don’t even mention the existence of an “American” literature (defined however broadly they wished) in their English standards.²⁶ Ipso facto, they cannot—and do not—require students to study historically and culturally significant writers or works in the English language. Instead, many states expect students to study “culturally relevant” texts (a term that is indefinable), as well as “classical and contemporary works from all cultures”—an impossibility for the typical English teacher if taken literally as a standard.

B. Pedagogical Issues

Perhaps more damaging than the absence of a coherent and progressively challenging literature and reading curriculum are the pedagogical approaches English teachers tend to use. It is bad enough that they must use precious instructional time to address the content-empty and culture-free skills dominating state standards and tests, over which they have little control. But they also tend to use approaches to literary study that divert student attention from the assigned text and consume much of the time they can allot for literary study. While biographical or other materials may supplement a close reading of a text by, for example, introducing the seminal ideas of the author’s time, a stress on personal response or on contextual materials does not replace the need to teach students how to read the text itself. As Paul Cantor, an English professor at the University of Virginia, has observed: “If you really want to learn something about Shakespeare, go back to the plays—that is where his wisdom is to be found and not in any account of the details of his evidently rather ordinary life.”²⁷

Analytical reading takes time to teach, and as much as time for serious literary study has been diminished by state demands for accountability, time has been even more diminished by non-analytical approaches. It is not clear why a large majority of teachers at each grade level choose to use such approaches more frequently than close reading for teaching literary non-fiction as well as fiction, poetry, and drama, but several literary scholars have commented on the effects of these non-analytical methods on students.

According to Gerald Graff, a professor of English and education at the University of Illinois at Chicago, among the problems faced by those who teach literature at the college level are that their students do not know how the literary texts they are assigned to read matter in general, and how these texts might matter to them personally.²⁸ Today's students do not enjoy literary analysis, Graff comments, and they find the search for "hidden meanings" mystifying. Nor do they know how to write formal English. Graff accounts for the unmotivated, uncomprehending students overwhelming college English classrooms in the following way: They have not been taught how to summarize what they read and make arguments about it—the "name of the game in academe." Graff does not try to explain why they have not been taught to do this, but Thomas Carnicelli does.

For many years the Director of the English Teaching Major at the University of New Hampshire as well as a professor of English, Carnicelli sees incoming freshmen lacking in "traditional literacy."²⁹ In his view, the effort to get "reluctant or indifferent students to read literature" has led to a problem that is "just as bad: the widespread acceptance of a literary theory that can undermine the value of reading literature in the first place." The theory to which he refers is the reader response approach, which he does not consider "a viable basis for teaching literature in a useful and responsible way:"

It provides no clear standard of validity for either teachers or students. It gives the teacher no clear basis of authority: how is the teacher to direct a class discussion or grade a paper if all responses are equal? Finally, it undermines the whole purpose of having students read literature in the first place: to learn new perspectives on human experience. How can students learn anything from literary texts if they do not pay careful attention to what the authors have to say? (P. 226)

Whose voice can be more authoritative on the influence of a reader response approach than that of an English teacher who spent 28 years in a junior high school classroom? According to Irma DeFord, the method relies on personal anecdote as a point of entry into imaginative prose and teaches students little else "except how to identify with the characters and plot so they recognize themselves, their problems, and their own life experiences in texts."³⁰

The influence of a reader response approach on several generations of elementary and secondary English teachers must be apparent in every college English class. How can an English professor expect freshman students to argue about any one interpretation of a text when they have been taught for 12 years that they are to "respond to literary works on the basis of personal insights and respect the different responses of others" (a Montana standard)

or “understand that a single text will elicit a wide variety of responses, each of which is valid from a personal, subjective perspective” (a Delaware standard)? College students cannot easily engage in an argument about a literary work they are studying when they have not learned that they must first try to understand what the author wrote.


Nor can they readily invoke historical or cultural context to inform their reading. Today, most students enter and leave high school with little historical and cultural knowledge, as NAEP tests in history and civics also inform us. If high school English teachers do supply their students with background materials for a work they are studying, the content of these contextual materials is apt to be as new to them as the work is, which means that the teacher’s use of them in the classroom is more likely didactic than analytic.

The lack of relevant historical and cultural content in preceding grades may be accounted for by the popular methods used by reading and language arts teachers in K-8. These methods are indifferent to the role that background knowledge plays in understanding a text, especially informational texts, and they inhibit articulation of a coherent reading curriculum through the elementary and middle grades. From his own work with K-8 teachers, E.D. Hirsch, Jr., professor of English at the University of Virginia, sees process-oriented approaches (teaching specific processes like setting a purpose, making inferences, and rereading what has been read) and skills-driven approaches (teaching generic skills like finding a main idea and supporting details) responsible for the absence of a knowledge-based curriculum in K-8 that would help children to acquire higher levels of reading comprehension. He points to studies on reading comprehension by cognitive psychologists showing that children cannot understand texts of increasing complexity and difficulty if they cannot bring some general world knowledge to their reading. As he notes, much of the information needed to understand an informational text is not provided by the information expressed in the text itself but must be drawn from the language user’s prior knowledge of the person, object, state of affairs, or event the discourse is about. In his view, the absence of a curriculum teaching common world knowledge accounts for the gaps in achievement among demographic groups in this country and the generally low reading skills of American students across the curriculum.³¹

To compound the problems in literary study posed by English teachers’ preferences for non-analytical approaches, the process and skills approaches described above have spread from their intended use at the elementary level to the high school level, stimulated by state standards and assessments. They will become firmly entrenched in states adopting the English language arts standards developed in 2010 as part of the Common Core Initiative and the assessments based on these “national” standards.

In a possibly self-contradictory effort to upgrade high school students’ reading and writing skills and to introduce more academic rigor in high school coursework, many states and school districts have begun to encourage if not mandate more Advanced Placement course-offerings, including the two AP English courses—one on Literature and Composition and the other on Language and Composition. This effort needs to be noted because one of the federal government’s new education priorities is a 50 percent increase in the number

of U.S. high school students participating in AP or college-level classes by 2016. Increased enrollment in these two AP English courses does mean that more high school students are being exposed to high quality texts. Although the College Board no longer prescribes the specific texts the AP English teacher must teach (as it does for AP foreign language and literature courses), the College Board must approve the teacher's syllabus before the course can be taught as an AP course. Moreover, AP teachers must attend the College Board's professional development workshops, which stress close, analytical reading.³²

To improve student performance in AP courses and to prepare students for college-level work better than their current curricula do, the College Board has developed several programs outlining English language arts curricula for middle and high school. These programs address only skills, not specific authors, titles, literary periods, and movements. Skills-driven approaches may foster students' ability to perform better on performance-based literacy assessments. They do not by themselves, however, enable students to reach the full understanding of complex literary texts that should be assigned by grade 10 and higher—for those texts require background and contextual knowledge in readers. Instead, they teach students to read a literary work as if it were a reading comprehension exercise (i.e., devoid of a literary history or literary context) or a Rorschach blot (i.e., meaning whatever the student chooses to see in it). 

V. RECOMMENDATIONS

Our findings inspire recommendations in three areas: K-12 curriculum and standards policies; undergraduate and professional preparation programs for prospective English teachers; and state assessments in the English language arts.

1. An appropriately challenging English language arts curriculum is needed for students in the middle third of academic performance in grades 7-12. We applaud the USED's effort to make more Advanced Placement English courses available in our high schools and to encourage enrollment in them. However, our findings suggest that the needs of those who are not in the top or bottom third of their grade-level peers are not being met. (Intervention programs like America's Choice treat all students in non-AP classes as the bottom third, according to the Arkansas teachers.)
2. States need to develop literature and reading standards at the high school level that shape a progressively more challenging curriculum and include historically and culturally significant texts, movements, and periods for English-speaking people.
3. English departments at public colleges and universities need to include the analytical study of literature as a strong component of their curriculum, especially for students planning to become secondary English teachers.
4. State departments of elementary and secondary education and boards of higher education should require programs preparing English and reading teachers to emphasize how to do and teach close analytical reading.
5. The states and the U.S. Department of Education need to give priority to the funding of professional development programs that emphasize teaching close, careful reading using historically and culturally significant texts.
6. The U.S. Department of Education should require common assessments in the English language arts that use reading passages, writing prompts, and types of questions similar to those on British Columbia's high school literature exit test and the Massachusetts grade

ENDNOTES

10 tests.³³

¹ National Center for Education Statistics, *National Assessment of Adult Literacy* (Washington, DC: U.S. Department of Education, 2005).

² http://nationsreportcard.gov/reading_math_grade12_2005/s0206.asp.

³ National Endowment for the Arts, *Reading at Risk: A Survey of Literary Reading in America* (Washington, DC: U.S. Department of Education, 2004). While book reading by 18- to 24-year-old women slipped from 63 percent to 59 percent, book reading by 18- to 24-year-old men plummeted from 55 percent to 43 percent, triple the decline for women. See also Mark Bauerlein and Sandra Stotsky, "Why Johnny Won't Read" (*Washington Post*, Tuesday, January 25, 2005). <http://www.washingtonpost.com/wp-dyn/articles/A33956-2005Jan24.html>.

⁴ <http://www.arts.gov/research/readingonrise.pdf>.

⁵ <http://www.oecd.org/dataoecd/1/63/34002454.pdf>.

⁶ Renaissance Learning, *What Kids Are Reading: The Book-Reading Habits of Students in American Schools* (Wisconsin: Renaissance Learning, Inc., 2009).

⁷ American College Testing, *ACT National Curriculum Survey 2005-2006* (Iowa City, IA: ACT, 2007); American College Testing, "Aligning postsecondary expectations and high school practice: The gap defined," *Policy Implications of the ACT National Curriculum Survey® Results 2005-2006* (Iowa City, IA: ACT, 2007).

⁸ Bill and Melinda Gates Foundation. *Background: Postsecondary Success Initiative*, November, 2009. <http://www.gatesfoundation.org/united-states/Documents/improving-pse-performance.pdf>.

⁹ Arthur Applebee, *Literature in the Secondary School: Studies of Curriculum and Instruction in the United States*, Research Report No. 25 (Urbana, IL: National Council of Teachers of English, 1993).

¹⁰ Although literary scholars articulate approaches to literary study with sophistication and nuance, curriculum specialists and K-12 teachers have tended to express and teach them simplistically and reductively, to judge by the way in which they appear in state English language arts standards. See many other examples in Appendix C in Sandra Stotsky, *The State of State English Standards* (Washington, D.C.: Thomas B. Fordham Institute, 2005), pp.114-117.

- ¹¹ Scarvia Anderson, *Between the Grimms and "The Group"* (Princeton, NJ: Educational Testing Service, 1964).
- ¹² James Squire and Roger Applebee, *High School English Instruction Today: The National Study of High School English Programs* (Urbana, IL: National Council of Teachers of English, 1968).
- ¹³ See, for example, Arthur Applebee, Robert Burroughs, and Anita Stevens, "Creating Continuity and Coherence in High School Literature Curricula," *Research in the Teaching of English*, 2000, 34: 396-429.
- ¹⁴ Diane Ravitch, *The Death and Life of the Great American School System: How Testing and Choice are Undermining Education* (New York: Basic Books, 2010). According to Ravitch, this country did have a "de facto curriculum for most of the nineteenth century when the textbooks in each subject were interchangeable." As she further notes: "For the first half of the twentieth century as well, we had an implicit national curriculum that was decisively shaped by the college entrance examinations of the College Board; their highly respected examinations were based on a specific and explicit syllabus, designed by teachers and professors in each subject" (p. 232).
- ¹⁵ The Concord Review, "A Study of the Assignment of History Term Papers in U.S. Public High Schools" (Sudbury, MA: The Concord Review, Inc., 2002).
- ¹⁶ Arthur Applebee and Alan Purves, "Literature and the English Language Arts," in *Handbook of Curriculum Research*, ed. Phillip Jackson (New York: Macmillan, 1992), pp. 726-748.
- ¹⁷ Noted by James A. Grimshaw, Jr. in a review of *Robert B. Heilman: His Life in Letters*, edited by Edward Alexander, Richard Dunn, and Paul Jaussen (Seattle and London: University of Washington Press, 2009). *Academic Questions*, 2010, 23: 136-142.
- ¹⁸ See, for example, Cleanth Brooks, *Modern Poetry and the Tradition* (Chapel Hill, NC: University of North Carolina, 1939); Cleanth Brooks and Robert Penn Warren, *Understanding Poetry* (NY: Henry Holt., 1938); John Crowe Ransom, *The New Criticism* (Norfolk, CT: New Directions, 1941); Cleanth Brooks and Robert Penn Warren, *Understanding Fiction* (NY: Appleton-Century-Crofts, 1938, 1943); and Cleanth Brooks and Robert Heilman, *Understanding Drama* (NY: Henry Holt, 1948).
- ¹⁹ In *The New Criticism* (1941), John Crowe Ransom called for a more "objective" criticism focusing on the intrinsic qualities of a work rather than on its biographical or historical contexts.
- ²⁰ Important antecedents to reader response theories can also be found in the earlier work of I.A. Richards.

- ²¹ See Stewart Justman's article "Bibliotherapy: Literature as Exploration Reconsidered," *Academic Questions*, 2010, 23: 125-135.
- ²² Appendix C in Sandra Stotsky, *The State of State English Standards* (Washington, D.C.: Thomas B. Fordham Institute, 2005), pp.114-117.
- ²³ David Jolliffe, "On reading and writing analytically: Theory, method, crisis, action plan," in *A.P. English Language: Reading and Writing Analytically*, ed. David A. Jolliffe (New York: The College Board, 2008), pp. 5-18.
- ²⁴ See Tables 27 and 29 in Sandra Stotsky, Christian Goering, and David Jolliffe, *Literary Study in Grades 9, 10, and 11 in Arkansas*. Unpublished report. Department of Education Reform: University of Arkansas, 2010. http://coehp.uark.edu/literary_study.pdf.
- ²⁵ Table 7.4 on page 123.
- ²⁶ Sandra Stotsky, *The State of State English Standards 2004* (Washington, DC: Thomas B. Fordham Institute, 2005).
- ²⁷ Paul A. Cantor. "Average Bill." Book Review of *Shakespeare*, by Michael Wood. *Claremont Review of Books*. Summer 2004, Vol. IV, No. 3, pp. 66-70.
- ²⁸ Gerald Graff, *Clueless in Academe: How Schooling Obscures the Life of the Mind* (New Haven: Yale University Press, 2003).
- ²⁹ Thomas Carnicelli, "The English Language Arts in American Schools: Problems and Proposals," in *What's at Stake in the K-12 Standards Wars: A Primer for Educational Policy Maker*, ed. Sandra Stotsky (NY: Peter Lang, 2000), pp. 211-236.
- ³⁰ Personal communication, September 2005.
- ³¹ E. D. Hirsch, Jr., *The Knowledge Deficit* (Boston: Houghton Mifflin, 2007).
- ³² Personal communication from Kay Wilson at College Board's Texas office, September 2009.
- ³³ See *Common Core, Why We're Behind: What Top Nations Teach Their Students But We Don't* (Washington, D.C.: Common Core, 2009), p.49, for a sample of test items and reading requirements in British Columbia's high school exit test.

APPENDIX A: METHODOLOGY FOR THE ALSCW HIGH SCHOOL LITERATURE SURVEY

A. Sample Selection

Quality Education Data (QED) provided the database that the University of Arkansas Survey Research Center (SRC) used for selecting a nationally representative sample of teachers for this study. School information is gathered by QED from various sources and checked by personnel each year after the beginning of the school year to verify the accuracy of the data. The database generated for this project included all public schools (not including alternative schools, public charter schools, private schools and Catholic schools) in the United States containing the grade ranges 7 – 12, 9 – 12, 10 – 12, and grade 9 only. Schools with fewer than 100 students were also excluded. After the sample database was delivered to the SRC, all records from Arkansas were excluded to avoid contacting teachers being surveyed by the University of New Hampshire for a similar statewide survey conducted by the author of this study.

The database contained records for up to five teachers for each school represented in the sample. Schools were assigned to a division (based on the nine divisions used by the U.S. Census Bureau) and a sample was selected proportionate to the population of students in each division. To obtain a random sample of teachers from across the country, schools were randomly selected from the population and then teachers were randomly selected from the schools.

B. Data Collection

The ALSCW High School Literature Survey incorporated several methods of data collection (see Appendices B and C for the survey instrument and recruitment materials). For the first wave of the survey, 1,500 randomly selected teachers were contacted. Pre-survey letters were sent to these teachers on April 12 and 13, 2009. Calls were made to these teachers from April 14 to May 11. If the original sample did not list names for teachers at the school, office staff who answered the phone were asked to provide a teacher name for easier contact. Messages were left if necessary, including a toll-free number for teachers to call the SRC if they were engaged at the time of the call. Calling was limited to school hours according to the time zone of the teacher's school.

If individual teachers did not wish to complete the survey by telephone, they were asked to volunteer their email address. If they did so, an email was sent to them providing a link to a web survey as well as a unique PIN so that they could take the survey via the Internet at their convenience. Emails were sent starting on April 22 and were sent every two to three days until this phase of the survey was completed.

On April 16, a change was implemented to the original survey instrument to allow teachers to tell interviewers that the information for their second class was the same as for their first class if the classes discussed were different sections of the same course. All questions

were still asked of the respondents, but an option was added to each question that read “Answers same as first course” so that the survey could be completed more quickly.

Because of a lower than expected response rate, on May 11 we added additional teachers to the database. A new sample database was created that included one teacher randomly selected from each of the 18,077 schools in the population database provided by QED. If a school had been included in the first phase of the survey, and if a previously selected teacher had not refused or been called more than ten times, the teacher was included in the new sample database. If the teacher had been called more than ten times, a new teacher was selected for the school. Teachers in this database were called from May 11 to June 26, 2009. After June 1, if teachers were out for the summer, office staff was asked to provide an email address so that the SRC could send an email to teachers asking them to complete the survey. Four waves of emails were sent to these teachers during June.

In September, a mail survey of 1,300 teachers was planned. The first wave of surveys was sent to 1,300 randomly selected teachers on October 1, 2 and 5. A reminder postcard was sent to non-responding teachers on October 7 and 8 and a second survey sent on October 12. By the time we ended the entire data collection process, we had obtained responses from a total of 406 teachers across the country. They had described a total of 773 courses, or classes, in grades 9, 10, and 11, and had indicated for 768 of those courses the type of course—standard or honors (see tables in Appendix D).

C. Use of ATOS for Books as the Readability Formula

Curriculum developers and educational publishers have long used quantitative (objective) measures as well as qualitative (impressionistic) measures reflecting teachers’ or editors’ judgments to estimate the reading difficulty of a literary work and other kinds of reading material. The Dale-Chall Readability Formula, for example, still one of the most used readability formulas, was developed in the late 1940s. Like most other readability formulas, it consists of a measure of word difficulty and a measure of sentence difficulty. Unlike some other formulas, it also produces a score that indicates the grade level placement for a text.

Gauging the reading level of a literary text has always posed challenges—to teachers and publishers. Readability formulas do not work well for poetry, for example. Adjustments need to be made to account for the complexity of meaning in what might appear to be a linguistically simple text. Life experiences as well as cultural and literary knowledge strongly influence understanding of a literary text, in contrast to the more straightforward, literal demands made by the vocabulary and textual density of science textbooks.

The assumption that control of vocabulary difficulty and the complexity of sentence structure was not as necessary at the high school level because most high school students could be expected to read adult-level writing disappeared forever during the 1970s and 1980s when the number of students who could not read beyond an elementary school level of difficulty began to increase in our high schools. In response to teachers’ requests for textbooks that could accommodate a wide range of reading skills, publishers deliberately and regularly reduced the vocabulary load and syntactic complexity of their subject area

textbooks—usually using a readability formula to gauge their level of difficulty.¹ Some English classes used abridged or adapted versions of well-known literary texts for poorer readers. Many other English teachers sought literary texts that were shorter, less complex in their plots and characterizations, and more contemporary in their themes and settings in an effort to address both their students' limited reading skills and limited motivation to read.

To gauge the level of reading difficulty of the major literary works that English teachers told survey interviewers they assigned, we relied on ATOS for Books, the readability formula developed by Renaissance Learning. ATOS for Books incorporates book length (number of words), an important variable not previously used in readability formulas. The formula is thus adjusted upward for longer books and downward for shorter books.² Moreover, the score it produces indicates the grade level placement for a text so it is readily useful to teachers or publishers.³

D. Teachers in the Survey

Altogether, 406 teachers responded to invitations to fill out the survey. D1 and D2 in Appendix D show how the percentage and number of responding schools and the percentage and number of students in the responding schools in the nine census divisions of the country compare with the total percentage and number of schools and students in each division. The percentages are about the same, suggesting that the teachers and schools participating in this survey are a representative sample with respect to the total number of schools and students in this country.

Slightly differing numbers of teachers responded to the questions about their background (Appendix E, E1 to E11). Almost 40 percent have been teaching English, regardless of grade level, for ten or fewer years; about 32 percent have been teaching English, regardless of grade level, for twenty-one years or more (E1). About 54 percent have been teaching English in grades 9, 10, and 11 for eleven years or more (E2). Almost 79 percent have a Bachelor's Degree in English or literature (E3). The largest numbers of teachers who were non-English majors were in: education/special education, speech/communication/journalism, and social sciences (E4). Only 36 percent indicated they had a master's degree in English or in the Arts and Sciences; another 28 percent had a different kind of master's degree, and the others (36 percent) had no master's degree (E6). However, the answers to type of master's degree (E7) suggest that many of those indicating a master's degree in English or Arts and Sciences may have been referring to a Master of Arts in English Education.

In response to whether they teach only English courses or other subjects as well, 65 percent indicated they teach only English or literature, while 35 percent said they teach other subjects as well (E9). About 43 percent are 50 years or older (E10), and 73 percent are female (E11). Of the 402 teachers who indicated the level of their course, 78 percent described a standard course, and 22 percent described an honors course (Appendix D, D 4). Together, they described 773 different courses, or classes: 237 grade 9 classes, 265 grade 10 classes, and 271 grade 11 classes (Appendix D, D 3). Almost 66 percent teach 25 or fewer students per class (Appendix D, D 6).

APPENDIX A ENDNOTES

- ¹ See, for example, Jeanne Chall, Sue Conard, and Sue Harris, *An Analysis of Textbooks in Relation to Declining SAT Scores* (NJ: College Entrance Examination Board, 1977).
- ² See Michael Milone, *The Development of ATOS: The Renaissance Readability Formula*, a 2008 report available from Renaissance Learning.
- ³ A web site gives access to books in Accelerated Reader's database: <http://www.arbookfind.com/Default.aspx>.

APPENDIX B: SURVEY INSTRUMENT

Q1 A

Let's start with the first class. For this class, please think about the first 9th, 10th or 11th grade course you teach on Monday morning or the first course you teach to these grade levels in the week. What is the name of the class?

Q2 A

What grade are most of the students in?

Q3 A

Is this a standard course or an honors course?

Q4 A

How many students were in this class the last time you taught it?

Q5 A

Do you regularly use a literature anthology in this class?

Q6 A

What is the name and date or edition of the anthology?

Q7 A

About what percentage of the selections in the anthology do your students read?

Q8 A

What novels and plays do you assign and teach in this class? Any others?

Q9 A

What major short story authors do you assign and teach in this class? Any others?

Q10 A

What major poets do you assign and teach in this class? Any others?

Q11 A

How are these works and/or authors selected?

Q12 A

On average, what percentage of class time, that is, how many periods or blocks per week, do you spend on book-length works [fiction, poetry, and drama] in the academic year for this class?

Q13 A

How do you typically organize discussion in this class? Check all that apply.

Whole class discussions; Small discussion groups; Prepared teacher questions;
Student questions; Some other way? Specify.

Q14 A

What forms of assessment do you employ? Check all that apply.

Book reports; Book reviews; Oral reports; Research papers; PowerPoint or other media presentations; Exams; Something else? Specify.

Q15 A

Do your students do any of the following kinds of writing regularly either in class or outside of class in response to assignments? Check all that apply.

Journal writing; Essays; Quizzes; Something else? Specify.

Q16 A

Do you assign reading to be done at home?

Q17 A

About how many pages per week?

Q18 A

Do you require a major research paper?

Q19 A

How much total class time do you allot for it?

Q20 A

I'd like to read you a short description of several approaches in literary reading and study that you might apply. Which of the following approaches might best describe your approach to literary reading and study?

Close reading or New Criticism; Biographical or contextual; Reader response;
Multicultural; Something else? Specify

Q21 A

What book-length works of literary non-fiction, such as biographies, speeches, essays, diaries, or autobiographies, do you assign and teach in this first class? Any others?

Q22 A

What major authors of essays and speeches do you assign and teach?

Q23 A

How are these non-fiction works or authors or works selected? Check all that apply.

By you, the teacher; By your department; By curriculum decision; By students;
Some other way. Specify.

Q24 A

On average, what percentage of class time, that is, how many periods or blocks, do you spend on book-length non-fiction work in the academic year in this class?

Q25 A

Which of the following approaches might best describe your approach to the reading and study of literary non-fiction?

Close reading or New Criticism; Biographical or contextual; Reader response; Multicultural; Something else? Specify.

Q26 A

What major technical or informational texts do you assign and teach in this class? Any others?

Q27 A

How are these informational texts selected? Check all that apply.

By you, the teacher; By your department; By curriculum decision; By students; Some other way? Specify.

Q28 A

On average, what percentage of class time, that is, how many periods or blocks, do you spend on technical or informational texts in the academic year in this class?

Q1 B

Now I'd like to ask the same questions about the second course you teach to 9th, 10th or 11th graders on Monday morning or during the week. Again, please exclude remedial, advanced, AP or IB classes or elective classes from this survey. What is the name of the second class?

Q2 B

Just to confirm, what grade is this course? What grade are most of the students in?

Q3 A

Is this a standard course or an honors course?

Q4 A

How many students were in this class the last time you taught it?

Q5 A

Do you regularly use a literature anthology in this class?

Q6 A

What is the name and date or edition of the anthology?

Q7 A

About what percentage of the selections in the anthology do your students read?

Q8 A

What novels and plays do you assign and teach in this class? Any others?

Q9 A

What major short story authors do you assign and teach in this class? Any others?

Q10 A

What major poets do you assign and teach in this class? Any others?

Q11 A

How are these works and/or authors selected?

Q12 A

On average, what percentage of class time, that is, how many periods or blocks per week, do you spend on book-length works [fiction, poetry, and drama] in the academic year for this class?

Q13 A

How do you typically organize discussion in this class? Check all that apply.

Whole class discussions; Small discussion groups; Prepared teacher questions;
Student questions; Some other way? Specify.

Q14 A

What forms of assessment do you employ? Check all that apply.

Book reports; Book reviews; Oral reports; Research papers; PowerPoint or other media presentations; Exams; Something else? Specify.

Q15 A

Do your students do any of the following kinds of writing regularly either in class or outside of class in response to assignments? Check all that apply.

Journal writing; Essays; Quizzes; Something else? Specify.

Q16 A

Do you assign reading to be done at home?

Q17 A

About how many pages per week?

Q18 A

Do you require a major research paper?

Q19 A

How much total class time do you allot for it?

Q20 A

I'd like to read you a short description of several approaches in literary reading and study that you might apply. Which of the following approaches might best describe your approach to literary reading and study?

Close reading or New Criticism; Biographical or contextual; Reader response; Multicultural; Something else? Specify.

Q21 A

What book-length works of literary non-fiction, such as biographies, speeches, essays, diaries, or autobiographies, do you assign and teach in this first class? Any others?

Q22 A

What major authors of essays and speeches do you assign and teach?

Q23 A

How are these non-fiction works or authors or works selected? Check all that apply.

By you, the teacher; By your department; By curriculum decision; By students; Some other way. Specify.

Q24 A

On average, what percentage of class time, that is, how many periods or blocks, do you spend on book-length non-fiction work in the academic year in this class?

Q25 A

Which of the following approaches might best describe your approach to the reading and study of literary non-fiction?

Close reading or New Criticism; Biographical or contextual; Reader response; Multicultural; Something else? Specify.

Q26 A

What major technical or informational texts do you assign and teach in this class? Any others?

Q27 A

How are these informational texts selected? Check all that apply.

By you, the teacher; By your department; By curriculum decision; By students; Some other way. Specify.

Q28 A

On average, what percentage of class time, that is, how many periods or blocks, do you spend on technical or informational texts in the academic year in this class?

D1

Now I'd like to ask a few questions about your background for statistical purposes. For how many years have you been teaching English or literature, regardless of grade level?

D2

How many years have you been teaching English in grades 9, 10, or 11?

D3

Do you have a Bachelor's Degree in English or Literature?

D4

What was your undergraduate major if not in English or Literature?

D5

From what college or university did you receive your Bachelor's Degree?

D6

Do you have a Master's Degree? If yes, is it in English or Arts and Sciences?

D7

If it is in English or Literature, is your Master's Degree MA, MAT, or MED?

D8

From what college or university did you receive your Master's Degree?

D9

Do you teach only English courses or do you teach other subjects as well?

D10

What is your age?

D11

And, I am required to ask you this, are you male or female?

APPENDIX C: RECRUITMENT MATERIALS

Pre-Survey Letter

Dear <Teacher Name>,

Project:

*Literary Works, Non-
Literary Works and Teaching
Approaches Used in High
School English Classes*

We write to ask you to participate in a national survey of the major literary and non-literary works assigned, and the teaching approaches used by a representative group of English teachers in grades 9, 10, and 11. The purpose of this study—co-sponsored by the Association of Literary Scholars, Critics, and Writers, *The Concord Review*, and the California Reading and Literature Project—is to develop an accurate picture of what is taught in these grades and recommend ways to provide the nation’s English teachers with effective resources for teaching a strong 21st-century English curriculum.

Sponsors:

*Association of Literary
Scholars, Critics, and Writers*

The Concord Review

*California Reading &
Literature Project*

We ask for 15 to 20 minutes of your valuable time so that you can provide this project with what we hope you will agree is important information for a worthy cause. In the next few days, you will receive a call from the Survey Research Center at the University of Arkansas to schedule a convenient time for a telephone interview. Participation is voluntary. If you have any questions regarding the survey, contact the Survey Research Center at (888) 621-1209.

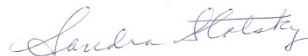
Financial Support from:

University of Arkansas

*National Endowment for the
Humanities*

*Lynde and Harry Bradley
Foundation*

Appreciatively,



Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

*The University of Arkansas’ Institutional Review Board
may be contacted at 479-575-2208 (CDST).*

Email to Teachers Requesting a Web Survey

Dear <Teacher Name>,

You kindly requested a web version of the national survey of the major literary and non-literary works assigned, and the teaching approaches used, by a representative group of English teachers in grades 9, 10 and 11. Your responses will make an important contribution to our understanding of the current high school English curriculum in the United States.

You are one of a relatively small group of 9 – 11 grade English teachers nationwide randomly selected to complete this survey. Therefore, your response is very important. To access the web survey, please visit <http://survey.uark.edu/currentsurveys.php> and select the National Survey of High School English Curricula. Your pin is <PIN>. Participation is voluntary. If you have any questions regarding the survey, contact the Survey Research Center at (888) 621-1209 or by email at survey@uark.edu.

Appreciatively,

Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

The University of Arkansas' Institutional Review Board may be contacted at 479-575-2208 (CDST).

First Email Wave to Teachers Out for the Summer

Project: *Literary Works, Non-Literary Works, and Teaching Approaches Used in High School English Classes*

Sponsors: *Association of Literary Scholars, Critics, and Writers, The Concord Review, and the California Reading & Literature Project*

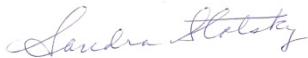
Financial Support from: *University of Arkansas, National Endowment for the Humanities, Lynde and Harry Bradley Foundation*

Dear <Teacher Name>:

We write to ask you to participate in a national survey of the major literary and non-literary works assigned, and the teaching approaches used, by a representative group of English teachers in grades 9, 10, and 11. The purpose of this study—co-sponsored by the Association of Literary Scholars, Critics, and Writers, *The Concord Review*, and the California Reading and Literature Project—is to develop an accurate picture of what is taught in these grades across the country and recommend ways to provide the nation’s English teachers with useful resources for teaching a strong 21st-century English curriculum.

You are one of a relatively small group of English teachers in grades 9 – 11 who have been randomly selected to complete this survey. Therefore, your response is very important. To access the web survey, please visit <http://survey.uark.edu/currentsurveys.php> and select the National Survey of High School English Curricula. Your pin is <PIN>. Participation is voluntary. If you have any questions regarding the survey, contact the Survey Research Center at (888) 621-1209 or by e-mail at survey@uark.edu.

Appreciatively,



Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

The University of Arkansas’ Institutional Review Board may be contacted at 479-575-2208 (CDST)

Second Email Wave to Teachers Out for the Summer

Here is your PIN: <PIN>

The Survey Research Center at the University of Arkansas is conducting a national survey of what is taught in English classes grades 9 to 11 for a research project co-sponsored by the Association of Literary Scholars, Critics, and Writers, *The Concord Review*, and the California Reading and Literature Project. Your responses are extremely important to us as you are one of a relative small group of English teachers in grades 9-11 randomly selected to complete this survey. We would very much like to hear from you.

The survey is located at: <http://survey.uark.edu/currentsurveys.php>
Your personalized identification number is: <PIN>.

If you have difficulty completing the survey or do not wish to respond, please contact the Survey Research Center toll-free at 888-621-1209 or electronically at survey@uark.edu.

This survey is voluntary and confidential. Neither your name, school name, phone number, nor e-mail address will be associated with your answers. After you complete your questionnaire, your PIN will be used only to eliminate your name from future mailings.

Thank you for your time today.

Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

The University of Arkansas' Institutional Review Board may be contacted at 479-575-2208 (CDST).

Third Email Wave to Teachers Out for the Summer

Here is your PIN: <PIN>

Dear <NAME>:

This is a reminder to complete the National Survey of High School English Curricula. The website is <http://survey.uark.edu> (Online Surveys) and your PIN is <PIN>. You are one of the English teachers who have been randomly selected to help us learn what major works students across the country are being asked to read in grades 9 – 11. Therefore, your response is very important, and we would very much like to hear from you.

The survey is being conducted by the Survey Research Center at the University of Arkansas. We would greatly appreciate it if you would take a few minutes to complete the questionnaire. If you have questions, you can reach Molly Longstreth of the Survey Research Center by calling 1-888-621-1209, toll free, or by email at survey@uark.edu.

Thank you for your time and assistance in this effort.

Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

The University of Arkansas' Institutional Review Board may be contacted at 479-575-2208 (CDST).

Mail Survey Cover Letter

Project:

*Literary Works, Non-
Literary Works and Teaching
Approaches Used in High
School English Classes*

Sponsors:

*Association of Literary
Scholars, Critics, and Writers*

The Concord Review

*California Reading &
Literature Project*

Financial Support from:

University of Arkansas

*National Endowment for the
Humanities*

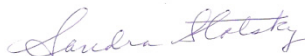
*Lynde and Harry Bradley
Foundation*

Dear <Teacher Name>,

We write to ask you to participate in a national survey of the major literary and non-literary works assigned, and the teaching approaches used by a representative group of English teachers in grades 9, 10, and 11. The purpose of this study—co-sponsored by the Association of Literary Scholars, Critics, and Writers, *The Concord Review*, and the California Reading and Literature Project—is to develop an accurate picture of what is taught in these grades and recommend ways to provide the nation’s English teachers with effective resources for teaching a strong 21st-century English curriculum.

We ask for 15 to 20 minutes of your valuable time so that you can provide this project with what we hope you will agree is important information for a worthy cause. We would greatly appreciate your taking a few minutes to complete and mail the questionnaire. You may be assured of confidentiality. The questionnaire has an identification number so that we may check your name off the mailing list as the questionnaire is returned. Neither your name nor your school will be associated with the findings. Participation is voluntary. If you have any questions regarding the survey, contact the Survey Research Center at (888) 621-1209.

Appreciatively,



Sandra Stotsky, Project Director
Professor of Education Reform
21st Century Chair in Teacher Quality
University of Arkansas

*The University of Arkansas’ Institutional Review Board
may be contacted at 479-575-2208 (CDST-*

Reminder Postcard

Within the past few weeks, you received a request to complete a questionnaire seeking your knowledge and opinions about the major literary and non-literary works assigned, and the teaching approaches used, in your school.

If you have already completed the questionnaire, please accept our sincere thanks. If not, please return it today to the University of Arkansas in the envelope enclosed with your survey. Thank you very much for your help with this important research. Your responses will help us create recommendations of ways to provide English teachers with effective resources for teaching a strong 21st-century English curriculum.

If you did not receive the questionnaire, or if it was misplaced, please call the Survey Research Center toll free at 888-621-1209 or email survey@uark.edu and we will send you another.

We appreciate the importance of your time and thank you for your cooperation in completing this survey.

Dr. Sandra Stotsky
Professor of Education Reform
University of Arkansas

Dr. Molly Longstreth
Director, Survey Research Center
University of Arkansas

APPENDIX D: STUDENTS, SCHOOLS, AND COURSES/CLASSES

D1: Students Represented by Division Compared with Population Data, Excluding Arkansas

Division	Number of Students in Division	Percent of Students in Division	Number of Students in Responding Schools	Percent of Students in Responding Schools
New England	70,7378	4.5	832	4.5
Middle Atlantic	2,098,781	13.3	2,152	11.6
South Atlantic	2,856,246	18.1	3,404	18.4
East South Central	959,211	6.1	999	5.4
West South Central	1,694,098	10.7	2,013	10.9
East North Central	2,507,713	15.9	2,886	15.6
West North Central	1,119,702	7.1	1,208	6.5
Mountain	1,172,800	7.4	1,348	7.3
Pacific	2,677,214	17.0	3,672	19.8
Total	15,793,143	100.0	18,514	100.0

D2: Schools Represented by Division Compared with Population Data, Excluding Arkansas

Division	Number of Schools in Division	Percent of Schools in Division	Number of Responding Schools in Division	Percent of Responding Schools in Division
New England	840	4.6	22	5.4
Middle Atlantic	2,305	12.7	53	13.1
South Atlantic	2,606	14.4	74	18.2
East South Central	1,306	7.2	22	5.4
West South Central	2,022	11.2	38	9.4
East North Central	3,145	17.4	58	14.3
West North Central	2,048	11.3	31	7.6
Mountain	1,425	7.9	32	7.9
Pacific	2,399	13.3	76	18.7
Total	18,096	100.0	406	100.0

D3: Number of Courses by Grade Level

	9th grade	10th grade	11th grade	Total
First Course	143	131	128	402
Second Course	94	134	143	371
Total	237	265	271	773

D4: Course Type by Grade Level

Q3A and B: Is this a standard course or an honors course?		Grade level			Total
		9th grade	10th grade	11th grade	
1	Standard	180	202	218	600
					78.1%
2	Honors	54	61	53	168
					21.9%
Total		234	263	271	768

D5: Number of Teachers Who Teach Each Combination of Grade Levels

First Course (Down)	Second Course (Across)			Total
	9th grade	10th grade	11th grade	
9th grade/Freshmen	67	34	32	133
				35.8%
10th grade/Sophomores	19	69	29	117
				31.5%
11th grade/Juniors	10	30	81	121
				32.6%
Total	96	133	142	371

D6: Number of Students in a Class

Q4 A and B: How many students were in this class the last time you taught it?		Frequency	Percent
Valid	10 or less	30	3.9
	11 to 15	93	12.0
	16 to 20	169	21.9
	21 to 25	213	27.6
	26 to 30	118	15.3
	31 to 35	105	13.6
	36 or more	41	5.3
Missing		4	0.5

APPENDIX E: BACKGROUND OF THE TEACHERS IN THE SURVEY

E1: For how many years have you been teaching English, regardless of grade level?

	Frequency	Percent
1 Five years or less	72	18.1
2 Six to ten years	85	21.4
3 Eleven to twenty years	113	28.4
4 Twenty-one to thirty years	70	17.6
5 Thirty-one to forty-four years	58	14.6
Mean	16.44	

E2: For how many years have you been teaching English in grades 9, 10 or 11?

	Frequency	Percent
1 Five years or less	94	23.6
2 Six to ten years	95	23.8
3 Eleven to twenty years	100	25.1
4 Twenty-one to thirty years	68	17.0
5 Thirty-one to forty-four years	42	10.5
Mean	14.48	

E3: Do you have a Bachelor's Degree in English or Literature?

	Frequency	Percent
1 Yes	315	78.75
2 No	85	21.25
Total	400	100

E4: What was your undergraduate major if not in English or Literature?

	Frequency	Percent
1 Education/Special Education	23	27.4
2 Speech/Communication/Journalism	13	15.5
3 Drama/Theater	6	7.1
4 Business	4	4.8
5 Physical Education/Kinesiology	6	7.1
6 Foreign Languages	3	3.6
7 Social Sciences	17	20.2
8 Other	4	4.8
9 History/Government	8	9.5
Total	84	100

E5: State in which you received your Bachelor's Degree?

	Frequency	Percent		Frequency	Percent
Alabama	4	1.0	Nebraska	6	1.5
Arizona	6	1.5	Nevada	1	0.3
Arkansas	3	0.8	New Hampshire	2	0.5
California	31	7.8	New Jersey	4	1.0
Colorado	4	1.0	New Mexico	4	1.0
Connecticut	2	0.5	New York	21	5.3
Delaware	2	0.5	North Carolina	16	4.0
District of Columbia	1	0.3	North Dakota	1	0.3
Florida	9	2.3	Ohio	14	3.5
Georgia	7	1.8	Oklahoma	9	2.3
Hawaii	1	0.3	Oregon	14	3.5
Idaho	3	0.8	Pennsylvania	25	6.3
Illinois	11	2.8	Rhode Island	1	0.3
Indiana	14	3.5	South Carolina	4	1.0
Iowa	8	2.0	South Dakota	2	0.5
Kansas	3	0.8	Tennessee	8	2.0
Kentucky	4	1.0	Texas	25	6.3
Louisiana	4	1.0	Utah	4	1.0
Maine	3	0.8	Vermont	1	0.3
Maryland	4	1.0	Virginia	12	3.0
Massachusetts	12	3.0	Washington	18	4.5
Michigan	19	4.8	West Virginia	2	0.5
Minnesota	5	1.3	Wisconsin	17	4.3
Mississippi	8	2.0	Outside of the U.S.	3	0.8
Missouri	3	0.8	State not identifiable	8	2.0
Montana	6	1.5			
			Total	399	100

E6: Do you have a Master's Degree?

	Frequency	Percent
Yes, in English or Arts and Sciences	143	35.8
Yes, not in English or Arts and Sciences	86	21.5
Yes, type not specified	26	6.5
No	145	36.3
Total	400	100

E7: If it is in English or Literature, is your Master's Degree MA, MAT, or MEd

	Frequency	Percent
Master of Arts	81	51.6
Master of Arts in Teaching	28	17.8
Master in Education	48	30.6
Total	157	100

E8: State in which you received your Master's Degree?

	Frequency	Percent
Alabama	5	2.1
Arizona	5	2.1
Arkansas	1	0.4
California	12	5.0
Colorado	2	0.8
Connecticut	3	1.3
Florida	7	2.9
Georgia	11	4.6
Illinois	10	4.2
Indiana	11	4.6
Iowa	2	0.8
Kansas	4	1.7
Kentucky	3	1.3
Maine	1	0.4
Maryland	4	1.7
Massachusetts	13	5.5
Michigan	9	3.8
Minnesota	2	0.8
Mississippi	1	0.4
Missouri	2	0.8
Montana	3	1.3
Nebraska	2	0.8
Nevada	1	0.4
New Jersey	4	1.7
New Mexico	1	0.4
New York	19	8.0
North Carolina	5	2.1
North Dakota	1	0.4
Ohio	10	4.2
Oklahoma	6	2.5

	Frequency	Percent
Oregon	11	4.6
Pennsylvania	15	6.3
South Carolina	3	1.3
Tennessee	6	2.5
Texas	12	5.0
Vermont	1	0.4
Virginia	7	2.9
Washington	9	3.8
West Virginia	1	0.4
Wisconsin	8	3.4
College/university outside of the U.S.	2	0.8
State not identifiable	3	1.3
Total	238	100

E9: Do you teach only English courses or do you teach other subjects as well?

	Frequency	Percent
Teach only English or Literature	261	65.1
Teach other subjects as well	140	34.9
Total	401	100

E10: What is your age?

	Frequency	Percent
21 to 29	53	13.8
30 to 39	92	24.0
40 to 49	74	19.3
50 to 59	117	30.5
60 or older	48	12.5
Total	384	100

E11: Sex of Course Instructor

	Frequency	Percent
Male	109	27.2
Female	292	72.8
Total	401	100

APPENDIX F: MAJOR TITLES ASSIGNED IN ALL COURSES

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>Romeo and Juliet</i> , by William Shakespeare	173	6.18
<i>To Kill a Mockingbird</i> , by Harper Lee	172	6.14
<i>The Crucible</i> , by Arthur Miller	159	5.68
<i>Julius Caesar</i> , by William Shakespeare	127	4.54
<i>Of Mice and Men</i> , by John Steinbeck	95	3.39
<i>Night</i> , by Elie Wiesel	84	3.00
<i>The Great Gatsby</i> , by F. Scott Fitzgerald	83	2.96
<i>Lord of the Flies</i> , by William Golding	72	2.57
<i>The Adventures of Huckleberry Finn</i> , by Mark Twain	69	2.46
<i>The Scarlet Letter</i> , by Nathaniel Hawthorne	61	2.18
<i>Animal Farm</i> , by George Orwell	59	2.11
<i>The Odyssey</i> , by Homer	56	2.00
<i>A Raisin in the Sun</i> , by Lorraine Hansberry	55	1.96
<i>Macbeth</i> , by William Shakespeare	44	1.57
<i>Antigone</i> , by Sophocles	44	1.57
<i>The Catcher in the Rye</i> , by J.D. Salinger	37	1.32
<i>A Separate Peace</i> , by John Knowles	35	1.25
<i>Fahrenheit 451</i> , by Ray Bradbury	33	1.18
<i>The Pearl</i> , by John Steinbeck	27	0.96
<i>Speak</i> , by Laurie Halse Anderson	26	0.93
<i>Hamlet</i> , by William Shakespeare	25	0.89
<i>Death of a Salesman</i> , by Arthur Miller	25	0.89
<i>Our Town</i> , by Thornton Wilder	23	0.82
<i>The Outsiders</i> , by S.E. Hinton	23	0.82
<i>Things Fall Apart</i> , by Chinua Achebe	22	0.79
<i>Great Expectations</i> , by Charles Dickens	21	0.75
<i>The Grapes of Wrath</i> , by John Steinbeck	20	0.71
<i>Their Eyes Were Watching God</i> , by Zora Neale Hurston	19	0.68
<i>Twelve Angry Men</i> , by Reginald Rose	18	0.64
<i>Oedipus Rex</i> , by Sophocles	18	0.64
<i>The Red Badge of Courage</i> , by Stephen Crane	18	0.64
<i>A Midsummer Night's Dream</i> , by William Shakespeare	17	0.61
<i>A Tale of Two Cities</i> , by Charles Dickens	17	0.61
<i>The Old Man and the Sea</i> , by Ernest Hemingway	15	0.54
<i>The Glass Menagerie</i> , by Tennessee Williams	14	0.50
<i>Fallen Angels</i> , by Walter Dean Myers	14	0.50
<i>A Streetcar Named Desire</i> , by Tennessee Williams	13	0.46
<i>The House on Mango Street</i> , by Sandra Cisneros	13	0.46
<i>The Things They Carried</i> , by Tim O'Brien	13	0.46
<i>Anthem</i> , by Ayn Rand	12	0.43

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>Frankenstein</i> , by Mary Shelley	12	0.43
<i>The Kite Runner</i> , by Khaled Hosseini	12	0.43
<i>The Miracle Worker</i> , by William Gibson	12	0.43
<i>1984</i> , by George Orwell	10	0.36
<i>Ethan Frome</i> , by Edith Wharton	10	0.36
<i>The Hobbit</i> , by J.R.R. Tolkien	10	0.36
<i>Medea</i> , by Euripides	10	0.36
<i>All Quiet on the Western Front</i> , by Erich Maria Remarque	10	0.36
<i>Flowers for Algernon</i> , by Daniel Keyes	9	0.32
<i>The Diary of Anne Frank</i> , by Anne Frank	8	0.29
<i>The Giver</i> , by Lois Lowry	8	0.29
<i>The Secret Life of Bees</i> , by Sue Monk Kidd	8	0.29
<i>The Stranger</i> , by Albert Camus	8	0.29
<i>I Know Why the Caged Bird Sings</i> , by Maya Angelou	8	0.29
<i>A Farewell to Arms</i> , by Ernest Hemingway	8	0.29
<i>The Bean Trees</i> , by Barbara Kingsolver	8	0.29
<i>All Quiet on the Western Front</i> , by Erich Maria Remarque	7	0.25
<i>Beowulf</i>	7	0.25
<i>Brave New World</i> , by Aldous Huxley	7	0.25
<i>The Call of the Wild</i> , by Jack London	7	0.25
<i>The Count of Monte Cristo</i> , by Alexandre Dumas	7	0.25
<i>The Awakening</i> , by Kate Chopin	7	0.25
<i>Othello</i> , by William Shakespeare	7	0.25
<i>Fences</i> , by August Wilson	7	0.25
<i>A Doll's House</i> , by Heinrich Ibsen	7	0.25
<i>Cold Sassy Tree</i> , by Olive Ann Burns	6	0.21
<i>Siddhartha</i> , by Hermann Hesse	6	0.21
<i>The Pigman</i> , by Paul Zindel	6	0.21
<i>One Flew Over the Cuckoo's Nest</i> , by Ken Kesey	6	0.21
<i>Monster</i> , by Walter Dean Myers	6	0.21
<i>Inferno</i> , by Dante Alighieri	6	0.21
<i>That Was Then, This Is Now</i> , by S.E. Hinton	6	0.21
<i>Cyrano de Bergerac</i> , by Edmond Rostand	6	0.21
<i>The Jungle</i> , by Upton Sinclair	5	0.18
<i>The Taming of the Shrew</i> , by William Shakespeare	5	0.18
<i>Tuesdays with Morrie</i> , by Mitch Albom	5	0.18
<i>Into the Wild</i> , by Jon Krakauer	5	0.18
<i>The Importance of Being Earnest</i> , by Oscar Wilde	5	0.18
<i>The Chosen</i> , by Chaim Potok	5	0.18
<i>The Freedom Writers Diary</i> , by Erin Gruwell	5	0.18
<i>Inherit the Wind</i> , by Jerome Lawrence and Robert E. Lee	6	0.21
<i>Black Boy</i> , by Richard Wright	4	0.14
<i>Go Ask Alice</i> , by Beatrice Sparks	4	0.14
<i>My Antonia</i> , by Willa Cather	4	0.14
<i>The Good Earth</i> , by Pearl Buck	4	0.14
<i>The Iliad</i> , by Homer	4	0.14
<i>Dr. Jekyll and Mr. Hyde</i> , by Robert Louis Stevenson	4	0.14

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>The Five People You Meet in Heaven</i> , by Mitch Albom	4	0.14
<i>The Martian Chronicles</i> , by Ray Bradbury	4	0.14
<i>Twelfth Night</i> , by William Shakespeare	4	0.14
<i>Uncle Tom's Cabin</i> , by Harriet Beecher Stowe	4	0.14
<i>The Metamorphosis</i> , by Franz Kafka	4	0.14
<i>When the Legends Die</i> , by Hal Borland	4	0.14
<i>Wuthering Heights</i> , by Emily Bronte	4	0.14
<i>All the Pretty Horses</i> , by Cormac McCarthy	4	0.14
<i>Hiroshima</i> , by John Hersey	4	0.14
<i>The Alchemist</i> , by Paulo Coelho	4	0.14
<i>The Fountainhead</i> , by Ayn Rand	4	0.14
<i>Bless Me, Ultima</i> , by Rudolfo Anaya	3	0.11
<i>Chinese Cinderella</i> , by Adeline Yen Mah	3	0.11
<i>Maus</i> , by Art Spiegelman	3	0.11
<i>Moby-Dick</i> , by Herman Melville	3	0.11
<i>Slaughterhouse 5</i> , by Kurt Vonnegut	3	0.11
<i>Tears of a Tiger</i> , by Sharon Draper	3	0.11
<i>The Contender</i> , by Robert Lipsyte	3	0.11
<i>Pride and Prejudice</i> , by Jane Austen	3	0.11
<i>Tartuffe</i> , by Moliere	3	0.11
<i>The Battle of Jericho</i> , by Sharon Draper	3	0.11
<i>The Merchant of Venice</i> , by William Shakespeare	3	0.11
<i>Into Thin Air</i> , by John Krakauer	3	0.11
<i>Monster</i> , by Frank E. Peretti	3	0.11
<i>Stargirl</i> , by Jerry Spinelli	3	0.11
<i>Alas, Babylon</i> , by Pat Frank	3	0.11
<i>Persepolis</i> , by Marjane Satrapi	3	0.11
<i>The Absolutely True Diary of a Part-Time Indian</i> , by Sherman Alexie	3	0.11
<i>The Color Purple</i> , by Alice Walker	3	0.11
<i>A Long Way Gone</i> , by Ishmael Beah	3	0.11
<i>Tom Sawyer</i> , by Mark Twain	3	0.11
<i>The War of the Worlds</i> , by H.G. Wells	3	0.11
<i>The Lone Ranger and Tonto Fistfight in Heaven</i> , by Sherman Alexie	3	0.11
<i>The Tempest</i> , by William Shakespeare	3	0.11
<i>The Canterbury Tales</i> , by Geoffrey Chaucer	3	0.11
<i>The Curious Incident of the Dog in the Nighttime</i> , by Mark Haddon	3	0.11
<i>Alice in Wonderland</i> , by Lewis Carroll	3	0.11
<i>The Killer Angels</i> , by Michael Shaara	3	0.11
<i>Ender's Game</i> , by Orson Scott Card	3	0.11
<i>The Hunger Games</i> , by Suzanne Collins	3	0.11
<i>Crash</i> , by Jerry Spinelli	2	0.07
<i>Like Water for Chocolate</i> , by Laura Esquivel	2	0.07
<i>The Education of Little Tree</i> , by Forrest Carter	2	0.07
<i>A Christmas Carol</i> , by Charles Dickens	2	0.07
<i>A Thousand Splendid Suns</i> , by Khaled Hosseini	2	0.07
<i>Black Elk Speaks</i> , by John Neihardt	2	0.07

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>King Lear</i> , by William Shakespeare	2	0.07
<i>Murder on the Orient Express</i> , by Agatha Christie	2	0.07
<i>Mythology</i> , by Edith Hamilton	2	0.07
<i>Nothing But the Truth</i> , by Edward Irving Wortis	2	0.07
<i>The Princess Bride</i> , by William Goldman	2	0.07
<i>The Hound of the Baskervilles</i> , by Arthur Conan Doyle	2	0.07
<i>Thin Wood Walls</i> , by David Patneau	2	0.07
<i>Watchman</i> , by Ian Rankin	2	0.07
<i>The Witch of Blackbird Pond</i> , by Elizabeth George Speare	2	0.07
<i>Farewell to Manzanar</i> , by Jeanne Wakatsuki Houston and James Houston	2	0.07
<i>Color of Water</i> , by James McBride	2	0.07
<i>Cry, the Beloved Country</i> , by Alan Paton	2	0.07
<i>I Am the Cheese</i> , by Robert Cormier	2	0.07
<i>The Invisible Man</i> , by Ralph Ellison	2	0.07
<i>Nothing but the Truth</i> , by Avi	2	0.07
<i>Sold</i> , by Patricia McCormick	2	0.07
<i>The Last Mission</i> , by Nikos Tsiforos	2	0.07
<i>The Last of the Mohicans</i> , by James Fenimore Cooper	2	0.07
<i>The Scarlet Ibis</i> , by James Hurst	2	0.07
<i>Treasure Island</i> , by Robert Louis Stevenson	2	0.07
" <i>Bartleby, the Scrivener</i> ," by Herman Melville	2	0.07
<i>Billy Budd</i> , by Herman Melville	2	0.07
<i>Breathing Under Water</i> , by Alex Flynn	2	0.07
<i>Left to Tell</i> , by Immaculee Ilibagiza	2	0.07
<i>Pygmalion</i> , by George Bernard Shaw	2	0.07
<i>The Gospel According to Larry</i> , by Janet Tashjian	2	0.07
<i>Touching Spirit Bear</i> , by Ben Mikaelson	2	0.07
<i>Angela's Ashes</i> , by Frank McCourt	2	0.07
<i>Dandelion Wine</i> , by Ray Bradbury	2	0.07
<i>Heroes, Gods, and Monsters of the Greek Myths</i> , by Bernard Evslin	2	0.07
<i>On the Road</i> , by Jack Kerouac	2	0.07
<i>Rain of Gold</i> , by Victor Villasenor	2	0.07
" <i>The Legend of Sleepy Hollow</i> ," by Washington Irving	2	0.07
<i>All My Sons</i> , by Arthur Miller	2	0.07
<i>Daisy Miller</i> , by Henry James	2	0.07
<i>How the Garcia Girls Lost Their Accents</i> , by Julia Alvarez	2	0.07
<i>A Little Piece of Ground</i> , by Elizabeth Laird	2	0.07
<i>House</i> , by Frank Peretti and Ted Dekker	2	0.07
<i>Lonesome Dove</i> , by Larry McMurty	2	0.07
<i>Beloved</i> , by Toni Morrison	2	0.07
<i>Shoeless Joe</i> , by W.P. Kinsella	2	0.07
<i>Heart of Darkness</i> , by Joseph Conrad	2	0.07
<i>East of Eden</i> , by John Steinbeck	2	0.07
<i>Autobiography of Miss Jane Pittman</i> , by Ernest J. Gaines	2	0.07
<i>Catch 22</i> , by Joseph Heller	2	0.07
<i>Sunrise Over Fallujah</i> , by Walter Dean Myers	2	0.07

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>Swallowing Stones</i> , by Joyce McDonald	2	0.07
<i>A Marriage Proposal</i> , by Anton Chekhov	2	0.07
<i>The Chocolate War</i> , by Robert Cormier	2	0.07
<i>Spoon River Anthology</i> , by Edgar Lee Masters	2	0.07
<i>Jane Eyre</i> , by Charlotte Bronte	2	0.07
<i>Everyman</i>	2	0.07
<i>A Lesson Before Dying</i> , by Ernest J. Gaines	2	0.07
<i>And the Earth Did Not Devour Him</i> , by Tomas Rivera	2	0.07
<i>Bad Boy</i> , by Walter Dean Myers	2	0.07
<i>Can't Get There From Here</i> , by Todd Strasser	2	0.07
<i>Cracker! Best Dog in Vietnam</i> , by Cynthia Kadohata	2	0.07
<i>Culture Warrior</i> , by Bill O'Reilly	2	0.07
<i>Don Quixote</i> , by Miguel de Cervantes	2	0.07
<i>Don't Mean Nothing</i> , by Susan O'Niell	2	0.07
<i>Ellen Foster</i> , by Kaye Gibbons	2	0.07
<i>Gone</i> , by Michael Grant	2	0.07
<i>If You Come Softly</i> , by Jacqueline Woodson	2	0.07
<i>In Country</i> , by Bobbie Ann Mason	2	0.07
<i>Maus II</i> , by Art Spiegelman	2	0.07
<i>Red Kayak</i> , by Priscilla Cummings	2	0.07
<i>Red Scarf Girl</i> , by Ji-li Jiang	2	0.07
<i>Shattering Class</i> , by Gail Giles	2	0.07
<i>The Bear</i> , by James Oliver Curwood	2	0.07
<i>The Girl with the Pearl Earring</i> , by Tracy Chevalier	2	0.07
<i>The Last Book in the Universe</i> , by Rodman Philbrick	2	0.07
<i>Trifles</i> , by Susan Glaspel	2	0.07
<i>State of Fear</i> , by Michael Crichton	2	0.07
<i>Growing Up With Shoeless Joe</i> , by Joe Thompson	2	0.07
<i>West Side Story</i> , by Arthur Laurents and Leonard Bernstein	2	0.07
<i>Getting Away with Murder</i> , by Chris Crowe	2	0.07
<i>Catherine, Called Birdy</i> , by Karen Cushman	1	0.04
<i>Blue Sky Dream</i> , by David Beers	1	0.04
<i>Does My Head Look Big in This?</i> , by Randa Abdel-Fattah	1	0.04
<i>Dracula</i> , by Bram Stoker	1	0.04
<i>English Creek</i> , by Ivan Doig	1	0.04
<i>Gone with the Wind</i> , by Margaret Mitchell	1	0.04
<i>Jurassic Park</i> , by Michael Crichton	1	0.04
<i>Blood and Chocolate</i> , by Annette Curtis Klause	1	0.04
<i>Out of the Dust</i> , by Karen Hesse	1	0.04
<i>Roll of Thunder, Hear My Cry</i> , by Mildred Taylor	1	0.04
<i>Saturday Night Dirt</i> , by Will Weaver	1	0.04
<i>The Bluest Eye</i> , by Toni Morrison	1	0.04
<i>The Last Battle</i> , by C.S. Lewis	1	0.04
<i>The Left Hand of Darkness</i> , by Ursula K. LeGuin	1	0.04
<i>The Yearling</i> , by Marjorie Kinnan Rawlings	1	0.04
<i>A Lantern in Her Hand</i> , by Beth Streeter Aldrich	1	0.04

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>Blackbird House</i> , by Alice Hoffman	1	0.04
<i>Choice of Weapons</i> , by Gordon Parks	1	0.04
<i>Athena</i> , by John Banvill	1	0.04
<i>Flatland</i> , by Edwin Abbott	1	0.04
<i>St. Dale</i> , by Sharyn McCrumb	1	0.04
<i>Staying Fat For Sarah Burnes</i> , by Chris Crutcher	1	0.04
<i>The Hero with a Thousand Faces</i> , by Joseph Campbell	1	0.04
<i>The Hot Zone</i> , by Richard Preston	1	0.04
<i>No Exit</i> , by Jean-Paul Sartre	1	0.04
<i>Waiting for Godot</i> , by Samuel Beckett	1	0.04
<i>Walkabout</i> , by James Vance Marshall	1	0.04
<i>A Gathering of Old Men</i> , by Ernest J. Gaines	1	0.04
<i>A Light in the Forest</i> , by Conrad Richter	1	0.04
<i>Charlie and the Chocolate Factory</i> , by Roald Dahl	1	0.04
<i>Death Be Not Proud</i> , by John Gunther	1	0.04
<i>Far From the Madding Crowd</i> , by Thomas Hardy	1	0.04
<i>In Our Time</i> , by Ernest Hemingway	1	0.04
<i>My Darling, My Hamburger</i> , by Paul Zindel	1	0.04
<i>The Red Pony</i> , by John Steinbeck	1	0.04
<i>Revolutionary Road</i> , by Richard Yates	1	0.04
<i>Sounder</i> , by William H. Armstrong	1	0.04
<i>Testimony of an Irish Slave Girl</i> , by Kate McCafferty	1	0.04
<i>The Namesake</i> , by Jhumpa Lahiri	1	0.04
<i>And Then There Were None</i> , by Agatha Christie	1	0.04
<i>Cat's Cradle</i> , by Kurt Vonnegut	1	0.04
<i>Little Prince</i> , by Antoine de Saint-Exuptry	1	0.04
<i>No Promises in the Wind</i> , by Irene Hunt	1	0.04
<i>Reading Lolita in Tehran</i> , by Azar Nafisi	1	0.04
<i>The Children's Hour</i> , by Lillian Hellman	1	0.04
<i>The Rats</i> , by James Herbert	1	0.04
<i>The Raven</i> , by Edgar Allan Poe	1	0.04
<i>The Sound of Waves</i> , by Yukio Mishima	1	0.04
<i>Cannery Row</i> , by John Steinbeck	1	0.04
<i>Cheaper by the Dozen</i> , by Frank Gilbreth, Jr. and Ernestine Gilbreth Carey	1	0.04
<i>Dr. Zhivago</i> , by Boris Pasternak	1	0.04
<i>Holes</i> , by Louis Sachar	1	0.04
<i>The Big Burn</i> , by Jeanette Ingold	1	0.04
<i>October Sky</i> , by Homer H. Hickam, Jr.	1	0.04
<i>The Bookseller of Kabul</i> , by Asne Seierstad	1	0.04
<i>The Crazy Horse Electric Game</i> , by Chris Crutcher	1	0.04
<i>The Ransom of Red Chief</i> , by O'Henry	1	0.04
<i>Who's Afraid of Virginia Woolf</i> , by Edward Albee	1	0.04
<i>Young Man and the Sea</i> , by Rodman Philbrick	1	0.04
<i>Sorry Right Number</i> , by Stephen King	1	0.04
<i>The Night Thoreau Spent in Jail</i> , by Jerome Lawrence and Robert E. Lee	1	0.04

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>The Invasion from Mars</i> , by Hadley Cantril	1	0.04
<i>Romiette and Julio</i> , by Sharon Draper	1	0.04
<i>Pigman's Legacy</i> , by Paul Zindel	1	0.04
<i>Peace Like a River</i> , by Lief Enger	1	0.04
<i>No Country for Old Men</i> , by Cormac McCarthy	1	0.04
<i>Native Son</i> , by Richard Wright	1	0.04
<i>My Forbidden Face: Growing Up Under the Taliban</i> , by Latifa	1	0.04
<i>Les Miserables</i> , by Victor Hugo	1	0.04
<i>If I Die in a Combat Zone</i> , by Tim O'Brien	1	0.04
<i>Bondi's Brother</i> , by Irving Roth and Edward Roth	1	0.04
<i>A Portrait of the Artist As a Young Man</i> , by James Joyce	1	0.04
<i>Feed</i> , by M.T. Anderson	1	0.04
<i>Green Angel</i> , by Alice Hoffman	1	0.04
<i>Jonathan Livingston Seagull</i> , by Richard Bach	1	0.04
<i>Lesson Before Dying</i> , by Ernest J. Gaines	1	0.04
<i>Silas Marner</i> , by George Eliot	1	0.04
<i>Sir Gawain and the Green Knight</i>	1	0.04
<i>The Last Castle</i> , by Jack Vance	1	0.04
<i>The Sound and the Fury</i> , by William Faulkner	1	0.04
<i>The Travels of Jaimie McPheeters</i> , by Robert Lewis	1	0.04
<i>Walden</i> , by Henry David Thoreau	1	0.04
<i>April Morning</i> , by Howard Fast	1	0.04
<i>Arsenic and Old Lace</i> , by Joseph Kesselring	1	0.04
<i>1776</i> , by David G. McCullough	1	0.04
<i>Blood Meridian</i> , by Cormac McCarthy	1	0.04
<i>Down River</i> , by John Hart	1	0.04
<i>Love Medicine</i> , by Louise Erdrich	1	0.04
<i>Roughing It</i> , by Mark Twain	1	0.04
The Book of Genesis (from the Bible)	1	0.04
<i>The Great Santini</i> , by Pat Conroy	1	0.04
<i>Three Cups of Tea</i> , by Greg Mortenson and David Oliver Relin	1	0.04
<i>Crandel</i> , by John Barnes	1	0.04
<i>Journey of the Sparrows</i> , by Fran Leeper Buss	1	0.04
<i>Kindred</i> , by Octavia Butler	1	0.04
<i>Pudd'nhead Wilson</i> , by Mark Twain	1	0.04
<i>River's End</i> , by Nora Roberts	1	0.04
<i>The Fantasticks</i> , by Tom Jones	1	0.04
<i>The Hoopster</i> , by Alan Lawrence Sitomer	1	0.04
<i>The Way to Rainy Mountain</i> , by N. Scott Momaday	1	0.04
<i>Whale Talk</i> , by Chris Crutcher	1	0.04
<i>A Painted House</i> , by John Grisham	1	0.04
<i>Seedfolks</i> , by Paul Fleischman	1	0.04
<i>I Capture the Castle</i> , by Dodie Smith	1	0.04
<i>A Tree Grows in Brooklyn</i> , by Betty Smith	1	0.04
<i>Tender Is the Night</i> , by F. Scott Fitzgerald	1	0.04
<i>Perks of Being a Wallflower</i> , by Stephen Chbosky	1	0.04

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>Paradise Lost</i> , by John Milton	1	0.04
<i>Bud, Not Buddy</i> , by Christopher Paul Curtis	1	0.04
<i>Cold Mountain</i> , by Charles Frazier	1	0.04
<i>Lost Horizon</i> , by James Hilton	1	0.04
<i>Man of La Mancha</i> , by Dale Wasserman	1	0.04
<i>Ulysses</i> , by James Joyce	1	0.04
<i>Up From Slavery</i> , by Booker T. Washington	1	0.04
<i>Z for Zachariah</i> , by Robert C. O'Brien	1	0.04
<i>Cats</i> , by Andrew Lloyd Weber	1	0.04
<i>A Connecticut Yankee in King Arthur's Court</i> , by Mark Twain	1	0.04
Song of Solomon (from the Bible)	1	0.04
<i>On the Beach</i> , by Nevil Shute	1	0.04
<i>145th Street</i> , by Walter Dean Myers	1	0.04
<i>American Born Chinese</i> , by Gene Luen Yang	1	0.04
<i>As I Lay Dying</i> , by William Faulkner	1	0.04
<i>Candide</i> , by Voltaire	1	0.04
<i>Civilization and Its Discontents</i> , by Sigmund Freud	1	0.04
<i>Copper Sun</i> , by Sharon Draper	1	0.04
<i>Dawn</i> , by Elie Wiesel	1	0.04
<i>Deathwatch</i> , by Robb White	1	0.04
<i>Dreamland</i> , by Sarah Dessen	1	0.04
<i>Endurance</i> , by S. L. Viehl	1	0.04
<i>Enemy of the People</i> , by Henrik Ibsen	1	0.04
<i>Fault Line</i> , by Janet Tashjian	1	0.04
<i>Join In</i> , by Donald A. Gallo	1	0.04
<i>Life of Pi</i> , by Yann Martel	1	0.04
<i>Money Hungry</i> , by Sharon Flake	1	0.04
<i>Never Cry Wolf</i> , by Farley Mowat	1	0.04
<i>Night John</i> , by Gary Paulsen	1	0.04
<i>Notes from the Underground</i> , by Fyodor Dostoyevsky	1	0.04
<i>Out of Dust</i> , by Karen Hesse	1	0.04
<i>River</i> , by Skylar Dawn Cameron	1	0.04
<i>Sarny</i> , by Gary Paulsen	1	0.04
<i>Stuck in Neutral</i> , by Terry Trueman	1	0.04
<i>Tevye and His Daughters</i> , by Sholom Aleichem	1	0.04
<i>The Cay</i> , by Theodore Taylor	1	0.04
<i>The Heart Is a Lonely Hunter</i> , by Carson McCullers	1	0.04
<i>The House Behind the Cedars</i> , by Charles Waddell Chesnut	1	0.04
<i>The Joy Luck Club</i> , by Amy Tan	1	0.04
<i>The Little Foxes</i> , by Lillian Hellman	1	0.04
<i>The Skin I'm In</i> , by Sharon Flake	1	0.04
<i>The Sun Also Rises</i> , by Ernest Hemingway	1	0.04
<i>Thirteen Reasons Why</i> , by Jay Asher	1	0.04
<i>White Fang</i> , by Jack London	1	0.04
<i>Something for Joey</i> , by Richard E. Peck	1	0.04
<i>A Child Called It</i> , by Dave Pelzer	1	0.04

Novels/Plays/Book-Length Poems Assigned	Frequency	Percent
<i>All the King's Men</i> , by Robert Penn Warren	1	0.04
<i>Driving Miss Daisy</i> , by Alfred Uhry	1	0.04
<i>Godless</i> , by Pete Hautman	1	0.04
<i>In Cold Blood</i> , by Truman Capote	1	0.04
<i>Summer of My German Soldier</i> , by Bette Greene	1	0.04
<i>The Day No Pigs Would Die</i> , by Robert Peck	1	0.04
<i>The Girl Who Loved Tom Gordon</i> , by Stephen King	1	0.04
<i>The Turn of the Screw</i> , by Henry James	1	0.04
<i>The Westing Game</i> , by Ellen Raskin	1	0.04
Not a novel/play/long poem	145	5.18
Total	2800	100.00

APPENDIX G:
MAJOR TITLES OR AUTHORS OF SHORT STORIES, POEMS, AND
NON-FICTION ASSIGNED

G1: Short Story Authors Mentioned 15 or More Times

Short Story Authors Assigned	N	% of all authors assigned
Poe	251	9.5
Bradbury	95	3.6
Twain	89	3.4
Hawthorne	84	3.2
Connell	83	3.1
Maupassant	64	2.4
Hemingway	63	2.4
O. Henry	59	2.2
Irving	58	2.2
Faulkner	58	2.2
Saki	49	1.9
Walker	42	1.6
Hurst	41	1.6
London	40	1.5
O'Connor	40	1.5
Fitzgerald	39	1.5
O'Brien	36	1.4
Hughes	36	1.4
Chopin	35	1.3
Jackson	35	1.3
Tan	35	1.3
Vonnegut	34	1.3
Steinbeck	34	1.3
Benet	30	1.1
Crane	29	1.1
Bierce	28	1.1
Cather	28	1.1
Dahl	26	1.0
Thurber	24	0.9
Porter	23	0.9
Updike	23	0.9
Cisneros	23	0.9
Lessing	23	0.9
Welty	21	0.8
Angelou	20	0.8
Harte	19	0.7
Dickinson	19	0.7
Thoreau	16	0.6

G2: Short Story Authors Mentioned 15 or More Times by Grade Level

Author	Grade 9	Grade 10	Grade 11	Total
Poe	81	69	101	251
Bradbury	35	57	3	95
Twain	12	20	57	89
Hawthorne	4	11	69	84
Connell	73	3	7	83
Maupassant	45	13	6	64
Hemingway	8	11	44	63
O. Henry	45	14	0	59
Irving	2	8	48	58
Faulkner	1	6	51	58
Saki	25	23	1	49
Walker	2	30	10	42
Hurst	40	1	0	41
London	10	11	19	40
O'Connor	4	7	29	40
Fitzgerald	1	7	31	39
O'Brien	8	14	14	36
Hughes	22	1	13	36
Chopin	1	4	30	35
Jackson	10	15	10	35
Tan	9	19	7	35
Vonnegut	6	24	4	34
Steinbeck	3	7	24	34
Benet	2	26	2	30
Crane	0	6	23	29
Bierce	3	6	19	28
Cather	0	8	20	28
Dahl	9	17	0	26
Thurber	11	9	4	24
Porter	0	2	21	23
Updike	2	7	14	23
Cisneros	7	8	8	23
Lessing	5	18	0	23
Welty	1	0	20	21
Angelou	9	8	3	20
Harte	2	3	14	19
Dickinson	0	4	15	19
Thoreau	0	1	15	16

G3: Major Poets Mentioned 15 or More Times

Major Poets Assigned	Frequency
Robert Frost	263
Emily Dickinson	228
Edgar Allan Poe	169
Langston Hughes	161
Walt Whitman	147
William Shakespeare	140
Maya Angelou	63
e.e. cummings	61
Carl Sandburg	54
Henry Wadsworth Longfellow	43
Anne Bradstreet	35
T.S. Eliot	31
William Wordsworth	25
Edgar Lee Masters	25
William Cullen Bryant	22
Nicki Giovanni	21
Sylvia Plath	21
Ralph Waldo Emerson	21
William Carlos Williams	21
Gwendolyn Brooks	19
Paul Dunbar	19
Pablo Neruda	18
Theodore Roethke	17
Ezra Pound	17
Edward Robinson	16
Homer	15
Robert Browning	15
John Keats	15
Pat Mora	15
Other Poets	815

G4: Major Poets Mentioned 15 or More Times by Grade Level

Major Poets Assigned	Grade 9	Grade 10	Grade 11	Total
Robert Frost	87	80	96	263
Emily Dickinson	49	66	113	228
Edgar Allan Poe	74	42	53	169
Langston Hughes	59	45	57	161
Walt Whitman	19	23	105	147
William Shakespeare	67	55	18	140
Maya Angelou	31	13	19	63
e.e. cummings	16	28	17	61
Carl Sandburg	19	13	22	54
Henry Wadsworth Longfellow	4	8	31	43
Anne Bradstreet	2	6	27	35
T.S. Eliot	2	7	22	31
William Wordsworth	7	7	11	25
Edgar Lee Masters	4	7	14	25
William Cullen Bryant	0	3	19	22
Nicki Giovanni	7	9	5	21
Sylvia Plath	3	6	12	21
Ralph Waldo Emerson	0	2	19	21
William Carlos Williams	1	4	16	21
Gwendolyn Brooks	2	11	6	19
Paul Dunbar	7	2	10	19
Pablo Neruda	2	14	2	18
Theodore Roethke	3	12	2	17
Ezra Pound	2	5	10	17
Edward Robinson	0	1	15	16
Homer	10	4	1	15
Robert Browning	2	5	8	15
John Keats	2	6	7	15
Pat Mora	4	11	0	15
Other Poets	183	325	307	815

G5: Book-length Works of Non-Fiction Assigned 15 or More Times

Literary Non-Fiction Assigned	Frequency	Percent
<i>Night</i> , by Elie Wiesel	74	8.4
<i>The Narrative of Frederick Douglass</i>	33	3.7
<i>The Autobiography of Benjamin Franklin</i>	21	2.4
<i>I Have a Dream</i> , by Martin Luther King, Jr.	17	1.9
<i>Walden</i> , by Henry David Thoreau	15	1.7
Other specific works of literary non-fiction	311	35.2
Works selected by students	26	2.9
Works from the anthology	46	5.2
No specific title mentioned	341	38.6

G6: Book-Length Works of Non-Fiction Assigned 15 or More Times by Grade

Literary Non-Fiction Assigned	Grade 9	Grade 10	Grade 11	Total
<i>Night</i> , by Elie Wiesel	18	43	13	74
<i>The Narrative of Frederick Douglass</i>	2	3	28	33
<i>The Autobiography of Benjamin Franklin</i>	1	0	20	21
<i>I Have a Dream</i> , by Martin Luther King, Jr.	10	3	4	17
<i>Walden</i> , by Henry David Thoreau	0	2	13	15
Other specific works of literary non-fiction	59	93	158	310
Works selected by students	10	7	9	26
Works from an anthology	18	10	18	46
No specific title mentioned	94	100	147	341
Total	212	261	410	883

G7: Major Authors of Essays and Speeches Assigned 15 Times or More

	Frequency	Percent
Martin Luther King, Jr.	231	15.2
Abraham Lincoln	72	4.8
Thomas Jefferson	56	3.7
Ralph Waldo Emerson	53	3.5
Benjamin Franklin	53	3.5
Henry David Thoreau	50	3.3
Patrick Henry	48	3.2
Barack Obama	41	2.7
Thomas Paine	37	2.4
John F. Kennedy	32	2.1
Maya Angelou	31	2.0
Frederick Douglass	23	1.5
Elie Wiesel	16	1.1
Newspaper and Magazine Articles	16	1.1
Mark Twain	15	1.0
Jonathan Edwards	15	1.0
Malcolm X	15	1.0
Other Authors	711	46.9
Total	1,515	100.0

G8: Major Authors of Essays and Speeches Assigned 15 or More Times by Grade

Major Authors of Essays Assigned				Total
	Grade 9	Grade 10	Grade 11	
Martin Luther King, Jr.	84	76	71	231
Abraham Lincoln	16	13	43	72
Thomas Jefferson	3	8	45	56
Ralph Waldo Emerson	1	7	45	53
Benjamin Franklin	1	8	44	53
Henry David Thoreau	2	7	41	50
Patrick Henry	3	7	38	48
Barack Obama	11	16	14	41
Thomas Paine	2	5	30	37
John F. Kennedy	9	7	16	32
Maya Angelou	13	11	7	31
Frederick Douglass	0	3	20	23
Elie Wiesel	5	9	2	16
Newspaper and Magazine Articles	2	8	6	16
Mark Twain	2	4	9	15
Jonathan Edwards	0	3	12	15
Malcolm X	3	5	7	15
Other Authors	158	256	297	711
Total	315	453	747	1,515

APPENDIX H: GENERAL INFORMATIONAL AND TECHNICAL TEXTS MENTIONED

1. Consumer and work place documents
2. Articles, editorials, and op-eds in newspapers and magazines
3. Reference materials: encyclopedias, atlases, dictionaries, Bartlett's *Book of Quotations*
4. Employment documents, e.g., job applications, resume writing
5. Grammar handbooks
6. Research Paper handbooks
7. Style manuals, e.g., *The Elements of Style*, by E. B. White, MLA Handbook
8. Test preparation materials, e.g., Kaplan materials
9. Practical 'how to' materials
10. Citizenship materials
 - *Legal codes in Ohio
 - *How the law works
 - *How to sign up to vote
 - *How to understand the law
 - *Informational texts by the State of California
 - *Safe driving practices
 - *Tax information

