To the Graduate Council:

I am submitting herewith a dissertation written by Dorothy Thompson Weathersby entitled "Censorship of Literature Textbooks in Tennessee: A Study of the Commission, Publishers, Teachers, and Textbooks." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Education, with a major in Curriculum and Instruction.

Mark A. Christiansen
Mark A. Christiansen
Major Professor

We have read this dissertation
and recommend its acceptance:

W W Wyatt

Ed W. Britton

Accepted for the Council:

Hilton A. Smith
Vice Chancellor
Graduate Studies and Research

E

CENSORSHIP OF LITERATURE TEXTBOOKS IN TENNESSEE: A STUDY OF THE COMMISSION, PUBLISHERS, TEACHERS, AND TEXTBOOKS

A Dissertation

Presented for the

Doctor of Education

Degree

The University of Tennessee

Dorothy Thompson Weathersby

December 1975

1269176

ABSTRACT

Since Tennessee's public schools are greatly affected by the selections of the textbooks to be used in the state, it is highly important that educators and parents be aware of the standards used in the selection and production of these materials. The purpose of this study was to examine the factors that have influenced the selection and the production of the literature textbooks for grades ten through twelve in the public schools in Tennessee from 1951 to 1971: guidelines set up by the Tennessee State Textbook Commission and by the publishers; the adopted editions of literature textbooks listed in the Tennessee Official List of Textbooks; the attitudes of educators concerning appropriate language and content for secondary students; and the activities of individuals and groups to include or exclude materials in the textbooks.

The examination of the records of the Textbook Commission revealed little about the problems the agency may have encountered with groups that have wished to influence textbook selection. Few names and no book titles were even mentioned in the minutes to indicate what had been protested and why. Publishers and their Tennessee representatives were hesitant to reveal their policies, and many completely ignored the questionnaires sent to them. The teacher questionnaires revealed the most information concerning protests made against books. The educators, in addition to indicating the kinds of language and content they felt should be found in literature anthologies, freely cited names of schools and protested literary works that they were aware of from their teaching.

The major part of this study focused on the content analysis of twenty-two basal literature textbooks listed on the 1966 and 1971 Tennessee Official Textbook Lists. When comparing the original versions of the literary selections with the textbook versions of the works, it was found that publishers had silently omitted or altered words and passages that they felt some person might object to. For instance, descriptions of body functions and uncomplimentary pictures of minority groups were omitted or altered frequently, as were curse words and phrases naming God or Christ. No anthology was completely free of possible offensive material, but the number of curse words and objectionable scenes in the textbook versions were decidedly fewer than those found in the original versions. This analysis provides concrete evidence of the kinds of language and content publishers have felt parents and educators will accept for high school students. In addition, since the omitted materials are printed in this study, the analysis also indicates what materials publishers felt were likely not to be accepted.

Censorship of any kind—whether practiced silently as the publishers do or openly as organized religious, ethnic, or patriotic groups do—is a threat to the freedom of the minds of American citizens. It is important, therefore, that parents, students, and educators know its forms and the appropriate means by which to combat it. Only with these safeguards can American citizens insure their continuing freedom.

PREFACE

Censorship poses a continuing threat to the free minds of any nation. It is particularly important that educators be aware of its presence and the forms it takes. For these reasons, this study was conducted to ascertain the extent of the problem as it involves high school literature textbooks adopted in Tennessee between 1951 and 1971.

This task was not easy because Commission records were scanty or nonexistent, and publishers who were reluctant to reveal their problems either did not answer the questionnaire or did not provide much information on what they did return. Teachers too were hesitant to return questionnaires, but most of those who did sent full, well-thought out answers that were very helpful in deciding what ideas and issues would be examined in the textbooks. The content analysis itself took months, but in many ways it was the most rewarding part of the study since not only did it provide concrete material that can act as evidence of the presence or absence of censorship, it also indicated better than the Commission records or the questionnaires exactly what language and content the actions of professional and lay groups over the nation have put into the literature textbooks in Tennessee.

This study could not have been completed without the aid and encouragement of a number of people. I acknowledge with pleasure the people who have contributed to it. Dr. Mark A. Christiansen approved the idea and continued to encourage me as did the other members of my committee, Dr. W. W. Wyatt, Dr. Edward W. Bratton, and Dr. Anand Malik.

Dr. Thomas Ryan and Mrs. Elizabeth Dunlap very graciously loaned me some of the textbooks used in the content analysis. Dr. and Mrs. Robert A. Dedmon provided friendship and encouragement throughout the study.

Finally, to the most important person of all, my husband Bob, I say a special "thank you" for all the hours of free babysitting, critical commentary, and patient love and understanding that he contributed to this degree. To him, I dedicate this paper.

While I acknowledge with gratitude the help of many people, I must also note that any inaccuracies or deficiencies this study may contain are solely my responsibility.

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CHAPTER I

PROBLEM AND PROCEDURES

I. INTRODUCTION

Public education in a democratic society faces as one of its major concerns the questions: How freely should ideas and concepts be introduced to schoolchildren? In a democratic society, when democracy is defined as a system of government founded on the idea of freedom for all citizens, do some members have a right to impose their wills and beliefs on the minds of some of the citizens (i.e., schoolchildren)? Is it no longer a democratic society when some members are forbidden exposure to ideas that may be contrary to the ones held by other members? On the other hand, should taxpayers be required to pay to have their children taught what they, the parents, do not believe?

Those persons responsible for deciding the curricula and the materials to be used in public schools are under enormous pressure not to impose their individual wills upon thousands of others, while, at the same time, to use judgment and care in choosing materials and experiences that will provide America with good citizens. Each year when textbooks, the major source of the materials taught in a classroom, are to be selected, the members of city and state textbook committees must weigh the merits and demerits of the many textbooks the publishers present to them. Besides the economic considerations involved in the selection of the four or five texts for the adoption list, the committees must decide

the appropriateness and acceptability of the material contained in the textbooks. Since the committees want to be sure that parents and teachers will not find objectionable authors, ideas, words, or pictures in the books, the members must subject the volumes to strenuous scrutiny. Often it is necessary to suggest that the publishers make certain changes if they wish their textbooks adopted in that particular area. Frequently, too, publishers print different editions for use in particular parts of the country or states because they realize that certain issues and beliefs will not be acceptable in the public or private schools of an area.

The Tennessee State Textbook Commission, like those in the other states, has had to confront these problems several times. Since Tennessee has been a rural and very religious state, the members of the Commission have found it necessary, for example, to exclude materials from science textbooks that suggest doubts in the Biblical version of the creation of man or to include materials that discuss the Biblical theory. History books have been denuded of certain materials on Communism and Blacks because Tennesseans objected. These incidents are well known, but are there other cases of deleted or expurgated material in textbooks of other subject areas? What, for instance, has to be considered in the selection of the literature textbooks for the secondary schools? Are there authors or literary works that cannot appear in Tennessee literature textbooks? Are there situations or words in literary selections that cannot be presented? What part do publishers play in deciding what Tennessee students will or will not read? Are these restrictions agreed upon by a

majority of Tennessee citizens or are there special interest groups or individuals who impose their tastes and beliefs on the rest of the citizens?

II. STATEMENT OF THE PROBLEM

Since Tennessee's public schools are greatly affected by the selections of the textbooks to be used in the state, it is highly important that educators and parents be aware of the standards used in the selection and production of these materials. The purpose of this study was to examine the factors that have influenced the selection and the production of literature textbooks for grades ten through twelve in the public schools in Tennessee from 1951 to 1971: guidelines set up by the Commission and by the publishers; the adopted editions of the literature textbooks listed in the Tennessee Official List of Textbooks; the attitudes of educators concerning appropriate language and content for secondary students; and the activities of individuals and groups to include or exclude materials in the textbooks.

III. THE NEED FOR THE STUDY

Since this study looked at the factors affecting literature textbook selection in Tennessee, it can serve as a source of information concerning the activities of the Textbook Commission and its influence on public education from 1951 to 1971. Because many of the textbooks to be examined are currently used in the classrooms, materials concerning various aspects of particular textbooks can aid educators in their selection of

texts to be used in local systems. In the future, such material, when placed in historical context, can indicate the social and emotional climate in Tennessee of the twenty-year period between 1951 and 1971 as it is reflected in the materials presented in Tennessee secondary English classrooms. And, finally, since persons and groups who are instrumental in determining the language and content of the textbooks are identified, educators and parents can use the information to combat any undue restrictions or liberties that they feel teaching materials in the secondary schools are subject to.

IV. LIMITATIONS OF THE STUDY

1. This study dealt only with the literature textbooks for grades ten through twelve that have been placed on the Tennessee Official List of Textbooks from 1951 to 1971. This twenty-year period with its five different adoption times was chosen because the Commission as it now stands was created by the Tennessee Legislature in 1951, and this particular period has experienced widespread social and cultural upheaval that might have led to restrictions on teaching materials for the public schools.

2. This study concentrated only on literature textbooks for secondary schools because the possibilities in life explored through literature reflect a broad spectrum of attitudes, beliefs, and experiences. A literature textbook would contain only what publishers, educators, and parents feel is a possible or suitable approach to life and may not reflect all the possibilities life presents.

3. This study focused on the activities of the Tennessee Textbook Commission and of the publishers of the particular literature textbooks that have been placed on the adoption lists from 1951 to 1971. Information concerning the rejection of particular books not on the Official List was included if the rejection was based on the idea that certain material is not suitable for the age group in question.

4. This study examined in detail seventeen literature textbooks adopted in 1971 and five adopted in 1966 for grades ten through twelve. These twenty-two textbooks that have been used as basal materials were analyzed to determine the materials that have been permitted in the public schools of Tennessee for the past ten years. This information together with the guidelines used by the Commission and the publishers served to support or refute any evidence of censorship. It provided an index to the kind of restrictions that have been placed on teaching materials in Tennessee.

V. PROCEDURES AND SOURCES OF DATA

This historical and descriptive research consisted of the examination of the factors that have influenced the selection and production of literature textbooks for grades ten through twelve for the public schools of Tennessee. The major sources of data included:

1. The proceedings of the meetings of the Tennessee Textbook Commission from 1951 to 1971.

2. The publishers that have printed literature textbooks adopted between 1951 and 1971.

3. The salesmen of the adopted textbooks.

4. Teachers and language arts supervisors across the state of Tennessee.

5. The literature textbooks listed in the Tennessee Official List of Textbooks—1952, 1956, 1961, 1966, and 1971.

The minutes of the meetings of the Tennessee Textbook Commission were examined for information concerning the actions of the Commission and of groups or individuals who have complained about offensive materials in texts. Questionnaires sent to publishers and their representatives in Tennessee asked about protests made directly to the individuals who tried to sell their textbooks to the schools. Teachers and language arts supervisors were queried about the kinds of materials they felt students in Tennessee should be permitted to read and study in the classroom. Finally, twenty-two literature textbooks listed in the 1966 and 1971 Official Lists were analyzed to determine exactly what Commission members, publishers, and educators felt were appropriate materials for literature study in the high schools of Tennessee.

VI. DEFINITIONS USED IN THIS STUDY

Censorship. The use of personal prejudice or bias to prevent other persons from reading certain words or selections.

Controversial material. Any work of literature that creates strong emotional feelings from opposing factions.

VII. QUESTIONS ANSWERED BY THIS STUDY

1. What guidelines are used by the Tennessee Textbook Commission in selecting literature textbooks for grades ten through twelve?

2. Do publishers have certain guidelines not imposed by the Commission that they use for producing literature textbooks for Tennessee?

3. Have the publishers ever changed the contents of a literature textbook because persons in Tennessee requested them to?

4. Are there individuals and/or groups that have been instrumental in making changes in the literature textbooks in Tennessee?

5. Have textbook salesmen in Tennessee encountered opposition to particular textbooks?

6. Is there any pattern, such as religious or social, in the restrictions placed on the content of literature textbooks?

7. What particular authors, literary works, words, and pictures, have been objected to and/or deleted from literature textbooks in Tennessee? Why?

8. What kinds of social, religious, and political information do the literature textbooks of Tennessee contain?

VIII. ORGANIZATION OF THE STUDY

The introduction to the study, the statement of the problem, the need for the study, and the procedures and sources of data are presented in Chapter I.

Chapter II discusses materials that deal with the values and faults of restricting the ideas and experiences of young people. Attention is given to particular situations where educators, parents, or citizens' groups have censored textbooks in other states. Research studies concerning censorship in public schools in America are presented along with the few studies that have been done in Tennessee dealing with textbooks and their materials.

Chapter III reviews the nature of the textbook adoption process in Tennessee and presents the written and unwritten guidelines for selecting literature textbooks between 1951 and 1971. The information gathered from the questionnaires sent to the publishers and teachers, the personal interviews with textbook salesmen, and the proceedings of the State Textbook Commission is used in this chapter.

Chapter IV contains extensive examinations of adopted editions of selected basal literature textbooks. These analyses determine what materials were included and what materials had to be deleted in order for a company to sell its textbooks in Tennessee.

The conclusion of this study of the factors involved in the selection of literature textbooks is presented in Chapter V where the trends, attitudes, and practices of the publishers and teachers are noted. Some recommendations for improvements and suggestions for future research are also indicated in this chapter.

CHAPTER II

RELATED LITERATURE

I. EARLY COMMENTS ON CENSORSHIP

Censorship of the thoughts and writings of individuals has existed for generations. Some people feel that certain ideas—whether religious, political, or social—are dangerous to society and, therefore, should be suppressed or destroyed. History books are filled with incidents of overt or implied censorship where people have passed laws, boycotted printers, or harassed individuals in order to insure the "safety" of the society, and philosophy books are filled with eloquent treatises decrying the suppression of free thought and expression. A selective look at some of the arguments for and against censorship that have been presented during earlier times will help place the question of censorship in the public schools of Tennessee in a better perspective. An historical survey can help us understand some of the motives behind censorship since such a survey indicates that most of our present questions and problems are no more than extensions or repetitions of those of the past.

The earliest statement we have on censorship in the schools is Plato's arguments for it in The Republic. Plato (427?-347 B.C.) was concerned with "how society could be reshaped so that man might realize the best that is in him."[1] He felt that truth above all else should be

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[1]The Republic of Plato, trans. Francis Macdonald Cornford (New York: Oxford University Press, 1945), p. xv. All subsequent references to this book are made parenthetically within the text of the paper.

preserved and that anything that contradicted truth (falsehood) should be eliminated and banished from the schools. If youngsters were allowed to read things contrary to the beliefs of society, they would very likely be corrupted and be unable to function as useful members of society.

Poets (writers) were especially guilty of corrupting young minds. Since they presented life as the poets saw it, their works were "fiction" (similar to the Greek work "pseudos," [p. 68]), or "untruths" about life. Any works of the imagination were dangerous for young people because they showed life other than the way it was. Good men might even be shown as miserable and bad men as happy (p. 79). The result would be that the youngsters would be given a false impression of the world. Plato focused on three major areas of falsehood that writers present: language that terrified, misrepresentation of the gods, and false portraits of heroes.

Homer, Plato charged, was guilty of using terrifying language in describing the world of the dead. His "loathsome Styx" and "The River of Wailing" confused youngsters since these terms present the other world as a place of lamentation and horror. "The poets must be told to speak well of that other world," (p. 76), and if they do not, they should not be read by the schoolchildren.

Another very serious fault of Homer, Hesiod, and other poets was the misrepresentation of the gods. These poets were guilty of showing the gods quarreling with one another, deceiving men and other gods, and acting as men. Plato felt that since gods were perfect and good, they would have no reason to "transform themselves by any magic or mislead us

to illusions or lies" (p. 75); therefore, any poet who depicted the gods as doing evil deeds was presenting lies. The first principle of the stories for the children was that "heaven . . . [was] not responsible for everything but only for what . . . [was] good" (p. 72). Even if the poets were using allegory in the writings, schoolchildren should not read the works because they were too young to distinguish between the allegorical and the literal. Parents and officials, then, had to shield them from possible harm.

The poets were also guilty of showing the men (heroes) as weak people. Since schoolchildren were asked to recite and "imitate" the characters in the literature, the youngsters could be damaged if they were asked to imitate a weak man. Plato felt that the society had to "banish . . . wailing and lamentation of the famous heroes," and "strike out descriptions of the heroes bewailing the dead, and make over such lamentations to women (and not to women of good standing either) and to men of low character" (p. 83) so the children would not have bad examples before them. The heroes had to be shown practicing self-control, not loving money, and not taking bribes. Poets who showed heroes doing differently were trying to deceive the people, and Plato felt that the only ones who could practice deception were the "Rulers of the common-wealth acting for its benefit" (p. 78), i.e., to maintain a stable society.

Plato's arguments for censorship are based on the premise that since reading of the behavior of characters in literature affects the actions of the reader, the young reader had to be protected from falsehood and

deprived of certain literature. Since the citizen lived within a larger group, he had to act with the others in mind. As Plato said, the individual's decision on right and wrong had to rest on his sense of the public good. Several centuries later, the French philosopher, Jean Jacques Rousseau (1712-1778) added to this argument when he pointed out that when a state had compulsory education, it was acting as a collective agent for all citizens. It, therefore, had the right to demand of its citizens that they be educated for the good of all.[2] Plato would define the "good of all" as encompassing such things as protecting citizens from "terrifying language" and the "wrong picture of the gods" and men. Both men's arguments have been used in recent years to justify censorship in the public schools of America.

More treatises against than for censorship have survived the centuries probably because those in the past who were most willing to speak out against suppression of ideas were those who had encountered opposition to their writings. Before the printing press made materials available to so many, there was very little debate over censorship.[3] Few people could read, and few materials existed to be read, but when the printing press made it possible for the poorest to have reading matter, the question arose as to what could be printed and distributed.

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[2]Cited by Paul Nash, Andreas M. Kazamias and Henry J. Perkinson, The Educated Man: Studies in the History of Educational Thought (New York: John Wiley and Sons, Inc., 1965), p. 242.

[3]John McCormick and Mairi MacInnes, Versions of Censorship (Chicago: Aldine Publishing Company, 1962), p. xi.

In 1643, England responded to this question by passing the "Order for the Regulating of Printing, and for suppressing the great late abuses and frequent disorders in Printing many false Scandalous, Seditious, Libellous and unlicensed Pamphlets, to the great defamation of Religion and Government." Incensed by this act of suppression, John Milton (1608-1674) wrote "Areopagitica," an essay that has become a classic as a defense for the freedom of the press.

Milton, who began his essay with a comparison between England's Parliament and earlier legislative bodies, stressed the importance of a man's thought.

> Who kills a Man kills a reasonable creature, God's image; but he who destroys a good Book, kills reason itself, kills the image of God, as it were, in the eye.[4]

God gave man the right to choose his physical foods, why then should he not be free to choose his mental foods (pp. 19-20)? Good and evil are so interwoven that a man could not possibly know good unless he also knew evil. To think that by shielding man from evil, he will be good, is preposterous (p. 21).

Milton also responded to Plato's charge that a man can be damaged by an evil book. According to Milton,

> a wise man like a good refiner can gather gold out of the drossiest volume, and . . . a fool will be a fool with the best book, yea or without book, there is no reason that we should deprive a wise man of any advantage to his wisdome,

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[4]John Milton, Areopagitica and Other Prose Writings (New York: The Macmillan Co., 1927), p. 8. All subsequent references to this essay are made parenthetically within the text of the paper.

> while we seek to restrain from a fool, that which being restrain'd will be no hindrance to his folly. (p. 25)

Man needs to be exposed to these things of evil because only then can he "compose effective and strong medicine" against them (p. 26).

John Stuart Mill's (1806-1873) essay "On Liberty" (1859) also defends the right of free thought and reading by pointing out that no society can be free that does not allow its citizens to express and publish opinions. Suppression of ideas robs man since he is not able to test the ideas for its validity.

> If the opinion is right, . . . [man is] deprived of the opportunity of exchanging error for truth: if wrong . . . [he loses], what is almost as great a benefit, the clearer perception and livelier impression of truth, produced by its collision, with error.[5]

If a man knows only his side of an issue and does not know his opposition, he has no basis for comparing his side to the other. He has made no choice and, therefore, is not free.

Mill felt that the man is free to use his opinions to guide his own conduct but not someone else's (p. 17).

> If a person possesses any tolerable amount of common sense and experience, his own mode of laying out his existence is the best, not because it is the best in itself, but because it is his own mode. (p. 60)

A man should be free to make his own choice, but if he makes a nuisance of himself by trying to choose for others, his freedom ends (p. 49). Mill further states that if there is ever a question of

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[5]J. S. Mill, On Liberty and Consideration on Representative Government (Oxford: Basil Blackwell, 1948), pp. 14-15. All subsequent references to this essay are made parenthetically within the text of the paper.

> definite damage, or a definite risk of damage, either to an individual or to the public, the case is taken out of the province of liberty and placed in that of morality or law. (p. 73)

Mill was against the government providing education for its citizens except when a society was too poor to educate its young people (p. 96). To him, education provided by the state was "a mere contrivance for moulding people to be exactly like one another" (p. 93). Whoever was in power could easily gain control over the mind and eventually over the body too. The state had no right to demand that its citizens know more than "facts and positive science" (p. 96). "All attempts by the State to bias the conclusions of its citizens on disputed subjects . . . [were] evil" (p. 97).

To Mill, the liberty of the individual was his most important possession. Any attempt to limit that liberty was evil and should be abolished. He saw man as a reasonable creature willing and able to make choices. Feodor Dostoyevsky (1821-1881) saw man differently, and, therefore, reached a different conclusion about man's desires. Since man, said Dostoyevsky, in The Brothers Karamazov, wished "to worship what is established beyond dispute,"[6] he was looking for something that all men could believe in and worship together. When he found it, he no longer had to exercise his freedom of conscience. In short, man is happiest, not when he chooses freely, but when he has to make no choices, when society has chosen for him.

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[6]Feodor Dostoyevsky, The Brothers Karamazov, trans. Constance Garnett (New York: The Modern Library, 1950), p. 301.

What happens when man's thought and readings are censored? According to Benedict de Spinoza (1632-1677), man will think what he wishes despite suppression because the state can never completely subdue the mind.[7] Suppression of one idea, though, quickly leads to the suppression of another idea; once started, censorship grows as a malignant cancer (p. 216).

While most of these writers and philosophers have dealt with the state's role in controlling an individual's ideas, Alexis de Tocqueville (1805-1859), an early visitor to America, looked at the role of American society in molding the individual's thought. He saw America, he tells us in Democracy in America (1835-1839), as a country with "little independence of mind and real freedom of discussion."[8] No literary geniuses were in America because no "freedom of opinion" existed here (p. 265). "The empire of the majority" kept people from wanting to publish and circulate controversial materials (p. 265).

> Attempts have been made by some governments to protect morality by prohibiting licentious books. In the United States no one is punished for this sort of books, but no one is induced to write them; not because all the citizens are immaculate in conduct, but because the majority of the community is decent and orderly. (p. 265)

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[7]Benedict de Spinoza, The Chief Works of Benedict de Spinoza, Vol. I. A Theologico-Political Treatise and A Political Treatise, trans. R. H. M. Elwes (New York: Dover Publications, Inc., 1951), pp. 214-215. All subsequent references to this work are made parenthetically within the text of the paper.

[8]Alexis de Tocqueville, Democracy in America, I, ed. Phillips Bradley (New York: Alfred A. Knopf, 1963), p. 263. All subsequent references to this work are made parenthetically within the text of the paper.

Not everyone in America would agree with Tocqueville's 1839 view of American society. Supreme Court Associate Justice Oliver Wendell Holmes (1841-1935) felt that our constitution protected the citizens' right to a free exchange of ideas,[9] but Lyman Bryson echoed Tocqueville when he wrote

> Liberty, in the western democratic view, is meaningless unless one is free to make mistakes; freedom of information is meaningless unless one can know and believe what those in power call false, or wicked, or destructive.[10]

As Brooks Atkinson (1894-) said, man cannot truly know unless he sees the entire picture,

> the full truth. Whether it is flattering or distressing, inspiring or depressing, is beside the point; and the need is not for temperate speaking but for complete frankness about everyone and everything, for none of the ills of humanity can be cured until it is understood.[11]

Few of these philosophers make specific statements about how information is to be handled in the public school. Their concern is more with the individual as a free person or the society as a stable body. It is not until the middle of the twentieth century that much material has been collected and written on the role of censorship in American public schools. Some of the recent comments only echo the sentiments of

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[9]Cited by Morris L. Ernst and Alexander Lindey, The Censor Marches On: Recent Milestones in the Administration of the Obscenity Law in the United States (New York: Doubleday, Doran and Co., Inc., 1940), p. 269.

[10]Cited in UNESCO, Freedom and Culture (New York: Columbia University Press, 1951), p. 124.

[11]As quoted in Ernst and Lindey, p. 210.

Plato, Rousseau, Milton, and Mill, but these statements are placed in a new context—the American public school and its role in educating free citizens.

II. CURRENT IDEAS ON CENSORSHIP IN THE AMERICAN PUBLIC SCHOOL

The curriculum of the public schools in America has been debated since public schools were established. Some educators and laymen feel that since taxpayers finance the schools, the schools have an obligation to teach what the state and local community want taught.

> The public-school teacher is a representative and officer of the state as it now exists. He is employed by that state to teach loyalty to its institutions and obedience to its laws. He is not employed to explore the controversial fields of political economy with the view to championing Utopian schemes of reform and change. . . . The public school must not be employed as rostrum for distinctive propaganda of any character. Its teaching staff must not be allowed to spread discontent among the people. No person who is not eager to combat the theories of social change should be entrusted with the task of fitting the young and the old of this state for the responsibilities of citizenship.[12]

This idea was the foundation for Thomas Jefferson's "Bill for Establishing Religious Freedom," accepted by the state of Virginia in 1786, and the Tennessee anti-evolution bill of 1925; both bills specify that those people who pay for the schools should have the right to

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[12]Statement issued by the Lusk Committee in New York State following World War I, cited by John S. Brubacher, "Loyalty to Freedom," School and Society, 70 (December 10, 1949), 371.

decide what books are used and how teachers are to use them.[13] On the other hand, should teachers and schools be required to teach and say everything the state or local community believes and says just because they are paid by the state? Judges and courts are also paid by the state. Do they have to conform in the same way educational institutions do? Why not?[14]

Those who oppose complete state and local control of education do so on the grounds that America is a free society and as such should allow its citizens all the information necessary for a good and useful life.

> "Students in school as well as out of school are 'persons' under the Constitution. . . . In our system, students may not be regarded as closed circuit recipients of only that which the state chooses to communicate. They may not be confined to the expression of those sentiments that are officially approved."[15]

Education, therefore, should provide students with opportunities to learn both what the state and local community believe and also what they do not believe. Only by knowing both can an individual make a wise and

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[13]Walter Lippman, American Inquisitors: A Commentary on Dayton and Chicago (New York: The Macmillan Company, 1928), p. 12.

[14]Zechariah Chaffee, Jr., "Freedom of Speech," Readings in Public Opinion: Its Formation and Control, ed. W. Brooke Graves (New York: D. Appleton and Company, 1928), pp. 204-207.

[15]Justice Abe Fortas, Majority Opinion in Tinker vs Des Moines Independent Community School District, U. S. Supreme Court, February, 1969, cited by Judith F. Krug, "Growing Pains: Intellectual Freedom and the Child," English Journal, 61 (September, 1972), 809.

valid choice and eventually improve the quality of living for the community. "To deny the freedom of choice in fear that it may be unwisely used is to destroy the freedom itself."[16] The person or persons who have the power to decide an individual's alternatives

> controls what that man shall choose from. He is deprived of freedom in proportion as he is denied access to any ideas, or is confined to any range of ideas short of the totality of relevant possibilities.[17]

The courts have said that parents do have the right to choose what their children can learn as long as they do not interfere with the organization of the school. State legislatures are also legally obligated to control public schools through state laws regarding textbooks and curricula.[18] These laws provide the structure for the learning within the schools, and the state agencies license the teachers who carry out the process. Many writers see these

> state mandated textbooks, syllabuses [sic], and outdated lists of acceptable books . . . [as] a form of censorship . . . . [that] affects the quality of education that is being offered in the state . . . .[19]

Many persons say that it is the teacher's right as a professional educator to decide what is taught and not taught. It is also her right

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[16]National Council of Teachers of English, The Students' Right to Read (Urbana, Illinois: National Council of Teachers of English, 1972), p. 7.

[17]Ralph Barton Perry cited by Fred B. Millett, "The Vigilantees," Bulletin of the American Association of University Professors, 40 (Spring, 1954), 59.

[18]Robert J. Simpson, Education and the Law In Tennessee (Cincinnati: The W. H. Anderson Company, 1971), pp. 111-112.

[19]James F. Symula, Censorship and Teacher Responsibility," English Journal, 60 (January, 1971), 131.

to be wrong in her decisions, as long as she also accepts the consequences of her actions.[20]

What is the role of the teacher and the school in the young person's life? Many laymen believe the purpose of the teacher is "to indoctrinate or to inculcate the teacher's point of view,"[21] and "as long as students are to be indoctrinated, naturally every group will wish its own propaganda taught."[22] However, most educators feel it their duty to teach the child "to think, to ponder, to investigate, to weigh arguments pro and con."[23] "It is for the experience that we teach literature, not for the specific outcome."[24] One of the major responsibilities of English teachers is to present literature that shows life as the students know it.[25] It has only been recently that adolescent literature has pictured the life that a twentieth century teenager experiences each day, a life usually quite different from that of his parents—hence, the rise

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[20]Sayre Uhler, "Public School Superintendents and the Question of Censorship," The New England Association of Teachers of English, The Leaflet, 68 (May, 1969), 17.

[21]John S. Brubacher, "Loyalty to Freedom," School and Society, 70 (December 10, 1949), 370.

[22]Everett Dean Martin, The Meaning of a Liberal Education (New York: W. W. Norton & Company, Inc., 1926), p. 57.

[23]Brubacher, p. 370.

[24]John P. Frank and Robert F. Hogan, Obscenity, the Law, and the English Teacher (Champaign, Illinois: National Council of Teachers of English, 1966), p. 60.

[25]Kenneth L. Donelson, "Challenging the Censor: Some Responsibilities of the English Department," English Journal, 58 (September, 1969), 870-871.

in attempts to shelter young people from it.[26] To the teacher, it is not so much what a child reads, but how he reads it.[27] As Chafee points out, it is probably perfectly safe to allow teachers the freedom to present opposing views since most teenagers oppose what teachers say anyway.[28]

Where teachers are given

> limited freedom as long as students read only wholesome books and uplifting magazines about good Americans and happy things, view only suitable and clean and Christian films, create only optimistic and positive and inspirational media materials and discuss only noncontroversial and safe topics, there is no possibility of education and the search for truth, only indoctrination into the community's contemporary mores.[29]

Indoctrination, as a part of propaganda, has been seen as a positive force since it "gives a basis for active belief and action" when it presents a person with ideas. Censorship, on the other hand, is seen only as a negative force because it restrains and restricts a person's access to ideas.[30]

The question also arises as to the teacher's role in selecting materials for her students. Is she acting as a censor when she chooses a particular novel for her eighth grade students because she feels that

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[26]Kenneth L. Donelson, "What to Do When the Censor Comes," Elementary English, 51 (March, 1974), 403.

[27]Brubacher, p. 370.

[28]Chafee, p. 210.

[29]Kenneth L. Donelson, "White Walls and High Windows: Some Contemporary Censorship Problems," English Journal, 61 (November, 1972), 1198.

[30]Kimball Young and Raymond D. Lawrence, Bibliography on Censorship and Propaganda, (Eugene: University of Oregon Press, 1928), p. 12.

it is appropriate to their age? Several writers have said "no." Lester Asheim distinguished between the two when he said that

> Selection begins with a presumption in favor of liberty of thought; censorship, with a presumption in favor of thought control. Selection's approach to the book is positive, seeking its values in the book as a book, and in the book as a whole. Censorship's approach seeks to protect—not the right—but the reader himself from the fancied effects of his reading. The selector has faith in the intelligence of the reader, the censor has faith only in his own.[31]

When a teacher omits materials for class study that are too hard or too easy or "books in which sex or violence is the main purpose, . . . books that are dull or dated, . . ." she is making choices that will benefit the students.[32] Since class time is so short, a teacher must by necessity limit the selections to be studied. This philosophy agrees with that of the persons who feel that

> Children do not have the right to read anything they please in a textbook. They are not mature enough to make their own choices. . . . Someone must do their censoring and selecting for them.[33]

The National Council of Teachers of English also sees a difference between selection and censorship.

> Selection implies that a teacher is free to choose this or that work, depending upon the purpose to be achieved

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[31]Lester Asheim, Not Censorship but Selection as cited in School Libraries, 6 (March, 1957), 15.

[32]Richard D. Gannon, "Censorship and High School Libraries," Wilson Library Bulletin, 35 (September, 1960), 46.

[33]Paul Blanchard, The Right to Read: The Battle Against Censorship (Boston: The Beacon Press, 1955), p. 84.

> and the student or class in question, but a book selected this year may be ignored next year, and the reverse. Censorship implies that certain works are not open to selection this year or any year.[34]

The differences between selection and censorship become cloudy, however, when the teacher or librarian makes selections based totally upon his or her own biases without the benefit of the judgments of other professionals. When this situation occurs, the threat to the freedom to read is as great "if not greater, than pressure group censorship."[35]

III. THE PROTESTERS AND THEIR COMPLAINTS

Some Rationale for the Attacks on Schools

The opponents of censorship in public schools point out that when persons censor the schools, they become "the most subversive enemies of democracy" because they

> instate bias . . . give free reign to prejudice . . . and create fascism. Nothing but an education in the whole of American life will guarantee the perpetuation of democracy.[36]

Education in a democratic society supposedly provides man with opportunities to study many different ideas so that he can eventually decide for himself what is good and bad. If he learns only one viewpoint,

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[34] The Students' Right to Read, p. 8.

[35] Dorothy Bendix, "Teaching the Concept of Intellectual Freedom: The State of the Art," ALA Bulletin, 63 (March, 1969), 351.

[36] Harold Rugg, "A Study in Censorship: Good and Bad Words," The First Freedom, ed. Robert B. Downs (Chicago: American Library Association, 1960), p. 349.

one ideology, and one way of life, is he being prepared to combat opposing ideas if necessary, or to change his own society to insure that it survives as a democratic one?[37]

> In a free society a citizen has the power to choose, and bears the responsibility for the choices he makes. Censorship laws deprive us of choice and responsibility. They diminish us, and they diminish our society.[38]

To many, "'Censorship reflects a society's lack of confidence in itself. It is the hallmark of an authoritarian regime.'"[39]

Many communities during the twentieth century have frequently exhibited this lack of confidence when they have stressed super-patriotism and rejected "anything that even approaches a questioning of the complete purity of motives and behavior of the founders of our country or the leaders of the past."[40] They want nothing "that presents negative aspects of American history" or contemporary life, or that presents controversial ideas[41] because new ideas may mean change and and insecurity. The teenager who learns of other religions and ways of life might be gaining the "independence of thought and decision" that his parent does not wish him to have.[42] People who "fear differences of

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[37]Brubacher, p. 370.

[38]John Henry Merryman, "The Fear of Books," Arizona English Bulletin, 11 (February, 1969), 8.

[39]Justice Stewart as quoted by Merryman, p. 8.

[40]Rugg, p. 346.

[41]Ibid., p. 347.

[42]Enid Martell Olson, "What Do the Censors Fear?" Teachers College Record, 66 (April, 1965), 568.

opinion and ideology, exchange of ideas, and nonconformity of thought" also fear

> the uninitiated mind: the one unlearned in the right brand of patriotism, and the one unschooled in the right theory of economics, the one unlettered in the right cult of social superstition.[43]

Seldom are censors seen as the saviors of society that they frequently picture themselves. Instead, the moral indignation and fervor that they display in their attacks on books and ideas have been called "a kind of disguised envy."[44] These persons are thought to be suppressing the impulses that they attack in the literature because they feel others should suppress those same passions.[45]

> The very ferocity with which these anti-intellectuals try to outlaw the worldly and the educated is a sign of their resentment of their inferior status in the traditional hierarchies of prestige and comprehension.[46]

The irony of the situation in America is that the rise of censorship may be due in part to the attempt of our society to educate all people.[47]

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[43]Ibid., p. 567.

[44]Svend Renulf, Moral Indignation and Middle Class Psychology: A Sociological Study cited by Eli M. Obler, "'Just Like the Child in the Family': Paternalistic Morality and Censorship," Library Journal, 98 (September 1, 1973), 2397.

[45]Eli M. Obler, "'Just Like the Child in the Family': Paternalistic Morality and Censorship," Library Journal, 98 (September 1, 1973), 2397.

[46]David Riesman cited by Fred B. Millet, "The Vigilantees," Bulletin of the American Association of University Professors, 40 (Spring, 1954), 53.

[47]Fred B. Millet, "The Vigilantees," Bulletin of the American Association of University Professors, 40 (Spring, 1954), 53.

Now that reading and books (particularly inexpensive paperbacks) are available to everyone, including the poor whom political and religious leaders have kept "ignorant in order to keep them silent and acquiesicent and to stifle unrest and change," persons who have been in control of the society's political, religious, and economic spheres feel threatened.[48] Their reaction is to censor those ideas contrary to their own and demand that their schools preserve the values and ideas of the past—those ideas that have caused the dominant generation no trouble.

The tendency of schools throughout history to preserve the status quo and to prevent unrest, has "created a permanent tendency to restrict freedom for teachers. . . ."[49] The products of such schools are largely "unskilled in the art of solving problems" of their environment and "in possession only of unchecked answers from the back of the book."[50] Community pressure has been very successful in directing the in-class and out of class behavior of both students and educators.

Since people tend to tolerate those ideas on subjects that they regard as unimportant, the censored views vary with location and time. For instance, slaveholders in the South in the nineteenth century censored any negative statements concerning slavery just as the big business concerns of the twentieth century have censored negative

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[48]Martha Boaz, "The Student Does Have a Right to Read," California School Libraries, 41 (January, 1970), 63.

[49]Howard K. Beale, A History of Freedom of Teaching in American Schools (New York: Octagon Books, Inc., 1966), p. xii.

[50]V. T. Thayer, Public Education and Its Critics (New York: The Macmillan Company, 1954), p. 89.

statements about industry and monopolies.[51] The hatred and prejudice of certain countries after the World Wars led to great restrictions on languages that could be taught and history textbooks that could be used in the public schools. For example, following World War I when "war-psychology" took over America, her people began to adopt many of the ways of the enemies she had just defeated. Many groups sought to control textbooks, teachers, and schools. The pro-Irish element of the Knights of Columbus spent large amounts of money to make sure that the public schools taught nothing favorable about the British.[52] In a 1922 resolution, the Sons of the American Revolution protested

> the use of any textbook which . . . [lauded] the Tories and . . . [censured] the patriots, which . . . [maligned] the memory of any of the great men of the Revolutionary period, or . . . [undervalued] the services and sacrifices by which our national independence was won. Textbooks on American history should be written by those who are in sympathy with the principles for which our forefathers fought.[53]

During this period a committee in New York found some textbooks unsuitable "because the authors . . . [had] written from the point of view of a critical historian rather than from the point of view of a teacher."[54] Judge McCamant assured the nation that "the chief purpose to be served in teaching American history is the inculcation of

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[51]Beale, p. ix.

[52]Harold Underwood Faulkner, "Perverted American History," Harper's Monthly Magazine, 142 (February, 1926), 339.

[53]Ibid., pp. 339-340.

[54]Ibid., p. 340.

patriotism."[55] The child should be taught first to love his country so that later on in his schooling he will "have a motive strong enough to spur him on to understand her."[56]

Many of the apparently spontaneous reactions to school materials on a local level are usually part of "a well-organized national propaganda body" intent on destroying anything or anyone even remotely suspected of being connected with socialism or communism.[57] The result has been a general distrust of the entire educational system and a tightening of the censorship reins.[58] Some of these anti-communist organizations are just as dangerous as the Communist groups[59] as they wave their American flags, shout their noble slogans, and distribute their pamphlets. These attacks on the schools usually follow a similar pattern. Individuals begin to denounce the schools with demands that they return to the three R's and that the frills be removed from the curriculum. More discipline in the schools is called for. Soon pamphlets are distributed asking

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[55]Ibid., p. 343.

[56]Max Rafferty, What They Are Doing to Your Children, (New York: Signet Books, 1966), p. 24.

[57]Blanchard, p. 101.

[58]Thomas Woody, "Affirmation Versus Negation in American Education," School and Society, 79 (February 6, 1954), 39.

[59]Robert A. Skaife, "They Sow Distrust," condensed from The Nation's Schools, (January, 1951), as printed in Freedom and Public Education, eds. Ernest O. Melby and Morton Puner (New York: Frederick A. Praeger, Inc., 1953), p. 154. See also Edward N. Saveth, "What to do About 'Dangerous' Textbooks: The Pitfalls of Pressure Tactics," Commentary, 13 (February, 1952), 99-106.

people to join them in their efforts. Textbooks are attacked and accusations are flung at educators and anyone who defends education. Demands for a legislative investigation of the texts and schools follow.[60] Events in Texas (1961) and West Virginia (1974) illustrate this pattern.

Texas and West Virginia

In 1961, groups in Texas, using the materials from the Daughters of the American Revolution, Sons of the American Revolution, America's Future, American Legion, Parents for Better Education of California, Texans for America, and others,[61] charged textbook publishers with including the works and pictures of "known subversive writers" and printing faults of the founding fathers.[62] These citizens, under the leadership of J. Evetts Haley, particularly objected to the inclusion of works by Langston Hughes. When a publisher pointed out that Hughes was

> an internationally known Negro poet whose accomplishments in the field of letters . . . [had] been recognized by such awards as the Harmon gold medal for literature, a Guggenheim Fellowship for creative writing, [and] a Rosenwald fellowship,[63]

Haley replied that these awards only proved "the degenerate nature of the people who decide these awards."[64] The five-man Texas committee

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[60]Ibid., p. 155.

[61]Jack Nelson and Gene Roberts, Jr., The Censors and the Schools (Boston: Little, Brown, and Company, 1963), p. 122.

[62]R. A. Kilpatrick, a representative of Texans for America, cited by Nelson and Roberts, p. 123.

[63]Nelson and Roberts, p. 123.

[64]Ibid.

eventually followed Haley's wishes and ruled that Langston Hughes' name or works could not be in books bought for Texas public schools.[65]

Other attacks were made on the song "He's Got the Whole World in His Hands" for its "one-worldism,"[66] the writers Upton Sinclair, Jack London, Ida Tarbell, and Lincoln Steffens because they were "known subversive writers,"[67] and the poet Pete Seeger because he, along with Langston Hughes, had been connected with groups cited by the House Un-American Activities Committee.[68] Publishers were instructed to remove these names and others from the contents and bibliographies of their textbooks if they wanted to have them bought for Texas public schools. They did,[69] and, as a result, textbooks that were made to order for Texas eventually were the only editions printed by some publishers so that other states were affected by the actions of these groups of individuals who, in many cases, had not read the texts but knew the students were being subverted.[70]

After the attacks on the textbooks, the groups moved on to attack novels found in school libraries. They succeeded in having removed from libraries in four Amarillo high schools such books as Andersonville by MacKinlay Kantor, Brave New World by Aldous Huxley, Grapes of Wrath by John Steinbeck, 1984 by George Orwell, and Of Time and the River by Thomas Wolfe.[71]

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[65] Ibid.

[66] Ibid., p. 125.

[67] Ibid., p. 123.

[68] Ibid., p. 129.

[69] Ibid., pp. 129-132.

[70] Ibid., p. 136.

[71] Ibid., p. 132.

The most recent attack on textbooks was in the small communities of Kanawha County surrounding Charleston, West Virginia. Objecting to 325 book titles in the language arts field, such groups as the Business and Professional People's Alliance for Better Textbooks used full page advertisements in the newspapers in order to cite offensive chapters and words from the textbooks.[72] Parents objected to the "anti-Christian viewpoint" and "articles with incorrect grammar" found in textbooks published by D. C. Heath, McDougal, Littel and Company, Webster/McGraw Hill, and others.[73] The groups protested the works of the well-known black writers Gwendolyn Brooks, Dick Gregory, and Eldridge Cleaver, a myth collection for junior high school students that seemed to challenge the literal interpretation of the Bible, and "a profile of Poet Allen Ginsberg, featuring a description of a prostitute."[74] The protesters had help in their efforts from Robert K. Dornan of Los Angeles, a representative of Citizens for Decency through Law.[75]

The protests in this coal mining region resulted in mines being closed, a firebomb being thrown into a bus garage next to a junior high school,[76] the Board of Education being dynamited shortly after a

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[72]John Matthews, "Access Rights to Children's Minds: Texts for Our Times," The New Republic, 172 (January 4 & 11, 1975), 21.

[73]Chattanooga Times, September 6, 1974, p. 3.

[74]"Battle of the Books," Time, 104 (September 30, 1974), 81.

[75][Dalton, Georgia] Daily Citizen-News, October 21, 1974, p. 14.

[76]Chattanooga News-Free Press, October 30, 1974, p. A3.

meeting,[77] and the school superintendent being threatened with death.[78] At protest marches in Charleston following the Board's decision on November 8, 1974, to return the books to the schools, signs carried by marchers read

> Textbooks In, One St. Albans
> House for Sale, All Electric
>
> Jesus Yes, Textbooks, Nyet
>
> Jesus Wouldn't Read Them[79]

The Reverend Avis Hill, a leader of the protesters, stated that he

> would rather see . . . [his] daughter in the funeral home, in God's hands, than in five years from now have . . . [her] stab . . . [him] in the back because of the books.[80]

He then equated the wars fought by America with the battle the protesters were fighting "for liberty and justice and freedom for all."[81] Even though the school board returned all the protested texts to the classrooms, they were not used, and the protesters won the right to stricter screening of future textbooks by lay groups. New criteria set up to judge the texts included the stipulations that texts "must not contain offensive language" and

> must not infringe into the privacy of students' homes by asking personal questions about inner feelings . . . or encourage them to criticize their parents by direct questions, statement or inference.[82]

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[77] Chattanooga News-Free Press, October 31, 1974, p. 1.

[78] "Back to the Boycott," Time, 104 (November 4, 1974), 88.

[79] Chattanooga News-Free Press, November 10, 1974, p. 1.

[80] Ibid., p. 8. [81] Ibid. [82] Matthews, p. 21.

The repercussions of this controversy and others in the past are great because other communities have suddenly discovered that they too have some of the protested textbooks in their schools and, therefore, should take a closer look at those and any others that might have something objectionable in them. For example, in late 1974, Prince Georges County, Maryland, banned a film of "The Lottery," a short story by Shirley Jackson, because it destroyed "family values."[83] The Godfather, Bury My Heart at Wounded Knee, The Last Whole Earth Catalog, and others were taken from the schools in Wisconsin, while a gift subscription to Ms. was rejected by a small school district in Vermont.[84] In Chattanooga, Tennessee, school librarians were asked to send books that had perversion or four letter words in them to the Central Office for screening.[85]

Patriotic Groups

Several organizations have been active through the years in these investigations of the textbooks and schools. Using their membership all over the nation with the aid of national leaders to coordinate their efforts, they have frequently been very successful in persuading the school systems and textbook committees to follow their inclinations.

A "pioneer in the attack on American education"[86] is the American Legion which has as a major goal the attempt to

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[83]Ibid., pp. 19-20.

[84]Ibid., p. 20.

[85]Chattanooga News-Free Press, October 24, 1974, p. 9.

[86]Roger Burlingame, The Sixth Column (New York: J. B. Lippincott Co., 1962), p. 94.

> destroy false propaganda and eliminate the teachings of those who advocate changes in our way of life—opposing the original concepts laid down by our founding fathers.[87]

In 1922, the American Legion, unsatisfied with existing American history textbooks, sponsored the writing of its own history text that would "preach on every page a vivid love of America."[88] The result was The Story of Our American People by Charles F. Horne, published in 1925. Also, in 1922, the Legion began a series of essay contests designed to promote patriotism, and, in 1938, it initiated a national oratorical contest.[89] In 1940, the Legion began a study of history textbooks—particularly the social science series by Harold Rugg—and found many lacking in true patriotic Americanism.[90] "Textbooks, the Legion believed, should be selective, emphasizing heroic, patriotic, and militarily successful deeds and subduing the errors."[91] Their efforts for and against the schools have been felt throughout the nation.

One of the most vocal organizations interested in the content of textbooks and the curriculum of the schools, has been the Daughters of the American Revolution. They have frequently criticized the schools for practices they felt were opposed to the American way of life. Even

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[87]Raymond Moley, Jr., The American Legion Story (New York: Duell, Sloan, and Pearce, 1966), p. 371.

[88]Nelson and Roberts, p. 28.

[89]Richard Selye Jones, A History of the American Legion (New York: The Bobbs-Merrill Company, 1946), p. 272.

[90]Ibid., p. 277.

[91]Burlingame, p. 95.

though their criticism of education began early in the twentieth century, it was not until 1959 that they published their most influential document, the Textbook Study.[92] This study, written under the direction of the National Defense Committee by a group of unidentified authors, condemned many important American historians, textbook authors, and publishers. The Committee's examination of 213 volumes revealed that only forty-nine met the "minimum DAR standards" (p. 1) and some of these were not completely adequate. Refusing to reveal the names or even the qualifications of the reviewers of the texts, the DAR mailed copies of the study to all interested persons and organizations.[93]

The study, whose purpose was "to determine if our young students . . . [were] emphatically taught love of God and country or . . . [were] being corrupted to accept socialism and materialism," (p. 1) found a variety of reasons to condemn the texts. A music book was attacked because it had "too many 'work tunes and folk songs' (as distinguished from native and national airs)" (p. 4). The DAR reasoned that

> One of the tools promoting the "class struggle" is the emphasis upon songs of the "burden bearer", and "the tenant", the "downtrodden" (always ignoring the heavy responsibilities of the managerial and professional classes, of course). Communist and union songbooks feature many such whining tunes (p. 4).

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[92]National Defense Committee, National Society, Daughters of the American Revolution, Textbook Study: 1958-1959 (Washington: Daughters of the American Revolution, 1959). All subsequent references to this book are made parenthetically within the text of the paper.

[93]Nelson and Roberts, p. 79.

A major question asked by the DAR concerning any textbook was the amount of "attention given to all the rights of the American citizen."

> "Does the text give a great deal of attention to civil liberties, such as freedom of religion, speech, and press, and little or no attention to the right to acquire and hold property, the right to work, the right to engage in free enterprise, the right of a free society to protect itself against subversion?"[94]

Many literature anthologies were criticized because they had too many "sordid and shocking stories for which the young reader . . . [was] not prepared" (p. 3). For this reason, an anthology containing a unit on various ways of dying was found unsuitable for high school students. Texts that included the works of pacifist writers, such as John Hersey's Hiroshima, were developing a feeling of "fear and compromise" that could "only result in paralysis of the will through fear which is known in psychological warfare as Soviet Principle Ten" (p. 5).

Brief comments on the satisfactory texts were included in the Study, but the 164 unsatisfactory textbooks were simply listed along with general reasons for condemnation. These texts, according to the Study, (1) treated "our Christian heritage warily" and were only "guardedly patriotic" (p. 2); (2) called the United States a democracy instead of a republic (p. 3); (3) emphasized "our Bill of Rights rather than . . . the original instrument, the Constitution" (p. 3); (4) suggested that the United States surrender "our national sovereignty to a world government" and listed "many writers for the United World Federalists . . . in reading

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[94]Mrs. A. A. Forrester cited by John Edward Weems, "Textbooks Under Fire," Publisher's Weekly, 180 (October 2, 1961), 23.

list after reading list: . . . Dorothy Canfield Fisher, . . . Carl Van Doren, . . . Norman Cousins, . . . Oscar Hammerstein, II . . ." (p. 5); (5) did not contain any "reference material critical of world government" (p. 5); (6) and contained too much emphasis on "'prejudice', 'racial minorities', 'bigotry', and 'tolerance', 'social acceptance', and 'mental health'" (p. 3).

The Textbook Study was used throughout the nation—particularly in Mississippi and Texas—in textbook controversies. "Of all the programs by organized groups, the DAR textbook investigation, at both national and state level, was the most specific and . . . the most threatening."[95] The DAR and other organized groups have kept a close watch on education and, as a result, teachers have imposed a "voluntary self censorship" and followed "what is locally orthodox rather than express their own ideas and thereby risk dismissal on the grounds of disloyalty."[96]

Another organization that has been very active in evaluating the educational system is America's Future, Inc., a "nonpartisan, nonprofit, educational organization."[97] This group, frequently attributing America's "fuzzy thinking" to the textbooks in the schools,[98] began its biggest anti-textbook protest in the fall of 1958, when it initiated "Operation

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[95]Newsletter on Intellectual Freedom, December, 1959, cited by Nelson and Roberts, p. 89.

[96]Martha Strayer, The D. A. R.: An Informal History (Washington, D.C.: Public Affairs Press, 1958), p. 76.

[97]Nelson and Roberts, p. 48.

[98]Moore, p. 102.

Textbook."[99] The purposes of this movement were to provide an "objective" guide for persons interested in social science textbooks and

> "to acquaint textbook publishers . . . and the textbook purchasing committees in the schools . . . with the existence of an agency which is evaluating the product in which they deal."[100]

A more scholarly group than the DAR, America's Future tends to point out specific lines and chapters rather than the general ills it finds in texts. All of its reviews of unfavorable textbooks protest "income tax, Social Security, TVA, liberal authors, labor unions, the United Nations, [and] Democratic presidents."[101] The texts that the group approved as acceptable for schoolchildren were frequently written by members of America's Future. This group also felt that it was unwise to send students to the Reader's Guide for periodical materials since "much anti-communist and pro-government information such as is found in New Leader and Human Events . . . [was] not indexed in the Guide."[102] Unlike the DAR evaluation committee, the members of this group were identified and their credentials made public so that it is possible to characterize the individuals. A very conservative group, the members tended to distrust the government and felt that individuals were better off without interference from governmental agencies. They had very high regard for

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[99]Nelson and Roberts, p. 99.

[100]Operation Textbook as cited by Mary Anne Raywid, The Ax-Grinders: Critics of Our Schools (New York: The Macmillan Co., 1962), p. 123.

[101]Nelson and Roberts, p. 107.

[102]Operation Textbook cited by Nelson and Roberts, p. 109.

early American leaders and very little interest in relations with other countries.[103] The literature from America's Future with its isolationist sympathies influenced school systems and citizens' groups throughout the nation.

The John Birch Society, founded by Robert H. W. Welch, Jr. as a secret society in Philadelphia in December, 1958, was named in January, 1966, by the National Education Association Commission on Professional Rights and Responsibilities as education's "number one troublemaker."[104] Unlike the three above groups, this organization does not review textbooks; it merely distributes the textbook literature produced by the others. Members of the John Birch Society have been advised in the organization's magazine American Opinion, to

> "join your local PTA at the beginning of the school year, get your conservative friends to do likewise, and go to work to take it over. You will run into real battles against determined leftists who have had everything their way. But it is time we went on the offensive to make such groups the instrument of conservative purpose."[105]

Obviously the John Birch Society has had success. In 1962, Twin Lakes, Wisconsin, thirty miles south of Milwaukee, adopted the 1879 McGuffey Readers for their "'old fashioned patriotism.'"[106]

The American Legion, the DAR, America's Future, and the John Birch Society have been joined by many lesser organizations who also see

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[103]Raywid, p. 152.

[104]J. Minor Gwynn and John B. Chase, Jr., Curriculum Principles and Social Trends, 4th ed. (New York: The Macmillan Co., 1969), p. 197.

[105]Nelson and Roberts, p. 157.

[106]Ibid., p. 158.

communism as the greatest threat to the American way of life. In 1922, the Veterans of Foreign Wars set up the National Americanization Committee to eliminate un-American texts.[107] The Sons of the American Revolution warned in their 1949 booklet A Bill of Grievances of "interstate traffic in propaganda textbooks and teaching materials."[108] In order to make the censor's job easier, Lucille Cardin Crain in the Educational Reviewer cited the pages and paragraphs from books that parents and citizens' groups might find objectionable.[109] In 1962, the Christian Crusade under the direction of Reverend Bill James Hargis, sponsored the National Anti-Communist Leadership School that taught 178 people from twenty-five states, how to combat communism. The faculty of the school was described as "some of America's foremost anti-communist leaders," at least six of whom were members of the John Birch Society.[110]

The Los Angeles Herald and Express (now the Herald-Examiner), part of the Hearst Corporation, protested the song "Swing the Shining Sickle" that appeared in one music textbook because it felt it was communistic. Actually the song was composed in America in 1897, as a harvest song for Thanksgiving. The paper also suggested that the number of times words like "liberty," "freedom," and "republic" were used in textbooks was indicative of the message the books were teaching. The Hearst papers throughout California continued their attacks on the public schools and textbooks. Eventually the San Francisco News-Call Bulletin reported that

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[107]Ibid., p. 28.

[108]Ibid., p. 45.

[109]Ibid., p. 40.

[110]Ibid., p. 152.

one publisher had deleted a chapter in its history textbook on the United Nations and replaced it with a section from the American Legion manual on the display of the flag.[111]

National and local anti-communist organizations have had the most influence on textbooks and school systems, but one man stands out as the dominant individual in the attack on the schools—E. Merrill Root, author of Brainwashing in the High Schools.[112] Root, an English professor, counted lines and words in the eleven history textbooks that he examined in order to determine the authors' attitudes toward America. If there were more lines given to liberal presidents than to conservative ones, then the textbook was brainwashing the students. Root concluded that the history books used in the public schools were responsible for American soldiers succumbing to brainwashing when they were captured in Korea. (Actually eighteen of the twenty-one who changed sides were high school dropouts.[113]) He also felt that multiple lists of approved textbooks were not good because a communist principal could always choose a communist textbook from the list instead of an American one. Root's charges were so vehement that publishers printed charges and denials on a point by point basis. Root's Brainwashing in the High Schools, the

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[111]Ibid., pp. 161-164.

[112]E. Merrill Root, Brainwashing in the High Schools: An Examination of Eleven American History Textbooks (New York: The Devin-Adair Co., 1959).

[113]Nelson and Roberts, p. 69.

DAR's Textbook Study, and America's Future's Operation Textbook have led the anti-communist attack in America's public schools.

Racial and Religious Groups

Groups with special racial and religious interests have also protested the textbooks and the public schools. Following the Civil War and into the mid-twentieth century, it was not uncommon to find publishers advertising

> "Books prepared for Southern schools, by southern authors, and therefore free from matter offensive to southern people."[114]

Just as many publishers prepared books especially for northern schools with their industrial interests or Catholic schools with pictures of nuns as the teachers. The Ku Klux Klan once objected to books that credited Columbus and not Leif Ericson with the discovery of America because the Klan felt that Catholics probably liked those books.[115] Southern segregationists successfully kept Negroes both in print and in photographs out of their public school textbooks for decades. A textbook in Alabama was protested because it contained a picture of former Secretary of State Christian Herter shaking hands with the president of Nigeria.[116]

In 1955, the Georgia Board of Education banned three textbooks not "in accord with the Southern way of life." The Gavian, Gray, and Grove

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[114]E. J. Hale and Son, New York, 1867, cited by Nelson and Roberts, p. 25.

[115]Nelson and Roberts, p. 30.

[116]Ibid., p. 175.

Our Changing Social Order was unsatisfactory because it indicated that the Southern elections were not fair to Blacks. Gertrude Hartman's America, Land of Freedom did not give enough credit to the south in its section on the Revolutionary War, and the songbook Together We Sing had the word "brothers" instead of "darkies."[117]

On the other side of the issue, the National Association for the Advancement of Colored People has, in the past two decades, been responsible for removing or banning from public schools those materials they felt were derogatory or offensive to the black people. For instance, Edgar Allen Poe's "The Gold Bug" found in Scribner's Short Stories for English Courses, was objectionable because it contained the word "nigger"[118] as was Mark Twain's Huckleberry Finn because of Nigger Jim. The word "darkie" was either replaced in Stephen Foster's songs in music textbooks or the songs themselves were removed because of NAACP protests.[119]

A resolution passed at the 1961 NAACP convention asked members

> "to survey textbooks in use in their community schools for the purpose of ensuring that textbooks and other educational material properly present the contributions of the Negro to American culture."[120]

Many Blacks feel that there is little difference in removing four letter words from texts and removing words like "kike," "nigger," and "chink," and that both white and black children are damaged by false impressions of other races.[121]

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[117] Ibid., p. 175. [118] Ibid., p. 167. [119] Ibid., p. 170.

[120] Ibid., p. 169. [121] Ibid., p. 171.

The Anti-Defamation League of B'nai B'rith has also screened textbooks for their treatment of minority groups. Its report, The Treatment of Minorities in Secondary School Textbooks,[122] published in 1961, was designed to see if any progress had been made in textbooks since the study on minorities by the American Council on Education in 1949. This earlier study, entitled Intergroup Relations in Teaching Materials,[123] observed that in the texts Blacks were either ignored or treated inadequately, Indians were shown as cruel and subservient to whites, Asiatic minorities were treated as racially inferior, and Spanish-speaking Americans were ignored. The Anti-Defamation League found, in 1961, that the situation was not any better because very little change had taken place in textbooks and that

> only a few books within each subject—world history, problems of American democracy . . . [gave] a realistic and constructive portrayal of certain minority groups. No one book . . . [gave] an adequate presentation of all four topics covered by this report.[124]

This study recommended that publishers print textbooks that

1. Present a pluralistic—rather than a 100 percent white, Protestant, Anglo-Saxon—view of history and of the current social scene.

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[122]Lloyd Marcus, The Treatment of Minorities in Secondary School Textbooks (New York: Anti-Defamation League of B'nai B'rith, 1961).

[123]American Council on Education, Intergroup Relations in Teaching Materials: A Survey and Appraisal (Washington: American Council on Education, 1949).

[124]Lloyd Marcus as cited in Michael B. Kane, Minorities in Textbooks: A Study of Their Treatment in Social Studies Texts (Chicago: Anti-Defamation League of B'nai B'rith, 1970), preface. All subsequent references to this work are made parenthetically within the text of the paper.

2. Portray minority groups not as "out-groups"—strange, different and isolated—but sympathetically and in depth as valuable, dynamic, contributing elements in our culture.

3. Deal frankly with past and current barriers to full equality in citizenship and constructive intergroup relations, and with ongoing attempts to achieve both civil and human rights for all.[125]

In 1970, Michael B. Kane's Minorities in Textbooks: A Study of Their Treatment in Social Studies Texts, under the auspices of the Anti-Defamation League, examined forty-five of the leading junior and senior high school social studies textbooks. Kane studied the "presentations of Jews, Nazi persecutions, black Americans, and Americans of Indian, Oriental, and Spanish-speaking heritage" (p. 138) and in his report gave excerpts from the texts to illustrate the "range of quality in the textual treatment of these subjects" (p. 138). He concluded that textbooks put too much emphasis on the "ancient past" of the Jews and the "theme of persecution," treated the Nazi persecution inadequately (p. 139), treated the struggle of the Blacks "more with complacent generalizations than with hard facts," and largely ignored the contemporary role of other minorities in American society (p. 140). In short, the textbooks presented "a largely white, Protestant Anglo-Saxon view of history and the current social scene" (p. 138). Kane recommended to the Anti-Defamation League that it:

[1.] Continue to produce and make available to schools at low cost, provocative and informative human relations materials as well as historically accurate works that deal with the contributions of all our minority groups to this pluralistic society. . . .

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[125]Marcus, p. 10.

> [2.] Act cooperatively with other major civil rights organizations to convene and coordinate a national panel of educators and scholars charged to design for each of the subject matter areas covered by this report a model text that is both historically accurate and relevant to our contemporary times and student populations.
>
> [3.] Influence school systems to act as agents of change by refusing to purchase a text simply because it is "the best available." (p. 143)

At one time the Anti-Defamation League tried to ban books, and, until recently, opposed the use of The Merchant of Venice, Oliver Twist, and Little Black Sambo in the public schools because of their racial stereotypes. In recent years, however, the League has asked only that these materials be used in context and not banned altogether.[126]

Various business and industrial groups have been instrumental in directing the content of textbooks too. In 1919, Samuel Insull set up the Illinois Public Welfare and Public Utility Educational Service to "make the public better acquainted with the fundamental economic facts of the public utility industry."[127] When this group found that some economics textbooks were not suitable, they urged the local groups to have them removed from their schools and the publishers to rewrite them.[128] In 1939, the Advertising Federation of America objected to Harold Rugg's An Introduction to the Problems of American Culture because Rugg suggested that some of the advertising in America was unwise and unnecessary and might misrepresent goods.[129] In the early 1930's the

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[126] Nelson and Roberts, p. 172.

[127] Ibid., p. 32.

[128] Ibid.

[129] Ibid., p. 35.

Florida Chamber of Commerce objected to a geography textbook because it contained more pictures of California than of Florida.[130]

Patriotic, political, racial, religious, and industrial groups have felt it necessary to influence the content of public school textbooks. Their efforts indicate a belief in the textbook as the basic and often only source of information for public schoolchildren. It must, therefore, contain no material that would teach the youth objectionable facts or ideas. What is objectionable in the local schools, though, depends entirely on the dominant religious, political, racial, and economic character of the community.

IV. THE BANNED AND THE EXPURGATED

A list of protested and/or banned literary works for the public schools reads like a list of great world literature. Silas Marner is on the list because "You can't prove what that dirty old man is doing with that child between chapters." Macbeth is "too violent"; Moby Dick "contains homosexuality."[131] The Tarzan adventures at one time were suspect because Tarzan and Jane were not married. When it was discovered that the couple had married in The Return of Tarzan (1951), the stories were found to be all right. In Houston, Texas, The Living Biographies of Religious Leaders was called "blasphemous" because Plato, who was included in the work, spoke of free love; the youngsters who read him

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[130] Ibid., p. 34.

[131] The Students' Right to Read, p. 1.

were likely to be corrupted.[132] The Ox-Bow Incident and Crime and Punishment have been protested because of their language and Gone With the Wind because of Scarlett O'Hara's immorality. Anton Chekhov's Lady with the Dog is not suitable because its author is Russian.[133] The woodcuts of a dove in Good Morning, Miss Dove indicated that the novel is "communist inspired."[134] L. Frank Baum was alleged to have communistic sympathies, so his The Wonderful Wizard of Oz should not be in the public schools.[135] Treasure Island is unsuitable too because "everyone knows that men who are away from women that long are going to become homosexuals."[136]

Magazines have also had their share of protests. Birmingham, Alabama, banned Senior Scholastic from its high schools because it was thought to promote racial unrest and socialistic programs.[137] Since National Geographic contains "nudity and sensationalism, especially in stories on barbaric foreign people," it should not be used in the public

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[132]Edward J. Gordon, "Censorship Is Disrupting Our Schools," The New England Association of Teachers of English, The Leaflet, 68 (May, 1969), 7.

[133]F. C. Ellenburg, "Phantasy and Facts: Censorship and Schools," The Clearing House, 45 (May, 1971), 516.

[134]Kenneth L. Donelson, "A Few Safe Assumptions About Censorship," Peabody Journal of Education, 50 (April, 1973), 237.

[135]Earl Wassom, "Education and the Censorship Dilemma," Kentucky Library Association Bulletin, 35 (July, 1971), 14.

[136]Donelson, "A Few Safe Assumptions About Censorship," p. 237.

[137]David K. Berninghausen, "Book-Banning and Witch Hunts," ALA Bulletin, 42 (May, 1948), 207.

schools.[138] Life was protested because of its "filth, offensive and obscene, racy, risque leering matter."[139]

The list of books and magazines is endless; so are the charges that can and have been made against the materials included in the textbooks. "Banned books are still rare in our society; banned textbooks, on the contrary, are numerous."[140] The main criticisms that have been leveled at textbooks during the past few decades are

> (1) regional bias of the author; (2) failure to present the American form of government accurately; (3) contempt for private enterprise; (4) socialistic emphasis; (5) "subversive" approach, undermining American democracy and tending toward a communistic or world society; (6) ridicule of the American way of life; and (7) objectionable presentation of some group or people in the United States.[141]

Many of these charges have been found to be valid, but, at the same time, others seem to be no more than excuses for some groups to direct what other citizens may read.

Publishers frequently have to alter their books "to cater to the fears, prejudices, suspicions, fads and animosities of their market."[142] They "must try to avoid statements that might prove offensive to economic,

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[138] The Students' Right to Read, p. 3. [139] Ibid.

[140] Robert Bierstedt, "The Writers of Textbooks," in Text Materials in Modern Education: A Comprehensive Theory and Platform for Research, eds. Lee J. Cronbach, et al. (Urbana, Illinois: University of Illinois Press, 1955), p. 120.

[141] Gwynn, p. 196.

[142] Clara Stilwell [Pseudonym of a textbook editor] "America's Schoolbook Scandal," The Censorship of Books, ed. Walter M. Daniels (New York: H. W. Wilson Company, 1954), p. 135.

religious, racial or social groups or any civic, fraternal, patriotic, or philanthropic societies in the whole United States."[143] Their financial investment in any textbook is so great that unless they can be assured of a large market (a region or a big state), they cannot afford to publish anything that might offend the potential purchasers.

Too many people feel

> that the textbook is all, that what is taught and what is learned is what appears between the two covers of one book, and that alone. They assume, further, that every statement in a textbook is learned by every pupil, apparently word for word.[144]

For this reason, some people become very upset when they see references in textbooks to individuals and countries they distrust, ideas they do not agree with, and events they are ashamed of. They, then, wish to censor what they find objectionable. To some,

> A textbook is equated with the official, orthodox doctrines to be taught to the young people; a magazine, by its very presence in the school library, must be considered approved, authoritative information. . . . Because [these persons see] teaching and indoctrination . . . [as] one and the same . . . [they distrust] free inquiry.[145]

The result of such an attitude is that citizens protest the book, textbook committees select the unprotested ones, and publishers avoid

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[143]The American Textbook Publishers Institute, Textbooks Are Indispensable (New York: American Book-Stratford Press, Inc., n.d.), p. 17.

[144]"Textbook Selection: Whose Job?" School Management, 8 (April, 1964), 310.

[145]David K. Berninghausen cited by Richard M. Pearson, "Can Textbooks Be Subversive?" The Phi Delta Kappan, 33 (January, 1952), 250.

printing pictures or statements that might be or are objectionable to certain groups.

In the past, publishers regularly printed regional editions of some of their textbooks because, for example, some Southern states have refused texts that showed the Negro in a favorable light, even if the Negro only appeared in a photograph in the text.[146] Southerners also preferred "War Between the States" instead of "Civil War" in their history texts.[147] In 1940, the Mississippi legislature recommended that civics textbooks in Negro schools not have "references to voting, elections, civic responsibility, or democracy."[148] No hardback anthology for the public schools has contained Othello or The Merchant of Venice.[149] According to P. A. Knowlton, an official of Macmillan Company, a publisher once failed to have his text adopted because of a picture of a mountain log cabin.[150] Miscegenation and pregnant animals are taboo in texts.[151] Rand McNally at one time printed two versions of a social studies textbook—one with a picture of white children and Puerto Rican children in a New York chemistry class, the other with a picture of an all white chemistry class.[152] Some Chambers of Commerce of the Great

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[146]Stilwell, p. 135.

[147]Nelson and Roberts, p. 180.

[148]Bierstedt, p. 112.

[149]Hillel Black, The American Schoolbook (New York: William Morrow and Company, Inc., 1967), p. 55.

[150]Nelson and Roberts, p. 183.

[151]Black, pp. 50, 150.

[152]Nelson and Roberts, p. 181.

Plains have wanted their region called "level" instead of "flat."[153] Harper and Row published two versions of their Today's Basic Science series. One contained pictures of whites; the Intercultural Edition contained the same pictures, but one-third of the illustrations were of Negroes, Orientals, and Mexicans in the same poses. The Intercultural Edition was not adopted in Peoria, Illinois, however, because Blacks thought a picture of a Negro father and his daughter on a wooden porch with a swing was degrading.[154]

Textbook adoption committees are as cautious as the publishers and "try to make sure that the books . . . [they] select are not objectionable to anyone."[155] It is very difficult to find one, not to mention five textbooks that are not objectionable to someone in the state or adoption area since "no state is a homogeneous unit." Uniform textbooks obviously have their advantages—lower prices, uniform course of study, et cetera—but the task of finding textbooks to meet everyone's criteria is an almost impossible one.[156]

Occasionally, in order to simplify the task, textbook selection committees have suggested changes that publishers can make in their textbooks in order to have them adopted. If the textbook sale will be

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[153] Textbooks Are Indispensable, p. 36.

[154] Black, p. 31.

[155] Lawson J. Cantrell, Deputy Superintendent of Schools, Washington, D.D., 1960, cited by Nelson and Roberts, p. 178.

[156] Lewie W. Burnett, "Schools Are Gaining in Battle Against State Control of Textbooks," The Nation's Schools, 45 (May, 1950), 49.

great enough, the publishers make the changes. According to Mrs. Glady V. Morton, chairperson of the textbook committee of the Virginia Board of Education,

> "All the publishers cooperate with the board to the extent that they do just about anything the board asks . . . . [but since] this business is too serious to make stories from . . . the less we say about changes made by the publishers the better."[157]

Yes, the business is serious since frequently the changes made for one state affect the textbooks available for other states. (See page 31 of this study.)

Though some textbooks are not produced by scholarly educators, many are, and their work is sometimes in vain because prejudice and censorship are allowed to alter facts and reason.[158]

> The textbook publisher frequently makes sure that the intellectual content of schoolbooks does not surpass the broadest, and often the lowest level of student-teacher interest and ability. As a result a cycle is created whereby the minimal standards suggested by the schools are satisfied by the textbook publisher who by issuing the schoolbooks insures that these minimal standards are maintained.[159]

Some textbooks are poor because they fail to keep up with new information; others are because they omit materials that present ideas, people,

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[157]Nelson and Roberts, p. 185

[158]Edward N. Saveth, "How to Make Textbooks 'Safe,'" The Censorship of Books, ed. Walter M. Daniels (New York: H. W. Wilson Company, 1954), pp. 138-142; see also Richard M. Pearson, "Can Textbooks Be Subversive?" Phi Delta Kappan, 33 (January, 1952), 284-250; John H. Haefner, "The Battle of the Books," National Education Association Journal, 43 (April, 1953), 227-228.

[159]Black, p. 58.

or events in an unfavorable light, and still others are because they present a biased picture of a nation's superiority over all other nations.[160] The reasons for the faults in textbooks may never be known since frequently the changes requested by groups are never put into writing; oral agreements are just followed through with appropriate changes in textbook materials.[161]

Publishers acknowledge that they bow to critics, but they also charge that the changes they make in their textbooks are made at the request or pressure of the public and educators. In other words, if the textbooks that are in the public schools "lack vitality and are too dull to interest the students" because they ignore controversial subjects or treat them superficially, the public and educators are only getting what they ask for.[162] Publishers also contend that they are promoting "national unity" when they do not present materials that may offend part of the student and parent population.[163] The publisher must act as a censor himself so that he can select the best material available for the schools. He must also act as an educator and concern himself with presenting moral, ethical, and human values.[164] Several people today seem to feel that whatever the faults and failures of textbook publishers,

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[160]Ray Allen Billington, "Bias in History Textbooks," Education Digest, 31 (April, 1966), 38-39.

[161]Nelson and Roberts, p. 184.

[162]Ibid., p. 20.

[163]Ibid., p. 186.

[164]Richard Nelson, "The Textbook Publisher as Censor and Critic of Censorship," The New England Association of Teachers of English, The Leaflet, 68 (May, 1969), 11-12.

"textbooks are better today than ever before. They make good teachers out of mediocre ones—great teachers out of good ones."[165]

The textbook is still "the chief source of indirect experience available in the schools,"[166] but it is not necessarily the most important. The interaction that the student has with the teacher and other students usually produces more learning so that much of the furor over textbooks may be entirely unnecessary.[167]

V. RESEARCH PERTAINING TO CENSORSHIP IN THE PUBLIC SCHOOLS

Since more censorship episodes are occurring yearly, most educators are aware of the national problem. Few educators, however, are willing to accept the possibility (and, therefore, prepare for it) that one day they may be involved in such an incident. Neither do they recognize or like to admit that they, too, may be practicing censorship in their own classrooms—a censorship that might ultimately be more detrimental to the students than that practiced by the community.

During the past two decades many surveys have been given to determine who decides what is taught in the classrooms and what is found on the school library shelves, what criteria are used to select teaching and reading materials, and what role the community plays in choosing what the

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[165]School Superintendent from California cited in "A Survey of Textbook Purchasing Practices," School Management, 10 (March, 1966), 139.

[166]B. R. Buckingham, et al. "What Are Textbooks For?" Phi Delta Kappan, 33 (January, 1952), 241.

[167]Ibid., p. 244.

young people will read and study. Nyla Ahrens examined the restrictions on a sample group of English teachers who were members of the National Council of Teachers of English. "Concerned only with that form of censorship which proscribes or restricts the use of specific books in the public secondary school English curriculum," between 1962 and 1964, this study revealed "widespread public criticism of local schools." Seventy-eight percent of the 616 teachers responding to the questionnaire reported that they had encountered some type of opposition to books or materials they had used in the classroom. It was found that these teachers representing a wide variety of communities and schools from all over the nation, were more likely to have more education, a major in English, and fewer years in teaching than those who reported no opposition. They were also more likely to be teaching in the upper grades. American novels written since 1940 were mentioned most frequently as having caused problems, and The Catcher in the Rye led the list of the problem novels. Despite the complaints, the books were usually kept and used as originally planned.[168]

Kenneth Donelson studied "the effect of censorship on English teaching in Arizona from 1966 to 1968."[169] Examining the answers on a questionnaire completed by 253 English teachers from ninety high schools,

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[168]Nyla Herber Ahrens, "Censorship and the Teacher of English: A Questionnaire Survey of a Selected Sample of Secondary School Teachers of English," Dissertation Abstracts, 26:4139-4140, 1966.

[169]Kenneth L. Donelson, "Censorship and Arizona Schools: 1966-1968," Arizona English Bulletin, 11 (February, 1969), 28.

he found that a number of teachers were either totally unaware of censorship incidents in their own schools or did not wish to say anything about the episodes they knew of. He found also that many teachers and school librarians never taught some books or put them on the library shelves because they were afraid that parents and administrators might object; in other words, they practiced censorship because they anticipated (but had never received) criticism, and because, in most cases, they were afraid they would lose their jobs.

The relationship between "book selection practices and certain controversial elements of literature" was investigated by Ronald LaConte in a survey done in the Bergen County, New Jersey, schools in 1967. Limiting his study to twelfth-grade English classes, LaConte asked teachers to indicate which books from a list of twenty-five controversial ones and twenty-five noncontroversial ones they would recommend for in-class study or collateral reading. They were also asked the level of student for which the books might be suitable. He found that books containing "sexual descriptions or 'four-letter sex words'" were more likely not to be chosen than books "containing controversial religious views or controversial political views." Most teachers felt that controversial books could be studied by the above average students, but not by the average ones. Male teachers tended to reject fewer controversial books than female teachers did.[170]

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[170]Ronald T. LaConte, "The Relationship Between Book Selection Practices and Certain Controversial Elements of Literature in Bergen County, New Jersey Public Senior High School English Department," Dissertation Abstracts, 28:1342-1343A, 1967.

Rozanne Knudson's inquiry into the English programs of the junior colleges in California was designed to discover if controversial books were used in these courses, what had happened when they were used, and if the teachers in the system censored materials. Questionnaires listing thirty works of fiction and nonfiction were sent to members of the English faculty in each of California's seventy-seven public junior colleges. Thirteen percent of the respondents indicated that they had received objections to books used during the four years covered by the study (1962-1966), while fifty-five percent noted one or more books that they felt would cause complaints from parents or supervisors if they were to use them in the classrooms. A little over half of the English departments (52.6 percent) had received a complaint about materials used by the teachers. In short, restrictions either from laymen or from teachers were numerous in the California junior colleges during the early sixties.[171]

George Rollin examined the book selection and complaint policies of some Michigan high schools and found that very few English departments had a written policy to handle complaints made against books. Usually those schools with written policies were more successful in resolving censorship problems than those that handled each incident as it occurred.[172] James Symula's study of censorship involving

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[171]Rozanne Ruth Knudson, "Censorship in English Programs of California's Junior Colleges," Dissertation Abstracts, 29:4533A, 1967.

[172]George Rollin, "Book Selection Policies, Book Complaint Policies and Censorship in Selected Michigan Public High Schools," Dissertation Abstracts, 34:1479A, 1973.

J. D. Salinger's The Catcher in the Rye supports this conclusion. This review of complaints and protests lodged against Salinger's novel points out how easy it is for a book to be withdrawn from a class simply because someone objects to it. The validity or legality of the complaint did not matter; pressure was frequently all that was needed.[173] Both of these studies stressed the importance of having written policies to be followed any time there is a complaint against a book. The teacher, the school, the student, and the book are more protected.

Public school libraries and librarians encounter many of the same kinds of censorship problems that English teachers do, and, unfortunately, studies have shown that their reactions and "solutions" to the censorship question are much the same also. In 1959, Majorie Fiske studied the practices of librarians in California and discovered that librarians frequently removed books from shelves, kept a special shelf for questionable books, and maintained a separate section just for the faculty.[174] These actions were reserved for those books the librarians thought were objectionable or might be objectionable to the parents and the community. John Farley's 1964 survey of the senior high school libraries of Nassau County, New York, revealed the same kind of information: the librarians restricted the use of or rejected altogether

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[173]James Francis Symula, "Censorship of High School Literature: A Study of the Incidents of Censorship Involving J. D. Salinger's The Catcher in the Rye," Dissertation Abstracts, 30:1759-1760A, 1969.

[174]Marjorie Fiske, Book Selection and Censorship (Los Angeles: University of California Press, 1959).

those books that they felt might cause a complaint against them and the library. Farley also discovered that "most book censorship that takes place in a school is known only to people within the school, and often only to a small number of them."[175]

Studies of social studies textbooks and their selection indicate that they have not escaped the censor's wrath. When Kenneth Durham examined the American history textbooks adopted in Texas from 1919 to 1970, he found that the texts emphasized what was important to the American people (Texans) and ignored or devalued those ideals, people, and events that were out of favor at the time of the books' publication.[176] James Baxter studied the selection of textbooks by public school systems and found that in 1964, every state furnished textbooks for all or some of the grades and that lay groups frequently interjected their opinions on objectionable material. As a result, these lay groups have had some influence in the kinds of texts adopted. Baxter concluded that the responsibility for choosing textbooks should be a professional one since educators are in a position to know what their students need and are better able to gauge the effect of certain materials on the students.[177]

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[175]John J. Farley, "Book Censorship in the Senior High School Libraries of Nassau County, New York," (unpublished Doctor's dissertation, New York University, 1964), p. 56.

[176]Kenneth Reuben Durham, "A Survey of All American History Textbooks Adopted for the Public High Schools of Texas from 1919 to 1970," Dissertation Abstracts, 32:3737A, 1972.

[177]James Edward Baxter, "Selection and Censorship of Public School Textbooks," Dissertation Abstracts, 27:45-46A, 1964.

For the most part, the above studies show the teacher and the librarian practicing covert censorship and being somewhat spineless in their stands against pressuring parents and administrators. Lee Burress's examination of the censorship situation in Wisconsin indicates that educators may have good reason to be cautious in their selection of teaching materials. He found that when teachers tried to defend their book choices during public hearings, they were often treated very unpleasantly by the objectors.[178] Even if the teacher does defend his choice of teaching materials and wins his right to teach those materials in a court battle, he frequently loses his job and almost always loses the confidence of the community in his teaching.[179] It is the conscientious teacher who is hurt most and is labelled "subversive" or "untrustworthy."[180] Burress found, for example, that one complaint against a book was made "to annoy or to discredit, a teacher for low marks given to a student."[181] Another was made to get back at a teacher who had reprimanded a student for numerous absences. Other complaints stemmed from conflicts between members of the faculty. Studies have shown that few parents ever really check the books their children read, but they may complain about a book because of disagreement or distrust of the school and education.[182]

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[178]Lee A. Burress, Jr., "How Censorship Affects the School," Wisconsin Council of English, Special Bulletin, No. 8, October, 1963, p. 5.

[179]Robert R. Gard, "Censorship and Public Understanding," English Journal, 60 (February, 1971), 257.

[180]Gordon, p. 6.

[181]Burress, p. 5.

[182]L. E. Leipold, "Parent Fears About Books Pupils Read in Class and Library," Clearing House, 30 (September, 1955), 37.

Elizabeth Whaley's experience in a small public academy in New Hampshire with Manchild in the Promised Land very graphically illustrates Burress's findings. The issue in her situation, as she began to see following numerous unpleasant encounters, was not the "dirty words" in the book, but the fact that she was teaching a course in black literature.[183] Similar situations are found in John Hove's case studies of successful and unsuccessful censorship attempts against schools throughout the nation. This report gives a complete description of the community, of the complaint, and of the reaction to the complaint and shows that there were few common denominators in the cases; the only factor that seemed to be necessary for censorship action was at least one offended individual.[184]

The situation in the future does not promise to be much better than in the past. Until recently the attacks were on the novels and textbooks used in the school, but now nonprint materials are being criticized so that the records, filmstrips, and movies used by educators are under close scrutiny too.[185] Kenneth Donelson, who has studied the censorship of the English classroom extensively, sees the possibility of

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[183]Elizabeth Gates Whaley, "What Happens When You Put in Manchild in the Promised Land?: An Experience With Censorship," English Journal, 63 (May, 1974), 61-65.

[184]John Hove, et al., Meeting Censorship in the School: A Series of Case Studies (Champaign, Illinois: National Council of Teachers of English, 1967).

[185]Kenneth Donelson, "The Censorship of Non-Print Media Comes to the English Classroom," English Journal, 62 (December, 1973), 1226.

even greater pressure from the community in the next two decades. With higher taxes, parents will be expecting their children to read and spell better than they have in the past. They are also likely to blame the school because the youngsters do not believe or act the way the parents do; their attacks on education are likely to increase in proportion to the anger and frustration they feel when faced with inquisitive, questioning children.[186]

The Supreme Court ruling of June 21, 1973, made it legal for the citizens of a state or local community to decide what is "obscene" for the people within the given boundaries of an area. Parents, then, can determine that the local schools are teaching obscenities, and, according to law, those materials will become "obscenities." Obviously, the problem here is the definition of "community." A territorial community usually includes a wide variety of religious, economic, and racial groups that can in themselves constitute separate "communities." If a small number of people legally declare that some novels are not suitable for study in the schools, what effect is there on the rest of the students and community—those who see nothing obscene in Brave New World, for example? The answer to this dilemma appears to be in the right of the individual parent to decide for his own children—but not for those of other parents—what is obscene and what is suitable.[187]

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[186]Kenneth Donelson, "Censorship in the 1970's: Some Ways to Handle It When It Comes (And It Will)," English Journal, 63 (February, 1974), 48.

[187]Robert F. Hogan, "Censorship Cases May Increase," English Journal, 63 (January, 1974), 54-55.

Do parents have any reason to worry about what their children read in school or on their own? Does reading affect their attitudes, make them better citizens, or destroy their value systems? "Narratives are especially apt for developing emotionalized meanings." Since they present ideas more subtly than nonfiction, "there is especial danger that narratives may communicate selected values without the communicator or the teacher realizing this fact."[188] Sister Mary Lorang studied 3208 young adults from the senior and junior years of high school in New York state, Pennsylvania, Illinois, Iowa, California, Hawaii, Africa, Guatemala, and the Phillipines. She found evidence

> that actions, attitudes, and thoughts are conditioned . . . and some of this conditioning leads to anti-social acts and crimes, even homicide. . . . In every school, United States or Non-United States there is a positive correlation between the kind of book and the kind of effect. This means that a good book will most likely have a good effect and a bad book will most likely have a bad effect. This also holds for magazines.[189]

Agreeing with these findings, Reverend Linwood Hanson further states that

> the young student's attitude toward God and his fellow men will either be improved or damaged as a result of the choices of literature by his English teacher.[190]

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[188]Foster McMurry and Lee J. Cronbach, "The Proper Function of Text Materials," in Text Materials in Modern Education: A Comprehensive Theory and Platform for Research, eds. Lee J. Cronbach, et al. (Urbana, Illinois: University of Illinois Press, 1955), p. 197.

[189]Sister Mary Corde Lorang, Burning Ice: The Moral and Emotional Effects of Reading (New York: Charles Scribner's Sons, 1968), p. 122.

[190]Reverend Linwood A. Hanson, "Choosing Literature," The New England Association of Teachers of English, The Leaflet, 68 (May, 1969), 9.

To Reverend Hanson, the most important consideration in determining material for a class is the effect it will have on the student. For this reason, he objects to a high school humanities guide that asks the students to discuss the questions: "Who am I? Where did I come from? Where am I going? Why? What is the meaning of life?" These questions ignore God and the Bible, deify man, and leave the student frustrated. Such instruction, according to Reverend Hanson, is "anti-Christ" and results in damage to young people.[191]

On the other hand, Sheldon and Eleanor Glueck, in studying causes of juvenile delinquency, listed ninety factors that they found might lead to delinquency. Reading matter was not one of them. In fact, many of the juvenile delinquents were such poor readers that they shunned books and school altogether.[192] Dan Lacy sees a relationship between the kinds of books and materials presented in the secondary school and the decline in the number of readers in adolescence. Most teachers are so hampered by restrictions placed on them by the state, the administration, and the community that they teach only the "safe" ideas and books that students cannot relate to since frequently the life the books present is quite different from what the students may see around them.[193] The students

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[191]Ibid., p. 10.

[192]Merryman, p. 5; see also William C. Kvaraceus, "Can Reading Affect Delinquency?" Freedom and Culture: Literary Censorship in the 70's, ed. Eleanor Widmer (Belmont, California: Wadsworth Publishing Company, Inc., 1970), pp. 56-61.

[193]Dan Lacy, "Censorship and Obscenity," in Freedom of Inquiry: Supporting the Library Bill of Rights (Washington: American Library Association, 1965), p. 12.

know that everyone and everything in life are not good, beautiful, and clearly right or wrong as many earlier adolescent novels portray. As a result, they may refuse to read or study what they feel is not "telling it like it is." The teacher who realizes this situation is many times faced with a grave dilemma: either he teaches the "safe" books, loses the students, and keeps his job, or he teaches the controversial books, keeps the students, and loses his job.[194]

Censorship has shifted in its expression in recent years from overt legal action to "harassment by private groups, extra-legal coercion (some direct and some subtle) and classification of materials for specialized audiences."[195] The burden of proof has been placed on the censored to show that materials have "literary value" or "redeeming social importance"; the censor merely has to point an accusing finger.[196] In the 1930's and 1940's texts were usually attacked because they tried "to change the existing social order or to record changes in the American way of life,"[197] while in the 1950's and 1960's texts were more likely to be suspected of containing certain pieces of subversive material such as the Texas textbooks that were accused of being too favorable to income tax

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[194]Gard, p. 257.

[195]Alan Reitman, "United States: The Battle Continues on Subtler Grounds," Censorship, 1 (Autumn, 1964), 30.

[196]Merryman, p. 205.

[197]Anne Lyon Haight, Banned Books (New York: R. R. Bowker Company, 1970), p. 117.

and the Tennessee Valley Authority.[198] Burress pointed out that censorship is more likely to be a problem in a good school system where teachers are attempting to challenge their students than in a poor one.[199] Also, the type of population can affect the freedom young people have in choosing reading material. Leipold's study in 1955 revealed that rural parents were more apt to allow freedom of choice in selecting books (53 percent) than urban parents (27 percent), but that rural parents were also more likely to examine the choices made by their children (43 percent) than urban parents were (25 percent).[200]

Most supporters of freedom in the schools urge that teachers (particularly in English and social studies) and librarians be aware of the dangers involved in censorship and of ways to combat it. The National Council of Teachers of English in particular has devoted much time to publicizing methods of working with irate taxpayers and maintaining professional integrity. It is their belief that "those best qualified by training and experience" should select teaching materials for young people because

> No literary work is in itself proper or improper for the schools. Its suitability must be judged in terms of its development of the student's intelligence and critical

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[198]Ibid., p. 119.

[199]Lee A. Burress, Jr., "Censorship and the Public Schools," Freedom of Inquiry: Supporting the Library Bill of Rights (Washington: American Library Association, 1965), pp. 20-21.

[200]Ibid., p. 36.

> sensibility; and the effect on the student of the book taken as a whole.[201]

The NTCE's The Students' Right to Read is one of the best guides to combatting censorship in the schools. Within this pamphlet is the "Citizen's Request for Reconsideration of a Work," a detailed form to be filled out by the objector of a book. This form provides educators and citizens with a workable plan for analyzing the book and the objections to it. The pamphlet also reviews the pros and cons of censorship, objections made to particular books, and a bibliography to be used for further reading.

Kenneth Donelson, the editor of this pamphlet, has also outlined seven major steps an English teacher (or a teacher in any discipline) may follow to combat what Harris calls "restriction[s] upon some to satisfy the moral standards of others."[202] These steps are

> (1) to know literature of all types and all periods extremely well and to know what constitutes literary merit and adolescent appeal in any work;
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> (2) to understand the implications of arguments for and against censorship;
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> (3) to build an English department capable of fighting censorship through both discussion of works likely to be attacked and implementation of a formal policy for handling any attempted censorship;

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[201]National Council of Teachers of English Commission on Literature, NCTE Council Gram in Arizona English Bulletin, 11 (February, 1969), 10.

[202]Sydney J. Harris, "Censorship Satisfies Only Ruling Group," Arizona English Bulletin, 11 (February, 1969), 12.

(4) to prepare a rationale and defense for any work to be taught in any class by any teacher;

(5) to communicate to the public and to our students what is going on in English class and why it is going on;

(6) to woo actively community supporters of academic freedom and to gain their support before censorship strikes;

(7) to recognize that the censor may sometimes have a legitimate complaint and to recognize that not all English teachers are defensible either for what they teach or for how they teach it.[203]

Teachers and administrators are strongly urged to seek the support of parents and community leaders by telling them what is being taught and why. Parent-teacher groups and community clubs are ideal for this public relations work.[204] Advisory groups of citizens and educators can review books that may be found questionable.[205] Book lists focusing on a particular theme can be used instead of a single selection for the entire class. The students and their parents can then choose the book they feel is best suited to the student. English departments can also keep records explaining the literary merit of the books taught in the school and the reasons for particular books being used on certain grade levels. If a complaint is placed against a particular book, these records can be used to support the position of the teacher. If these

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[203]Kenneth L. Donelson, "Some Responsibilities of the English Teacher Facing Censorship," Arizona English Bulletin, 11 (February, 1969), 15.

[204]Kenneth Donelson, "Some Tentative Answers to Some Questions About Censorship," English Journal, 63 (April, 1974), 21.

[205]Gard, p. 257.

records fail to convince a parent that his child should read the book, then the parent can be asked to suggest an alternate book of equal literary merit and interest for his child to read while the rest of the class studies the original one. This situation sometimes reverses the position of the objecting parent since he does not wish his child to be different from the rest.[206] A parent does have the moral right to make decisions for his own child, but he does not have that right for other children.[207] Class discussions of the pros and cons of censorship and free expression can enable the teacher and students to air their views as well as come to some understanding of possible solutions to problems the school and community may be encountering with some books or text materials.[208]

Two publications by English associations can be used as resources in such a study. The Arizona English Bulletin of February, 1969, entitled Censorship and the English Teacher, contains twelve articles concerning the philosophical issues behind opposing censorship, ways to combat censorship, and a report of a survey made on censorship in the Arizona schools from 1966 to 1968. This booklet also reprints some of the materials published by the National Council of Teachers of English. The booklet published by the New England Association of Teachers of

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[206]Everett T. Moore, "Catcher and Mice," ALA Bulletin, 55 (March, 1961), 230.

[207]Donelson, "Some Tentative Answers to Some Questions About Censorship," p. 21.

[208]Donelson, "The Censorship of Non-Print Media Comes to the English Classroom," p. 1227.

English, "Censorship" (May, 1969), also explores the pros and cons of censorship with twelve articles presenting the views of various types of individuals and the roles they play in deciding what the public schools will teach. The clergyman, the textbook publisher, the public school superintendent, the National Education Association, and the teacher discuss their opinions and give their reasons for censoring or not censoring.

Even though much research has been done on censorship in the schools, much more is needed. For example, more information should be gathered on the effect of reading on individuals and on the effect of censorship battles on communities.[209] Also, what happens to the authors and publishers of controversial textbooks? What happens to the attitudes and philosophies of teachers who have been caught in a battle with censors? The answers to these and other questions might lead to a better understanding between the censored and the censor.

VI. MATERIALS PERTAINING TO TENNESSEE

Two events stand out in a study of censorship in the public schools of Tennessee. The first is the Scopes' trial in Dayton in 1927 that dealt with a curriculum question; the second event is the textbook investigation of 1953 that examined textbooks for "subversion." Since the first event was not within the time period of this study and was not a textbook

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[209]Richard McKeon, Robert K. Merton and Walter Gellhorn, The Freedom to Read: Perspective and Program (New York: R. R. Bowker Company, 1957), p. 103.

controversy, little attention will be given to it here. Many excellent books have delved into it and should be consulted for detailed information.

In 1925, the Tennessee Legislature passed a law saying that the theory of evolution could not be taught in the public schools of Tennessee. Many educators objected to the law, but John Scopes of Dayton was the one to be arrested in violation of it. When he was brought to trial in 1927, he was defended by Clarence Darrow, a lawyer who had gained wide recognition for his legal talents. The fiery Fundamentalist William Jennings Bryan prosecuted the case.

The circus atmosphere of the trial was deceptive and obscured the real reason for the contest. Hidden beneath the shouts, cheers, and boos was the question of "the right of a state legislature to say what shall and what shall not be taught in the public schools."[210] Those for the law and the conviction of John Scopes for violating it felt that the persons who paid for the schools had the right to decide what was to be taught in them. As Bryan wrote:

> "A man cannot demand a salary for saying what his employers do not want said and he cannot require his employers to furnish an audience to talk to, especially an audience of children or young people, when he wants to say what the parents do not want said."[211]

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[210]Editorial, Des Moines Register, June 2, 1925, in Howard K. Beale, Are American Teachers Free? An Analysis of Restraints Upon the Freedom of Teaching in American Schools (New York: Charles Scribner's Sons, 1936), p. 759.

[211]Press release of Bryan in Chicago, June 2, 1925, Bryan MSS, 1925, in Beale, Are American Teachers Free?, p. 257.

The opponents of the law pointed out that if legislatures could decide whether or not evolution could be taught in the schools, then they could also decide whether other theories could be taught. Eventually, the students and teachers would have no freedom of thought because the legislature would proscribe all that they could legally study.[212]

The issue was not solved, merely resolved for the time. John Scopes was convicted of teaching evolution in violation of the law and fined $100. The law remained on the books until May, 1967. In 1973, the Tennessee Legislature passed a law stipulating that all biology textbooks dealing with the creation of man had to state specifically that discussions of man's origins were theories and not scientific facts. These biology texts also had to give "commensurate attention to, and an equal amount of emphasis on, . . . [accounts] recorded in other theories, including, but not limited to, the Genesis account in the Bible."[213]

The textbook investigation in Tennessee in the early 1950's coincided with the unrest in the country caused by the accusations of Senator Joseph McCarthy that the Communist Party had members and influence in all American institutions and endeavors. Cautious Tennesseans began to examine the books and the events on school campuses for indications that subversive activity was around. In 1951, Senator Estes Kefauver received letters from two Tennesseans that seemed to foreshadow the

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[212]Beale, Are American Teachers Free? pp. 758-759.

[213]Tennessee Code Annotated, Vol. 9, 49-2021.

investigation of textbooks and schools in 1953. Clinton Nimrod Taylor felt that

> the Northern Textbook Publishers . . . [had] the South under their control in a way that they furnish all the textbooks for the South. . . . The way that they do this is to refuse to publish any new manuscript for textbooks, and in this way thay [sic] can keep their old books adopted for years and years.[214]

He also suggested that the state adopt only one book per subject so there would be more competition among publishers—hence better textbooks. Billie Tillman Cate protested the appearance of poet Langston Hughes on the campus of Fisk University in Nashville because he was a "Communist."

> If he can't be silenced altogether, at least [he should] be forbidden to set foot in the schools of our state, where he will have such fine opportunities to misinform and lead astray our young people.[215]

Soon enough letters complaining about textbooks had been received by members of the state legislature and government to persuade Senator Sterling Roberts, a Republican from Kingston, to ask the General Assembly to create a committee

> to investigate and inquire into the source and character of material, information and printed matter included in the

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[214]Letter, Clinton Nimrod Taylor to Senator Estes Kefauver, January 25, 1951, cited in E. Richard McKintry, "The 1953 Tennessee Textbook Investigation," (unpublished Master's thesis, University of Tennessee, 1971), p. 48.

[215]Letter, Billie Tillman Cate to Senator Estes Kefauver, February 20, 1951, cited in McKintry, p. 48.

> textbooks for use by the public schools and colleges of the state of Tennessee.[216]

The "Committee to be composed of two Senators and three Representatives to be appointed by the Speakers of the respective houses"[217] was

> to determine if the American democratic way of life, which includes our political, social, and economic institutions . . . [was] in jeopardy as a result of subversive content of textbooks used in the schools and colleges of the state. . . . On nonsubversive but controversial materials, they would not act in the role of censor to decide what should or should not be taught, since that responsibility . . . [was] given by law to the State Board of Education.[218]

Most of the complaints about textbooks came from patriotic organizations, particularly the American Legion. Members of Post 5 in Nashville, under the leadership of its adjutant Sims Crownover, sent numerous letters to officials and were largely responsible for Joint Resolution 15 calling for the investigation. Once the Committee started hearings on the textbooks, Crownover and other Legionnaires accepted its invitation to testify.[219] The Daughters of the American Revolution urged the Committee to rid the schools of all educational materials that were opposed to the American way of life and to

> turn back the forces of creeping socialism and substitute . . . in the textbooks the ideals of private

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[216]Joint Senate Resolution 15 cited in Report of Textbook Committee, created by Joint Senate Resolution 15, to the Seventy-Eighth General Assembly of Tennessee [1953], p. 1.

[217]Ibid.

[218]Report of Textbook Committee, created by Joint Senate Resolution 15, to the Seventy-Eighth General Assembly of Tennessee [1963], p. 1.

[219]McKintry, p. 32.

> property, freedom and proper rewards, and incentives for those among us who try to excel.[220]

Materials used in attacks on textbooks throughout the nation (particularly in New York and California) were brought in to Tennessee and circulated by the objectors.[221]

The Committee invited members of patriotic groups—American Legion, Veterans for Foreign Wars, Disabled Americans Veterans, Forty and Eight, and Daughters of the American Revolution—educators, publishers, and textbook authors to testify at the hearings which began January 22, 1953. Crownover of the American Legion charged that Mary U. Rothrock's Discovering Tennessee was a "pacifist book" and pointed out things he did not like about its treatment of Tennessee. The Committee did not find the book subversive however.[222] Other books were opposed because

> they emphasized change, subordinated the individual to the group, attacked religion, failed to develop adequately the moral values of the child and repudiated the past, especially American values.[223]

After hearing the complaints, the Committee asked "qualified lay and professional people" to evaluate each of the books. In addition, the names of all authors and publishers of the textbooks were sent to the Federal Bureau of Investigation to find out if they had taken part in any

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[220]Mrs. Thomas B. Brandon cited in McKintry, p. 28.

[221]Mrs. Bland, Representative of the Daughters of the American Revolution, cited in McKintry, p. 69.

[222]McKintry, p. 38.

[223]Mrs. Eric Bell cited in McKintry, p. 51.

kind of subversive activity. No information was found on any of them.[224] When the Committee compiled its information, it "found no evidence of subversion in the textbooks used in the public schools of Tennessee."[225]

Following this investigation, the Committee held a special session in Knoxville at the University of Tennessee "to find out the methods used in selecting college texts and to satisfy themselves about the content of books used in classes in social sciences in Tennessee colleges and universities."[226] Charges were made by critics that communists were teaching on the faculty and using books that advocated communism. The Committee concluded that these charges were unfounded and recommended that only one textbook—Theodore Morgan's An Introduction to Economics—be dropped from the list. This text had already been eliminated by the time of the recommendation.[227]

> The investigation into the content of Tennessee textbooks revealed no evidence whatever of any attempts thru [sic] public schools to willfully indoctrinate the youth of the state with communistic or socialistic philosophies or practices.[228]

The Committee conducted its study with great objectivity and did not allow it to turn into the witch hunt that so many investigations in other states had done. Most people were satisfied with the work and its results, but a few individuals and groups still felt that there was

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[224]Report of Textbook Committee, p. 2.

[225]Ibid., p. 3.

[226]Ibid., p. 2.

[227]Ibid., p. 3.

[228]Ibid., p. 4.

subversion in the texts. The DAR, for instance, passed a resolution March 20, 1953 (two weeks after the results of the investigation were made known) calling for a reexamination of the texts. The following year they issued another call for an examination.[229] The Legislature, however, did not follow through with another investigation because apparently the Committee's work had

> served to strengthen the confidence of the people in their schools and their faith in the democratic processes of government that made such investigations possible.[230]

Many studies have been done in recent years of laws pertaining to various aspects of education in Tennessee, but none deal specifically with censorship in the public schools. Only one, McKintry's thesis "The 1953 Tennessee Textbook Investigation" (1971), pertains directly to the interest of the present study. All the others examine the establishment, the finances, and the improvements of the public schools in Tennessee.

Robert White studied the process by which Tennessee schools became public and explained how they were placed under the control of the legislature from the years 1796 and 1926. While examining the educational laws of those years, he devoted much of his study to the distribution of school population and the money needed to operate the

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[229]McKintry, pp. 71-72.

[230]Report of Textbook Committee, p. 5.

system.[231] Andrew Holt, in describing the efforts between 1903 and 1936 to establish the Tennessee system of public schools pointed out significant contributions to public education.[232] Hearn, in his study of educational legislation in Tennessee during the years between 1935 and 1959, examined some laws affecting structural change.[233] Another study that parallels Hearn's examined the influence of Tennessee governors on education between 1937 and 1957. Whitaker's thesis dealt with the accomplishments of four governors as they worked with the legislature in bringing about educational improvement.[234] Three surveys by the State Department of Tennessee—in 1934, 1948, 1957—are the most complete studies of public education in Tennessee. They looked into all phases of the educational program, assessed the situations and the problems of the times, and made recommendations for future action.[235]

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[231]Robert Hiram White, Development of the Tennessee State Educational Organization, 1796-1929 (Kingsport, Tennessee: Southern Publishers, Inc., 1929).

[232]Andrew D. Holt, The Struggle for a State System of Public Schools in Tennessee, 1903-1936 (New York: Bureau of Publications, Teacher's College, Columbia University, 1938).

[233]Edell M. Hearn, "Public Educational Changes Through Legislation in Tennessee, 1935-1959" (Unpublished Doctor's dissertation, University of Tennessee, 1959).

[234]John Ulan Whitaker, "Influence of the Governors on Education in Tennessee, 1937-1957" (Unpublished Doctor's dissertation, University of Tennessee, 1958).

[235]The three surveys are: Tennessee Educational Commission, Tennessee Education Commission Report 1934, Part I and II, 2 vols. (Nashville: Ambrose Publishing Company, 1934); State Department of Education, A Study of Tennessee's Program of Public Education (Nashville: State Department of Education, 1948); State Department of Education, Public Education Grades 1 through 12 in Tennessee, A Report to the Education Survey Subcommittee of the Tennessee Legislative Council (Nashville: State Department of Education, 1957).

CHAPTER III

SELECTION, PRODUCTION, AND COMPLAINTS

I. TENNESSEE STATE TEXTBOOK COMMISSION

Textbooks for the public schools in the United States are adopted by three basic methods—single, multiple, and open adoption. The single-adoption states list only one text per subject to be used by all the schools in the state, while the multiple-adoption states list a number of approved texts that local committees are free to select. Open adoption allows individual communities to choose their own texts without approval from a state agency. Tennessee uses the multiple adoption method with a selecting body of educators working outside but under the auspices of the Tennessee State Department of Education.

The Tennessee State Textbook Commission, established in 1951 to "prepare a list of approved standard editions of textbooks for use in the public schools"[1] of Tennessee, is responsible for setting the standards textbooks must meet to be used in the public schools of the state. This seven-member body meets at least twice a year (in July and October) to name "at least four (4) books in each subject" (Sec. 49-2008) that the public schools of Tennessee may use in their courses of study.

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[1] Tennessee Code Annotated, Sec. 49-2008 (1956). All subsequent quotations from this law will be noted parenthetically within the text of the paper.

The law is very explicit in defining the qualifications of the members of the Commission. They

> shall be educators of high qualifications who are actually engaged in educational work in the state, and whose educational qualifications shall not be less than graduation from a four (4) year college with a Bachelor's Degree, and with at least five (5) years of teaching, supervisory, or administrative experience. (Sec. 49-2001)

In addition, the Commission must have a County Superintendent, a City Superintendent, a school principal, a teacher or supervisor in grades one through three, a teacher or supervisor in grades four through eight, and a teacher or supervisor in grades nine through twelve. The State Commissioner of Education serves as ex-officio secretary. The law also stipulates that each of the three major geographical regions of the state be represented by at least one member. The membership is staggered so that no more than two new members (unless there is an unforeseen vacancy) would be on the Commission at any one time. The members are under oath not to accept employment or "any gift, reward, present or emolument from any author, publisher or distributor" (Sec. 49-2005) of books presented before the Commission.

At the July meeting the Commission informs the publishers "that, on the second Monday of October of the same year, bids will be received on all books to be listed, contracts of which expire, or are to be terminated, June 30th of the succeeding year" (Sec. 49-2011). Any "rules and regulations governing bids" (Sec. 49-2011) are announced and substitutions of revised editions of previously listed texts are considered. In October, the textbook representatives present their

texts and submit their bids—quote their prices—along with a certified check for an amount based on the number of books bid. This performance bond is returned to all unsuccessful bidders after the listing which is made "not later than February 1" (Sec. 49-2008).

Textbook adoption for the different subject areas is rotated so that in any one year textbooks for only one or two major subject areas are selected.[2] The texts, which are evaluated separately by each Commission member, are rated according to author and publisher, content, organization, style, format, and supplementary materials. [See Appendix A for "Sample Evaluation Form."] Frequently, those on the Commission enlist the aid of other educators in their area in examining the texts. Once adopted in Tennessee, the textbooks remain on the Official List for five years unless withdrawn by the publisher for some reason or unless "the Commission finds that . . . [a] book contains subversive material or information" (Sec. 49-2009). The Commission has "the authority to determine the policies and the conditions under which textbooks may be added . . . [or] removed from the list" (Sec. 49-2009).

The Commission has enormous power in determing what the school-children of Tennessee will study because

> The county, city and special school district boards of education are . . . authorized and required to adopt textbooks to be used in the public schools of said

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[2]Foreign Languages and Language Arts share the same adoption years. During the twenty-year period of this study, these textbooks were adopted in 1951, 1955, 1960, 1965, and 1970 for the contracts covering 1952-1956, 1956-1961, 1961-1966, 1966-1971, and 1971-1976.

> counties, cities, and special school districts, from the list of textbooks listed for adoption by the state textbook commission. (Sec. 49-2021)

Local adoption committees "of three (3) or five (5) teachers, or supervisors and teachers" (Sec. 49-2021) make the final selections from the list for individual systems and schools throughout the state. Since there are at least four textbooks to choose from on the list in each of the subject areas, the chances that one person or group of persons would be able to determine the study material of a school system are greatly decreased. The system does have in it checks and balances that help prevent the abuses and censorship that some methods of selection—the single-adoption, for instance—might contain.[3]

The pressures that may have been upon the Commission between 1951 and 1971 are difficult to determine. The most notable problem came in 1953 with the State Senate investigation of history books. [See Chapter II.] Lesser problems may have occurred, but since the minutes of the Commission meetings are very sketchy, little information can be gathered from their examination.[4] This writer was unable to find

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[3]According to Mildred Bosworth, one current member of the Commission is in favor of the single adoption system. Personal interview, Nashville, Tennessee, March 24, 1975.

[4]Another problem in gathering information about the Commission is the method of storing the earlier records at the Archives. The files were placed in boxes that were incompletely or, in some cases, inaccurately labeled so that retrieval is almost impossible. Some of the files were put into partially empty boxes from other departments; the records in many of these were not even catalogued. No two boxes containing similar kinds of information about the proceedings of the Commission for this twenty-year period were catalogued the same.

records of protests made against literature textbooks, but the Director of Textbook Services, Mildred Bosworth, told of two ministers—one from the Assembly of God Church and one from the Church of Christ—protesting the use of the Ginn and Company literature textbooks in Carroll County. Even though the ministers had read only parts of the books and were really more upset by some library books than by the texts, they protested what they considered obscene material in the textbooks. Their protests affected the schoolchildren of other counties because, later, a Ginn salesman was told by a supervisor in a neighboring county (who was also a member of the congregation of one of the protesting ministers) that as long as she was supervisor, he was "'not welcome'" in that county.[5]

The minutes do tell of two protests made against social studies and biology texts. Three members of the Tennessee Council on Human Relations—Dr. William G. Pollard, Mrs. Thomas L. Puryear, and Mr. Allen Andolsen—appeared July 8, 1968, to ask for permission to review texts and offer their suggestions to the Commission. "They were also concerned about contacting publishers to send more multi-ethnic books to be considered."[6] No mention is made of the group in the October 14 and 15 minutes of that year; therefore, it is not known what action, if any, was taken.

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[5]Bosworth interview.

[6]Minutes of the Meeting of the Tennessee State Textbook Commission, July 8, 1968, (Nashville), p. 3.

On July 13, 1970,

> Dr. Russell Artist, a science professor from David Lipscomb College, accompanied by a number of interested men and women, presented objections to the adoption of certain Biology texts now on the Official Textbooks List for the next five years. Dr. Artist also requested that the Commission examine a forthcoming textbook in Biology written with a more conservative or Christian concept of creation.[7]

Later minutes make no mention of the result of this request. However, since the proposed biology text was not published until about three months following this request, the Commission could not consider it at that time. The policy of the Commission prohibits consideration of "galley proofs or page proofs of textbooks"; sample texts must be submitted "in the form in which they will be distributed to the public schools."[8] Eventually the textbook was put on a later adoption list as a supplementary text, not because of the request of the group, but because the Commission felt that the creation account of man had not been given enough attention in the other books on the list.[9]

The Commissioner of Education and the Commission have also received letters protesting certain texts and/or passages in them. Most of the protesting letters have concerned subversive material in social studies texts and were sent between 1954 and 1956 following the 1953 Senate

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[7]Minutes of the Meeting of the Tennessee State Textbook Commission, July 13, 1970, (Nashville), p. 3.

[8]Supplement to Contract Policies of Tennessee State Textbook Commission, (January 1, 1974), p. 4.

[9]Bosworth interview.

investigation.[10] The Daughters of the American Revolution representatives over the state sent numerous detailed letters quoting offensive passages. For example, one letter requested "correction or improvement" in these sentences from Tennessee Geography by Harry L. Law.

> p. 88 " . . . How well it (TVA) did its task is shown by the fact that it has changed the Tennessee Valley from the nation's economic problem number one to the nation's economic opportunity.
>
> p. 89 These stark facts, standing as a barrier between the people and their natural resources, generated a vicious cycle from which the people, unaided, had no escape. In general, the people were poor, backward and helpless. They needed a directing hand."[11]

A follow-up letter laments

> the fact that citizens who undertake to question either the books, educational and administrative procedures, or other matters connected with the school system are almost invariably branded as "self-appointed censors," "book burners," "witch hunters," or "enemies of academic freedom." There is a deep resentment against those who deplore the attempt to implant outside "ideologies" in the minds of our children and our loyal teachers on the part of persons and organizations who have no legal right to tamper with our school system.[12]

Another letter found in the files illustrates how diverse criticisms of textbooks can be. Friends and Neighbors, a second grade reader published by Scott, Foresman and Company, contained

> a story about burning leaves in the fall. As this book is included in our free textbook program and such practice is contrary to conservation principles—which principles

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[10]Current letters (post 1970) were not available for examination.

[11]Letter, Mary French Caldwell to Dr. Quill E. Cope, Commissioner of Education, State of Tennessee, December 11, 1954.

[12]Letter, Mary French Caldwell to Dr. Quill E. Cope, January 7, 1955.

> teach the composting of organic material—The Kanunsita Garden Club of Athens, Tennessee wishes to protest the use of this story. . . .[13]

These letters and others like them indicate the kinds of pressure upon the Commission as they have made their selections. Evidently no complete file on complaints is maintained by the Commission so that it is impossible to ascertain the exact effect outside pressure from individuals and groups has had upon the adoption process in Tennessee. Random letters without explicit answers to them or records of action or inaction do little more than indicate that a protest was made. Hearsay evidence of verbal pressures on and personal biases of Commission members cannot always be considered reliable and substantial documentation. Because of the absence of written materials attesting to complaints and actions upon those protests, one cannot say that the Commission has either yielded to protest groups or stood against them.

II. PUBLISHERS AND THEIR REPRESENTATIVES

The role of publishers in determining the content of textbooks is obviously great. How much of their product is a result of sound educational and philosophical theory and practice and how much is a result of pressure from parents and educators is difficult to ascertain. At one time, the National Educational Association Commission on Professional Rights and Responsibilities and the now defunct American Textbook Publishers Institute maintained files on the problems that publishers encountered with their textbooks, but these files are no

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[13]Letter, Mrs. J. T. Frye, Jr., to Dr. Quill Cope, April 27, 1955.

longer available. When the NEA reorganized several years ago, the "survey on critics who practiced destructive criticism or censorship of education . . .[was] discontinued."[14] The Association of American Publishers that replaced the American Textbook Publishers Institute "does not maintain a file of materials on censorship such as that kept by the former" organization.[15] The only source of information concerning censorship problems with textbooks, then, is the publishers themselves—a group that is very reluctant, as the following questionnaires show, to reveal the problems they have encountered with parents, educators, and other publishers.

In order to discover the difficulties that publishers may have experienced in selling their literature textbooks in Tennessee, two questionnaires were distributed—one to the textbook representatives working in Tennessee, the other to the publishers themselves. The first questionnaire was mailed to the eleven representatives of the nine publishing companies that had literature textbooks on the 1971 adoption list. Only the current representatives were included because, in addition to their being able to describe adequately the attitudes of educators and parents about questionable material, the employment of most of the representatives spanned a large part of the twenty-year period. Those questioned had an average of 11.58 years as representatives of their companies—the most with thirty-five years and the least with two years.

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[14]Letter, Paul E. Putnam, Staff Associate, Teacher Rights, National Education Association, to author, November 19, 1974.

[15]Letter, Mary McNulty, Staff Director, School Division, Association of American Publishers, Inc., to author, October 16, 1974.

The difficulty of locating earlier representatives was thought to outweigh any added information gained by their input. Only four questionnaires were returned, but follow-up personal interviews were conducted at the 1974 East Tennessee Education Association meeting where all of the representatives were exhibiting their texts. A newly employed representative was also included in the survey, bringing the number of responses to twelve. The combined questionnaire and personal interview produced a 100 percent response.

The purpose of the questionnaire and interview of the salesmen was to find out what opposition, if any, the literature textbooks currently on the adoption list had encountered from teachers and parents. The questions were very general and concerned only situations where opposition had been encountered by these representatives or by others that they knew of. [See Appendix B for the complete questionnaire.]

When asked in Question 3 if they had ever

> personally encountered opposition to a particular literature textbook for grades ten through twelve from the Tennessee Textbook Commission, educators, parents, or citizens' groups in Tennessee,

only three replied "yes." The two representatives from Holt, Rinehart and Winston indicated that they had received complaints about "mixed racial authorship in certain texts from certain teachers. That series was not selected as their adoption, nor even considered." They did not identify the text or the persons objecting. They also indicated that complaints had been made about "Evolution concepts," "materials on Socialism and Communism," and "'undesirable language.'" The Ginn and Company representative mentioned the problem his grades seven through

nine literature textbooks had had in Carroll County and emphasized that the Commission, teachers, and board of education supported the texts. The protest was only from some parents.

The next question asked if the salesmen knew "of anyone else connected with their company or another company who had encountered opposition to a particular literature textbook." Here four representatives answered "yes" and mentioned the current problems in Kanawha County, West Virginia, and those encountered by Ginn and Company. One representative said, "Ginn always has trouble" and indicated that the use of "dirty words and radical authors" was the cause.

No representative said that he had ever been given instructions from his company on what issues or ideas to avoid in trying to sell his literature textbooks (Question 6), but that he always just tried to emphasize the positive features of his series. One salesman pointed out that his company tried "not to violate ethical and moral standards" and to "adhere to a high code of ethical conduct." Somewhat contrary to this philosophy, though, is the practice of some of the representatives when the first anthology appeared with a black person in it. Competitors of that text carried it around to show along with their texts.[16] Obviously, the appeal here was to any feelings of racial prejudice that may have been present.

The last question on the questionnaire asked whether alternate editions of literature textbooks were published by the company. Four

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[16]Bosworth interview.

salesmen answered, "yes." McGraw-Hill publishes hardback and paperback editions of their textbooks, and Scott, Foresman and Company publishes an edition of their tenth grade Exploring Life through Literature that contains George Eliot's Silas Marner and one that has three novelettes—Master and Man by Leo Tolstoy, The Pearl by John Steinbeck, and The Secret Sharer by Joseph Conrad. The only company that publishes one edition with much controversial literature and language and another edition with more conventional selections and language is Holt, Rinehart and Winston. According to their representative, their Star Edition, which is used in Tennessee, has any "undesirable language omitted or substituted [and] certain questionable authors omitted."

Generally, the representatives were hesitant to discuss any problems they may have encountered. One young salesman was very nervous during the whole interview and referred repeatedly to the bombings in West Virginia and indicated that a person could get into a lot of trouble talking about censorship. The answers to the above questions contribute little to a discussion of censorship, but they do suggest the emotional climate many of the textbook representatives must work under in their business.

The questionnaire to the publishers was designed to obtain a more in-depth view of publishers' actions regarding the content of literature textbooks for grades ten through twelve. [See Appendix B for the complete questionnaire.] The fifteen publishers queried were those who had had literature textbooks adopted in Tennessee between 1951 and 1971. Some of the publishers who had texts on the earlier lists no longer print

literature books, while three—Harcourt Brace Jovanovich (formerly Harcourt, Brace & World); Scott, Foresman and Company; and L. W. Singer, now a division of Random House—had literature texts adopted each of the five adoption times during the twenty-year period.

Eight publishers replied for a 53.3 percent return. The response from Prentice-Hall was only a letter explaining that since the company no longer dealt with literature textbooks for secondary schools, it could not supply any answers to the questionnaire. The other responses varied from very full answers to simple checkmarks.

In order to verify the accuracy of this writer's list of texts, each questionnaire was prefaced by the titles of that particular company's textbooks and the years in which they were adopted in Tennessee. The companies were then asked to list the titles of any texts they had submitted to the Commission that had been rejected (Question 1). Six said they had never had any rejected; one did not answer; one replied, "None submitted." A list of submitted but rejected texts could be very informative since it would indicate the kinds of materials and practices the Commission did not accept; the list of adopted texts only indicates what was permissible for texts in the state at the adoption time. No record of such rejections was found in the files of the Commission. The answers of the publishers were not helpful either.

When asked about special guidelines for publishing literature textbooks for Tennessee (Question 2), the respondents replied that there was none. The texts bid in Tennessee were the same as those bid in other states. Sources mentioned for the guidelines that the companies used for

all their literature textbooks were the National Council of Teachers of English, the Tennessee Textbook Commission, and "authors, editors, feedback from consultants and salesmen in the field." One respondent replied that his company used "good educational evaluation and a desire to publish a quality product that would sell nationwide"—an almost impossible task considering the diversity of the nation. Scott, Foresman indicated that since 1970 their editors had been using a pamphlet entitled Guidelines for Improving the Image of Women in Textbooks. These guidelines give some very specific methods for redesigning illustrations and pictures to show men and women in equally important situations and for rewriting directions, introductions, and critical commentaries to eliminate sexual bias. Obviously, the action taken by Scott, Foresman to show the actions and achievements of women is a result of recent pressure by women's groups to change the image of women that textbooks have always presented. [More discussion of how women are treated in texts is found in Chapter IV.] In the past, men have been the ones responsible for setting the standards for measuring good, therefore, important, literature and for publishing that literature in textbooks; one could argue, then, that men have censored women out of the textbooks. Now it appears that women, too, could be considered censors as they pressure for more equal representation and presentation in textbooks.

Question 3 of the questionnaire concerned alternate editions of textbooks. Of the respondents, only Scott, Foresman publishes one—the two editions of the tenth grade Exploring Life through Literature mentioned by their sales representative. Of the seven companies

publishing only one edition of texts, three indicated that their books contained expurgated materials—Globe, Harcourt, and Scott, Foresman.

> In the Globe editions of "The Good Earth" 1949 and "Anne Frank: Diary of a Young Girl" c58 two scenes were excluded, judged, at that time, not suitable for class discussion. One was wedding night in "The Good Earth," the other [a] discussion of the first menses of the young girl. Elimination of word "Nigger" from Huckleberry Finn. [sic]

Harcourt indicated that the company had omitted material in some texts, but that these books were not on the Tennessee list. Scott, Foresman stated what proved to be the case with many textbook publishers. [See Chapter IV.]

> In order to make some stories "suitable" for a textbook, the text editors asked the author[s] to allow them to delete several words or phrases they felt teachers or parents might object to.

When asked about the use of controversial materials in their texts, only two companies felt that their texts contained any. One of these stated that "a strong effort is currently being made to minimize such material due to recent events (Charleston, etc.)," while the other wrote, "any material may be controversial to some group."

The next question (#4) asked the companies if they had ever altered material in literature textbooks for grades ten through twelve at the suggestion of the Tennessee Textbook Commission, educators, parents, sales representatives, and/or citizens' groups from Tennessee. All answered "no." These particular companies may not have, but a letter found in the files of the Commission indicated that some publishers have listened to suggestions for changes. At the request of the Commission, Commissioner Quill E. Cope wrote to an official of Henry Holt

and Company, Inc., to

> Request clarification of the statement in . . . [the publisher's] letter of August 11, 1955, which is as follows:
>
> "We might be able to arrange a change in this passage in a printing for next year's stock of the 1949 edition—if one is to be made."[17]

No subsequent letter or material was found to indicate which text was in question and whether or not a change was made in it.

Five companies did, however, indicate that they had made changes in texts at the requests of educators and/or citizens' groups from other states (Question 5). Texas and California were named as the sources of changes made by one company. Another stated:

> We employ "readers" and reviewers for a national market. If a reviewer happens to be from Tenn. and offers valid suggestions, we listen.

The changes that were made as a result of objections by groups in other states or because reviewers felt a change was needed did affect the texts for students in Tennessee since the publishers incorporated the suggestions in the texts bid before the Commission.

Tennessee was thought by five of the respondents to be about average in its restrictions on literature textbooks when it was compared to other states in the nation and in the South (Question 6). Only one company felt that the state was more restrictive in its views and cited "Fundamentalist religious groups" as the reason.

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[17]Letter, Dr. Quill E. Cope to Mr. Milton Hopkins, Henry Holt and Company, Inc., n. d.

None of the respondents had been the subject of a textbook controversy in Tennessee since 1950 (Question 7). Ginn and Company was involved in a protest during this period, but the company did not return the questionnaire. It would have been helpful to have the incident discussed from the publisher's view. The need for a balanced picture in such a situation is great.

The publishing companies, while more open than their representatives about protests against, restrictions upon, and the content of their textbooks, were still reluctant to reveal very much information concerning censorship attempts or their actions in withstanding or avoiding objections. It has been suggested that publishers who at one time were very careful in their selections of content and language are changing and printing more material that is open to criticism. Their representatives, as a result, are finding themselves in an awkward position because they are having to sell material that they themselves find objectionable. Only if the texts are rejected by various selection committees because of the content and language do the salesmen feel they can "get off the hook."[18]

III. ENGLISH TEACHERS AND LANGUAGE ARTS SUPERVISORS

A third questionnaire was mailed to thirty teachers and language arts supervisors across the state in order to determine what educators in Tennessee feel is appropriate subject matter for high school literature textbooks and to discover what problems, if any, teachers had encountered

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[18]Bosworth interview.

with censorship. Part I of this questionnaire contained twenty-one questions concerning specific words, situations, or subject matter that persons across the nation had found objectionable in the past; Part II consisted of six very general questions regarding situations of censorship or attempted censorship. [See Appendix B for the complete questionnaire.] Sixteen persons responded for a 53.3 percent return. One of these returns was a blank questionnaire accompanied by a letter explaining that the teacher did not have time to answer and hoped her questionnaire would be sent to someone else. The answers in the following discussion, then, represent fifty percent of the sample.

The fifteen educators had an average of 25.60 years of experience in education, with the least having two years, the most forty-six years. Twelve of them had served on textbook selection committees for all areas of Language Arts, Business English, Reading, Foreign Language, and College English. The other three, though never on an official selection committee, had worked closely with teachers who were.

The first twenty-one questions were based on subjects that had in the past been protested by parents, educators, and various religious, political, and patriotic organizations. [See Chapter II.] They were designed to elicit the attitudes and opinions that teachers across the state of Tennessee hold concerning appropriate language and content of literature textbooks for grades ten through twelve. These questions could be answered with a simple "yes" or "no," but the teachers were encouraged to qualify their answers by writing additional comments; most of them chose to do so.

The first two questions asked about the use of standard grammar in literature textbooks for the secondary schools. Recently many minority groups have contended that their forms of American English should be found in public textbooks. However, many educators and parents have objected to the so-called "lowering of standards" when the schools have required that students read textbook materials written in non-standard forms of English. Those persons responding felt overwhelmingly that texts should contain short stories that had non-standard grammar in the dialogues as long as the stories were "kept at a minimum,"[19] and the non-standard grammar was "used only as direct quotations of characters who would use it." Other selections and parts of short stories, they felt, should be written in standard grammar.

Eleven persons felt colloquial terms (Question 3) describing racial, national, or ethnic groups (i.e., "nigger," "wop," "spic," etc.) should be used "rarely," and that, if used, the term should fit "naturally into the story and . . . not [be] contrived for shock effect only." Neither should the literary work containing the offensive label be insulting to the group as a whole. This response is interesting when compared to that of Question 6 which concerned the use of derogatory references to other religious groups—references that at one time were accepted views, i.e., the sixteenth century view of Jews. Nine felt that such references should be omitted from textbooks while six felt that they should be included, particularly if it were in "the nature of the character to be

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[19]All direct quotations used in this section are from the questionnaires unless otherwise indicated. The educators were assured of their anonymity and will, therefore, not be identified.

limited and biased to the extent that he . . . [had] derogatory views about religious groups." A possible conclusion here is that religion is a more sensitive issue with these fifteen respondents than ethnic and racial differences.

When asked about the use of "four-letter" dirty words in literature texts (Question 4), ten said that such words should be omitted, but they would make exceptions for those works whose "literary quality is paramount and the 'four-letter' words are a necessary part of the realism." Only one of those answering "no" indicated absolutely that such language should not be found in material "for class study." The five persons who felt that these words were permissible in texts also limited their acceptance to "works of clearly established literary value"; these words should not be "for shock value or the sake of sensation." Since both groups used the same limitations on the use of such language, the "yes" or "no" responses are less meaningful.

Question 5 asked if writers of major religious groups in America should be included in high school literature textbooks. Twelve felt that they should "if the writing has literary merit." One person indicated that he had no objection to their being in the texts but neither did he feel that there was an obligation to include them. Some religious groups—the Jewish B'nai B'rith, for example—have asked that more materials concerning their views of social and moral questions be available to students.

The function of the literature and of the questions concerning it that are found in textbooks for high school students was the subject of

Questions 7, 8, 14, and 17. When asked if literature should teach a moral lesson (Question 7), six responded "yes"; seven "no"; and two gave no answer. One who replied "yes" also indicated that "very few pieces do not [teach a moral] whether pointedly or inferentially." A "no" respondent gave a similar answer:

> "Teaching a moral lesson" is not the purpose of literature: nevertheless, its general effect on the reader and his thinking should be conducive of high moral standards. Literature should portray the human spirit in all sorts of circumstances and show realistically what happens to man as a result of the way he deals with these circumstances.

All fifteen respondents felt that "Literature should present a variety of ways for attaining a happy, good life" as opposed to showing "students the way to a happy, good life." (Question 8) Two marked both answers because they said they considered the choices equivalent. Many critics of textbooks have protested literary selections that show several possibilities for action in any given situation; these critics feel that only the way prescribed by a particular religious, economic, or political philosophy should be studied by students. All others are to be omitted.

Six persons felt that the literary selections and the questions following them in textbooks should not ask about the personal lives and relationships of the students (Question 10) because as one said, "I am dubious about probing into private lives unless I am asked." Those who felt that the personal probe was appropriate indicated that such questions should be included, but that students should not be requested to answer anything they felt was too personal.

> Perhaps such questions would force more students to realize that literature is not written in a vacuum. It presents demonstrably human reactions to demonstrably human situations.

The final question concerning the function of literature in textbooks for secondary students asked whether the literary selections should present

> _____the things high school students see around them (drugs, sex, etc.)
>
> or
>
> _____life as many parents and teachers would like it to be.

Eight checked the first blank; seven the second. A few added comments such as "Why not have both? Life is made up of reality and dreams!" and, in reference to the drugs and sex, "Why pick and emphasize such?" One person added a third alternative:

> __x__life as the creative writer sees it (that is, either or both of the above).

Much adolescent literature has been protested because it does show a part of life that is sometimes unpleasant. The supporters of this literature, though, feel that students need help in finding answers to the same kinds of problems the fictional characters experience. The literature, then, can provide students with various alternatives and the consequences of each and be a more worthwhile study for them than those works which present a more idealized view of the world.

Two questions (#9 and #21) dealt with the practices of publishers in editing literature selections for high school students. Eight felt that publishers should delete or "clean-up" parts of literature selections, provided they do so "with discretion." One person thought that the editors should "omit (use ellipsis) rather than substitute

language." Two persons preferred that other selections be used instead of omitting parts of one. Fourteen said that if publishers alter the language, omit paragraphs, or scenes, or in any way change the selections in their texts (Question 21), they should indicate where (by ellipsis) they have done so. "To do less indicates gross dishonesty as well as lack of intelligence." How publishers actually present their material is discussed in Chapter IV.

Minority groups were the subject of Questions 10, 16, and 18. All respondents felt that works by writers from minority groups should be included in the literature textbooks (Question 10). Groups mentioned in order of importance that should have more representation in the texts were listed by three people as "Blacks, Indians, Mexican Americans"; "Jewish, Negro"; "Negroes, women, Mexican Americans, Indians." One person felt that the groups most fully represented in the student population should be given the greatest representation because "one purpose [of the literature], of course, is to build the student's respect—[for himself] as an individual and as a part of a heritage." Even though six persons felt that the textbooks should give a picture of a "white, Protestant, Anglo-Saxon society" (Question 16), they also qualified their answers by "but not exclusively," "not that alone," "as a portion of the total American society," "but not as THE ONLY acceptable society!" and "if just that, never!"

Question 18 asked about particular minorities. Twelve felt that Southern writers should be given more attention in literature textbooks, but one respondent added that Southern writers deserved "no more

attention than other regional writers." Only ten said that women[20] and Blacks should be given more attention. That representation should not, however, be "half and half. Literature should be included on its own merits."

Fourteen persons felt that Russian writers should be included in literature textbooks; the remaining person said "possibly." (Question 11) There was less agreement on having the works of American Communists in the texts. Nine said "yes"; three "no"; and three gave no answer. Several qualifying statements were added here:

> If they are good writers
> I know none of literary merit.
> Not as Communists, of course, but as writers
> Depends on the content
> Particularly if you had a political theme in one section of the book
> (Limited degree) young people need to learn about Communists.
> Remember, however, that representation is one thing; required reading is another.

The teachers and language arts supervisors also felt that selections about other cultures or countries should be in literature textbooks even though they might imply or state criticism of some aspect of American life (Question 12). Only one said such works should be omitted because he could not "see the value of including such selections." One of the affirmative answers indicated that such material should be included "even though" it was critical, but never "because" it was. Another stated that

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[20]Even though women are not a minority in the population, historically, they have held a lesser role in literary circles and, therefore, in literary esteem. Their place in some literature textbooks is nonexistent.

> Young people need to know about other cultures and how they feel about American life—This may be more appropriately taught in Social Studies.

Question 13 concerned the inclusion of writers advocating peace, war, and world unity—issues that, in the past, have drawn protests from various patriotic groups. All respondents felt that writers advocating peace should be included, but only nine felt that those advocating war should be. One of these nine indicated that she was giving "an academic yes," but a "personal no," while one stated that her answer would be a "yes" or "no" depending upon the particular work in question. Two chose not to answer. Thirteen felt that writers advocating world unity should be included. A qualifying comment indicated that while writers with these philosophies should be included, "there is no obligation" to do so and that "if controversial material is included, balance is important."

Social problems were the subject of Questions 15, 19, and 20. In Question 15 the teachers were asked if a unit on dying was appropriate for a literature textbook. Only one teacher felt that it was not. Question 19 asked if stories criticizing the actions of parents should be omitted from literature textbooks. Thirteen persons said some of these stories should be included, "provided the stories are objective, fair, realistic, and parents are shown as human beings who can make mistakes just as their children can."

More sensitive social issues were named in Question 20 where the teachers were asked if references to prostitutes, homosexuals, and sex should be omitted from high school textbooks. Nine felt that neither references to prostitutes or homosexuals should be deleted while eleven

felt that references to sex should not be deleted. Two did not answer. One teacher stated that "there is so much that is worth including . . . [he could not] see using space in a literature text for junk they (students) find on every newstand." Another teacher indicated that since students know more than teachers do about these matters, educators should not avoid the issues by ignoring them. Besides, as one teacher stated, if the references "appear in works of genuine value that, as a whole, are appropriate for high school students," the teacher will not teach the references—just the good literature. One teacher avoided a personal decision on the question by stating that "the policy of [the] local school system" would determine whether the references could be included.

Generally free of the biases that prompted the earlier protests against these materials, the respondents indicated in these first twenty-one questions that students should be exposed to many of the issues that parents, publishers, and educators have labeled "controversial." In most of the questions at least one respondent suggested that caution was needed in the discussion of such material in the classroom but that the issues should not be ignored. Most of the respondents also emphasized that offensive language or content had to be taken in context—that pieces of great literature should not be omitted simply because someone found material in the selection that was offensive to him.

Part II of this questionnaire consisted of six very general questions concerning the criteria that should be used in evaluating literature

textbook material for high school students, the objections that had been lodged against specific pieces of literature, and the place of controversial material in textbooks for secondary students. Designed to gather information for the following analysis of literature textbooks, Question 1 asked for the criteria by which these educators felt literature textbooks should be measured. The specific responses to the questions will be discussed here, and in the following chapter a more general summary of them will precede the analyses of the literature textbooks that are currently on the Tennessee adoption list.

The major problem in trying to formulate criteria is that they must be general enough to cover a variety of situations and cases, yet specific enough to be useful. Unfortunately, the responses to Question 1 were more general than specific. Statements such as

> It should be quality literature. It should not be biased. It should be realistic in terms of depicting life but should not include poor quality work and trash,

leave much material open to question since words like "quality," "realistic," and "trash" must also be defined before the criteria are specific enough to be useful. One teacher indicated that "if the school system . . . [had] a policy regarding censorship, the textbook committee . . . [should] be guided by this"; otherwise, the books should be selected "on the basis of literary merit, appropriateness to age group, and unbiased material." Several teachers felt that "any material that has literary value" should be included in the texts unless it contains material "offensive to minority groups," "4-letter words," or selections

> that present life in all its sordidness without any redeeming human values, those that seem to glorify a life style in which man is a slave to his lust and passions and feels no responsibility for himself or anyone else.

Classics that have "stood the test of time" and "the great writers whose appeal is broad: Homer, Shakespeare, Faulkner, and Frost, for example, rather than Dante, Joyce, and Pound" were mentioned as appropriate literature to be included. "The works of today's authors which are interesting, inspirational, challenging, etc., to today's youth" should be included along with literature of "other cultural and ethnic styles dealing with the same life experiences" and of "groups heretofore neglected. . . . for example, selections from some writers in the woman's movement" so that students can see alternative views of life experiences.

Some of the teachers were very specific in naming the kinds of materials and practices they felt were necessary in good literature textbooks. Seven of these comments as they appeared on the questionnaires follow:

> [1] Selections should have literary significance resulting from one or more of these; use of language, ideals, style, imagination, theme, man's struggle, man's sensitivity to his world and to his fellowman or just a <u>good story</u>!
>
> Literature from many countries should be included. So should literature from many periods of history—the <u>relevance</u> of the writings of these earlier periods can be more impressive than most of the so-called <u>relevant</u> material of our time.

> [2] The material should be within the social and emotional developmental range of teenagers and at the same time subscribe to the characteristics of worthy literature—universal themes applied to contemporary situations in contemporary times—sound character development, plausible causal factors embedded in the plot, language true to the character, the ideas expressed and the situation.

[3] 1. Is it interesting? 2. Is it readable? 3. Does it reflect identifiable literary style, type, genre, etc.? 4. Can it be related to the lives and experiences of the students? (e.g., stories about farm life are not relevant to many students today.) 5. Is it honest? Do the characters act, react, and interact honestly? Is the dialogue honest? If it moralizes, does it present an acceptable moralization? 6. Are there any good pictures???

[4] Arnold's "the best that has been thought and said," with appropriate consideration of the age and background of high school students. For imaginative literature I'd follow Hamlet's advice to the players and pick works that "hold . . . the mirror up to nature . . . show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure" . . .The experience of literature does make people happier and better . . . I believe, but far more through the quality of the experience than through direct admonition.

[5] 1. Difficulty of material . . .The text should contain selections which would challenge the more advanced students and at the same time offer selections for the below average students. 2. Relevancy for students—Although many times a teacher can make a selection relevant for her students, I have found that students enjoy reading about experiences with which they are familiar. The textbooks which I use contain very few selections which deal with contemporary or controversial subjects. (for example: premarital sex, use of drugs) I do not think that all high school students are mature enough to handle all types of selections. This decision should be left to the teacher. However, in most cases, the rules governing what a teacher can or should teach are too restrictive. We are still vehemently discouraged from teaching Catcher in the Rye. Although our curriculum includes a course in the modern novel, the teacher is apprehensive about assigning novels by such writers as Kesey, Vonnegut, and Roth (to name a few).
3. Quality of material—I think it should be kept in mind that a literature selection does not have to be difficult to have literary merit.
4. Special study aids for students
    a) glossary
    b) biographies of authors
    c) study questions which accompany selections
    d) information which deals with literary periods, trends, and styles

[6] Some General Criteria
1. Physical Aspect
2. Authors
3. Organization
4. Nature of Content
5. Aids for learning and instruction.

[7] Completeness of material. Representative representation for minorities. Specific works and ideas that are extreme should be balanced with more moderate views. Presenting both sides of situations seems equitable. It is also necessary to note that a teacher should have the freedom to choose selections that he wishes to discuss in class.

The above comments illustrate the variety and range of ideas that teachers and language arts supervisors in Tennessee hold about the kinds of material literature textbooks should contain. They also indicate that the respondents have, in the main, thought long and carefully about the questions, even before the present writer's queries.

The second question in Part II asked the teachers if they had ever personally objected to or received an objection to a literature selection that was used in an English class in grades ten through twelve. Six indicated that they had. One voiced an objection to the practice of publishers in deleting passages from selections without using ellipsis; another objected to some "language and experiences described." One teacher had recently been a member of an evaluation committee of a school

> where the parents made a real issue against books by Leroi Jones, Malcolm X, Phillip Roth, some Salinger, etc. The librarian kept these books "under the desk" and issued them to students who showed a permission slip from the parents to read them.

Two teachers described their problems with J. D. Salinger's The Catcher in the Rye and Ken Kesey's One Flew Over the Cuckoo's Nest.

> In the summer of 1962 I was using Salinger's Catcher in the Rye for class study with tenth graders. One mother objected, stating that her daughter would not read such filth. I asked the mother if she had read the book. She replied that she had read page 18 and that was enough for her!
>
> A student's parent thought that One Flew Over the Cuckoo's Nest contained "dirty" language, and therefore, her daughter should not read this novel. The objection was made at Maplewood High School [Nashville] during the spring semester, 1975. Since I had merely suggested this novel to the student it was not a required assignment and no further action was necessary. I might add that the student was a mature young lady who was in A. P. English.

The Metropolitan Public Schools of Nashville-Davidson County adopted their "Policy on Literary Censorship" in 1968. This policy permits parents or organizations to ask that certain books be examined by a Book Consideration Committee once the complainant specifies his objections. Eight books have been reviewed by this committee; many others have been objected to by phone, but the complainants did not ask for a further examination of the material. Only one of the eight protested books was a text, New Worlds of Reading, (Harcourt Brace Jovanovich). In 1971, a parent complained of the profanity in the story, "Puerto Rican Paradise" by Piri Thomas. The other seven books were on reading lists or in the library. The books and the complaints against them are

[1] The Learning Tree by Gordon Parks
Too mature for teenagers; the troubles that blacks encounter in life; the idea that Jesus Christ is portrayed as a white man who loves only white people—1970

[2] Go Tell It on the Mountain by James Baldwin
Page 12 bottom 1/3 of page, page 19 top 4 lines, page 19 top 3 lines, page 87 entire page, page 15 bottom 2/3 of page, page 96 top 19 lines, page 110 bottom 1/2 of page, page 127 top 1/3 of page, page 165 27th and 28th lines from top; "To fill a child's mind with a trashy idea of sex. Cause him to loose [sic] confidence in ministers and churches."—1970

[3] For Whom the Bell Tolls by Ernest Hemingway
Intimate subjects, relationships between sexes—chapter after chapter; "Wrong ideas about sexual relationships. A desire to feed on such reading matter."

[4] The Crucible by Arthur Miller
Language—throughout book; "Certainly no historical benefit!" n.d.

[5] A Bell for Adano by John Hersey
Profanity—vulgar words and deeds—pages 48, 49, 50, 51, 52, 53, 54, 76, 87, 96, 97, 99, 106, 113, 114, 119, 122, 123, 125, 126, 127, 142, 149, 173, 216, 235, 237; "A desire to seek out and read vulgar books instead of good books." n.d.

[6] Black Boy by Richard Wright
Obscene literature, page 90, 91, 164; hatred between black and white—immorality—1973

[7] I Know Why the Caged Bird Sings by Maya Angelou
A form of pornography, page 71-78; disturbing mind implants—1974

All of the eight protested books were judged "by the Book Consideration Committee as worthy material for school use." Only Maya Angelou's I Know Why the Caged Bird Sings did not receive a unanimous vote from the Committee to be retained, but a majority vote decided that it too should remain available.

Before this Policy was adopted by the Metro Board of Education, some teachers had encountered a few problems concerning Mark Twain's The Adventures of Huckleberry Finn. In the spring of 1967, a committee of English teachers had "discussed the problems that could arise from teaching HUCKLEBERRY FINN in racially integrated schools."[21] In August, 1967, the high school teachers of the city were told that they might use

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[21]Memorandum, Mrs. E. K. Burgess, Supervisor for Language Arts, Metropolitan Public Schools, Nashville, Tennessee, to Teachers of English—Grades 7-12, February 29, 1968.

"the book with care," but that "it was considered too provocative for junior high kids,"[22] Unfortunately, the senior high and the junior high teachers were not in the same sessions at this in-service meeting so that by February, 1968, there was some "racial discontent in integrated classrooms on the junior high school level over the use of HUCKLEBERRY FINN as supplementary reading."[23] The Curriculum Workshop Committee for the junior high school then voted unanimously to remove the novel "from the list of supplementary materials listed on page 70 of the Eighth Grade Curriculum Guide."[24]

Question 3 asked the respondents to tell of incidents that they knew of that involved other teachers or language arts supervisors. Twelve said they knew of such incidents, but only six gave specific information about the protests. Two persons related two or more cases.

Only one of the protests concerned a religious matter. Parents were concerned because a teacher had appeared to advocate agnosticism when his class studied an essay on the topic. When the parents were convinced that the teacher was not trying to influence their daughter's views on religion, they dropped their complaint.

The other cases of censorship involved the language or moral situations found in various books used in English classrooms. In 1969, parents objected to the use of Up the Down Staircase in a tenth grade class at South High School, Knoxville, because of the language found in it. The teacher "was told to quit using the book," and it "was

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[22]Handwritten note appended to Burgess Memorandum.

[23]Burgess Memorandum. [24]Ibid.

removed from the shelves of libraries in our school system for a certain period of time." Interestingly and

> Ironically, four months later the drama department of South presented the dramatic version of Up the Down Staircase with nary a complaint.

The mere presense of certain kinds of material in textbooks has also caused problems. One Nashville teacher told of a parent who sent word to another teacher that her child would not be allowed to read "The Battle Royal," a scene from Ralph Ellison's The Invisible Man, found in the short story anthology. "The teacher had not assigned this selection and had no intention of doing so for fear of possible objections."

Books found on reading lists have frequently received protests. In 1970, a parent in Williamson County objected "to the inclusion of The Grapes of Wrath on an eleventh grade reading list." He refused to let his son read it and requested that the book be removed from the reading list and from the library.

> The student was assigned another book as a substitute for the Steinbeck book, and after considerable fanfare, the controversy died down.

A father in another school system objected to his daughter's reading Lord of the Flies for a book report.

> When he found that it wasn't required by the teacher and that his daughter had borrowed it from a daughter of a so-called highly esteemed family, he dropped his complaint.

In May, 1975,

> A group of parents from Young High School, Knoxville, presented a petition to the school board protesting the use of The Outsiders by Hinton, and The Diary of Anne Frank (!!!) at Young. No action has been taken at this point. Several letters have appeared in local newspapers protesting censorship—one man argued that Anne Frank was killed by people who studiously practiced stringent censorship.

Paperback book clubs have also been protested. In 1972, a parent demanded that the Williamson County Schools discontinue these clubs "because a relative of his had chosen a book that seemed to him unsuitable for her to read (he had not read the book)." The English supervisor wrote "a rationale for encouraging student book clubs," and the system has "heard no more about the matter."

The answers to Questions 2 and 3 indicate that Tennessee teachers, like those in other states, have received many objections to the materials they use in the classroom even though they have chosen those materials very cautiously. Most of the respondents seem to be aware of the possibilities for protests, and, at the same time, some seem to be willing to risk objections in order to expose students to literature that can give the young people a greater understanding of the world around them.

In Question 4 of Part II, the teachers were asked how much controversial material they felt the literature textbooks for secondary students should contain. Only one stated flatly, "very little," while another indicated that such materials "should be kept to a low minimum—in the basal books" and that these materials would possibly be more appropriate in the social studies area. Discretion should be used, stated one, because "the schools can be damaged if you 'rock the community.'" Another teacher felt that the school district was responsible for deciding how much controversial material textbooks could have, not the teacher.

Several respondents suggested that any selection should be chosen

> on literary merit first and foremost. If it is controversial, so be it. It should not be included in an anthology just because it is controversial; neither should it be excluded solely for that reason. Certainly any anthology containing only controversial selections would not be appropriate but neither would one be appropriate which contains no such material. One of the problems, of course, is deciding what is controversial. This varies from one area to another and from time to time (almost from year to year).

Another teacher carried this idea further when she said that since material had "to be adapted to community mores," she occasionally found it necessary to explain to her students in the "'Bible Belt'" that "things may be right for some and wrong for others, depending on personal life, religious belief, etc."

About half of the respondents felt that some controversial material was beneficial to the students "provided that there is a balanced presentation and no effort to force students to accept the teacher's views." Since many controversial issues are a large "part of daily living," teachers and students "cannot live well in the present or prepare for the future by evading subjects such as cloning, parthenogenesis, implantation, genetic engineering, etc." When English teachers avoid controversial material, said one, they "are being dishonest, and the students know it." Perhaps too students will gain "a healthier respect for reading, e.g., reading about the 'real world' as well as 'great literature'" when they read some controversial materials. One teacher felt that alternate selections should always be provided for "every controversial book," while another stated that the percentage of controversial material that is in an English course

> should be determined by the nature and intent of the individual course. For instance, a course in modern American literature should contain more controversial material than a course designed as a survey of world literature.

Question 5 asked the teachers if they felt the literature textbooks that are currently available to schools present too much or too little controversial material. Three stated that the texts seem to have about the right amount of such material. The one respondent who said there was too much did not specify any particular materials or textbooks. The others felt that the textbooks contained too little controversial material and cited the absence of selections "written since World War II" and of literature "by southern writers and authors of minority ethnic groups." One indicated that the absence or presence of controversial material really did not matter "as long as the texts present the great, so-called 'revered' literature."

Generally the majority of the teachers and language arts supervisors indicated in Questions 4 and 5 that some controversial material should be studied in the classrooms under certain conditions and that publishers could include more controversial material in the literature textbooks for grades ten through twelve. Of major importance to the teachers was having available for study well-written selections based on sound literary principles. Good materials that also contain questionable words or scenes are acceptable to most of the respondents; stories and poems written to shock or offend are not.

The final question on this survey asked the teachers which literature textbooks were most widely used in their area for grades ten through

twelve. These texts would probably be those best known by the respondents and their knowledge of these would color their answers to earlier questions. Some of the teachers and language arts supervisors named different series for different grade levels. The following list shows the number of times a particular publishing company was named by the respondents.

Ginn and Company	1
Harcourt Brace Jovanovich	4
Holt, Rinehart and Winston	1
Houghton Mifflin Company	6
McGraw-Hill Book Co./Webster Division	3
Scott, Foresman and Company	6

Only one company with basal texts listed on the Adoption List was not mentioned by the respondents—Random House/Singer School Division. Textbooks from these seven companies are examined in the next chapter to see how well their material corresponds to the expectations of the educators as indicated on the above questionnaire.

The respondents were invited to add any additional information that they felt was important. Three did so. One of them stated that her school has used two of the textbook series that were protested in West Virginia and has "had no objections; however, these books are used only in the classroom." The other two comments expressed grave concern over recent trends in teaching and in publishing textbooks.

> [1] I think the thing that disturbs me most about the study of literature in secondary schools is the fact that so many teachers are completely, or almost so abandoning the adopted text for current selections (in paperback) of questionable literary merit. After all, every student deserves and needs—even though he may not know or think so now—a background of experience with our literary heritage. Second, unless he has this experience, with

> what is he to compare what he reads from here on? Also though I approve some electives, I think there is a danger in giving students too much choice, too little guidance.
>
> [2] I try to wake my students up to think reasonably and objectively about everything—from the literature text to the daily news media and back again.
>
> I do feel that too much of our textbook material is "watered down" by editors, possibly results of controversial criticism. I personally would like to see some of the texts that have bothered Kanawha County, West Virginia.
>
> If we are not careful, we will be teaching empty little tales—words only—even to young adults. This so-called "individual freedom and rights" idea will eventually be our downfall.

Obviously, the concern voiced by these two teachers is rooted in a desire to expose young people to the finest materials available about their heritage so that they may live their lives as objective, thinking adults. Given the way current textbooks are produced and used, neither of the last two teachers seems to be finding that an easy task.

IV. CONCLUSION

The Tennessee State Textbook Commission, the publishers and their representatives, and the teachers and language arts supervisors share the responsibility for producing and selecting the literature textbooks that Tennessee students in grades ten through twelve will study. The investigation of Commission records and the questionnaires sent to publishers and educators were designed to discover what factors—educational theory and practice or pressure from individuals and groups—determine the content and final selection of the textbooks. It was found that few, if any, records are maintained by the Commission to show what practices have dictated the textbook selections or to suggest that it has either withstood or yielded to pressure from individuals or groups.

Publishers, too, were reluctant to reveal any action they have taken regarding protests. Only the teachers seemed willing to discuss censorship—particularly if it involved another teacher. Their answers indicated that while some pressure from parents and laymen did change the material that was studied in the classroom, most of the protests resulted in changing only the study material of an individual child.

CHAPTER IV

TENNESSEE LITERATURE TEXTBOOKS: A CONTENT ANALYSIS

The Tennessee State Textbook Commission and the teachers of the state may have some say in the kinds of materials that are printed in texts, but, ultimately, it is the publisher and the editors of a text who make the final decisions on the language and content of the books. If these persons are concerned about providing the best that has been said and thought for the students, then their texts will be consistent with the goals of good education; but if the publishers are more concerned with the sales of their textbooks, their products may or may not be those that will most benefit the students.

In an effort to discover what teachers and publishers have finally decided high school students in Tennessee should study, a content analysis was made of twenty-two literature textbooks for grades ten through twelve. Seventeen of these texts were adopted in 1970 for the contract period of 1971-1976; six were listed in 1965 for 1966-1971. Texts from these two adoption periods were chosen because they give the best picture of the kinds of materials available to schools today. The texts on these two lists are still in use, and, because of tight school budgets, many will remain in the classrooms even after new literature texts are adopted in 1975.

Only those literature textbooks that were listed as basal texts on the 1966 or 1971 Official Textbook Lists were examined; no supplementary texts were considered. Texts for grades ten through twelve from each of

the seven companies publishing the texts on the 1971 Adoption List were included in the study so that comparisons could be made on language and content found in texts for different grade levels. [See Appendix C for a complete list of the textbooks that were examined.] Comparisons could also be made on the practices of different publishers when omitting, changing, or otherwise altering the language and content of literary selections.

All literary selections in the twenty-two textbooks were read and examined for any language or content that had been considered offensive or inappropriate for high school students by individuals or groups over the nation. These selections were compared with the original short story, poem, play, essay, or novel as it had been printed by the author. Careful and detailed notes were kept on any possible "offensive" material contained in the particular selection and on any omissions, alterations, or substitutions made in the original literary piece when it was printed in the textbook. Particular attention was paid to the criteria that the Tennessee educators had suggested on their questionnaires regarding the language and content that they felt should be included or omitted in literature textbooks. [See Chapter III.]

The results of this analysis are found in the following thematic discussions. Since some of the material could be discussed under two or more of the headings, this author has placed the information within the section that is most clearly related to it and has provided cross references to other appropriate divisions.

I. LANGUAGE

Traditionally, men and women have agreed upon certain words as being inappropriate for use in mixed company. In recent times, however, some of these words have slipped into polite conversations and have gradually become acceptable in some situations. When this shift in suitable language became more prevalent, some publishers (and finally most of them) began permitting a few of the less offensive words to be published in the literature textbooks for high school students. Some parents and educators tacitly agreed to their inclusion; others immediately became incensed and protested the filthy language that the schools were permitting into the classroom. Some protesters even bought full-page newspaper advertisements to show to the public the offensive words found in particular texts.

The words that have generally caused disapproval may be divided into three categories—words naming God or Christ (religious), words referring to body functions or socially unacceptable sexual participants or products, and words referring to ethnic groups in a derogatory manner. Different individuals and groups find these words insulting and unpleasant; therefore, they are very concerned when the textbooks used by their children in public schools contain them. In many cases, the use of these words is directly opposed to the religious and moral teachings of the home, and the parents cannot see why educators and publishers want to expose their youngsters to them in print.

Tennessee educators, as indicated in their answers to the questionnaire, do not wish to inundate students with so-called

"four-letter" words, but they do feel that some of these words can be included in high school textbooks if they are consistent with the literary character using them and if they are not used for the shock effect. Such words, some feel, are part of life today and to omit or alter them would destroy the realism and integrity of the work in which they are found. The teachers also feel that works of great literary merit should never be excluded just because they contain words some persons might find objectionable.

Regardless of the number of possible offensive words found in literature textbooks today, most publishers do not make a special effort to print "filthy language." In fact, the textbooks examined in this study were more likely to have a larger number of these words omitted or altered than included. Very few of the texts contained all the "four-letter" words that the original selections had in them because publishers had taken the liberty of omitting the words or substituting other more acceptable terms. Most of the time these omissions or substitutions were done silently; no indication was given by ellipsis, in a footnote, or in an explanatory headnote that the version of the story, play, or novel found in the text was any different from the original version of the literary pieces.[1] Evidently, the publishers felt compelled to "clean-up" the language, but they did not feel it necessary to reveal that they were

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[1] In 1963, James L. Lynch and Bertrand Evans published their book High School English Textbooks. (Little, Brown & Company, 1963). This study of literature and grammar textbooks for the secondary schools found that publishers were silently editing a number of their selections either to remove offensive passages or to cut the work so that it would fit into the available space in the text. Lynch and Evans recommended strongly that the practice be stopped. It was not as this present examination conducted twelve years later reveals.

doing so. The publishers' reluctance to reveal their editorial practices was also found on the questionnaires. Three companies with texts on the 1971 Adoption List responded to the questionnaire, but only two of those—Harcourt and Scott, Foresman—admitted to texts with expurgated materials. Harcourt said that their expurgated materials are not used in Tennessee; this study found that they are. It also found that Houghton Mifflin, who did not admit to having such material, does, in fact, have them listed in Tennessee.

Even though none of the textbooks examined contained all of the objectionable language found in the originals, some companies (Singer/Random House, for instance) were more likely to include questionable language in their texts if it appeared in the original versions and to indicate omissions by ellipsis. In most of the texts examined in this study it was not possible to detect the editorial policy of the companies regarding questionable language because so many of their practices were contradictory. For instance, several of the texts had stories containing about half of the original objectionable words with the rest omitted. In fact, in a single paragraph one or two curse words were occasionally omitted while one or two others were retained.

One series, the Oregon Curriculum by Holt, Rinehart and Winston, deserves particular attention at this point because Holt has two editions of the same text. The Regular Edition contains the full texts of all its literary selections while the Star Edition, the one used in Tennessee, contains almost all of the same selections with most of the "dirty words" omitted or changed. Since many of the stories in the Regular Edition

have several objectionable words, a number of changes were made in the Star Edition, but nowhere in the Star Editions of Literature IV (tenth grade), Literature V (eleventh grade), or Literature VI (twelfth grade) is there a note saying that many of the literary selections are not the same as originally written. Only a chance comparison with the original version would alert the student or teacher to the differences. According to one of Holt's representatives, the authors were asked for permission to make the changes in the literary pieces for the Star Edition; if they refused, Holt omitted the entire selection and put in another. The greatest number of changes were made in the twelfth grade Literature VI; the least in Literature IV.

The other six companies involved in this study have only one edition for each text. (The exception is the aforementioned tenth grade Scott, Foresman Exploring Life through Literature.) For the most part these texts contain very little objectionable language because the editors have either chosen pieces with few or no "dirty words" or they have "cleaned up" the selections by omitting words or substituting more acceptable terms. Textbooks for the eleventh grade generally have more objectionable words than those texts designed for the tenth or twelfth grades. A large portion of the selections in tenth grade anthologies is nonfiction—a genre that generally has fewer materials containing objectionable words. Twelfth grade anthologies are usually English literature surveys containing many works published before 1900. Literary fashion dictated that these earlier pieces contain no such words. If they did, a suitable abbreviation was used to disguise them, i.e., "d--n." American literature

has long been considered the province of eleventh grade English classes. Since the tendency in many texts today is to publish as much current material as possible, the chance of having more objectionable language in the texts is increased because of the greater number of such words in modern American literature.

In order to prevent this section of the paper from becoming a compendium of objectionable language found or omitted in secondary literature textbooks, only a few of the different kinds of words and practices will be discussed here. See Appendix C for a more comprehensive, though far from complete, list of changes publishers have made in the language of certain selections in their literature textbooks.

Language Offensive to Religious Precepts

Many persons object to the use of some words on religious grounds. Seeing phrases like "for Christ's sake!" "my God," or "goddam" in the public textbooks is not simply offensive to some people; it is very sacrilegious. This feeling is particularly true in the so-called "Bible Belt" that Tennessee is thought to be a part of. The Third Commandment states that

> Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh his name in vain. — Exodus 20:7

For those who follow this Commandment, the textbooks containing curse words are truly immoral. For those who do not, the textbooks are merely printed dialogue compatible with their own conversation.

In this study, the curse words that name God or Christ directly were considered those most likely to offend religious convictions and,

therefore, to cause the most protest.[2] Evidently, publishers have thought along these lines too because these words were the most likely ones to be omitted or altered in the twenty-two textbooks examined. In fact, all seven companies omitted or altered curse words naming God or Christ in one or more of their texts. Singer/Random House made the fewest alterations and was the most conscientious about noting by ellipsis that the text of a story had been edited.

In order to "clean up" the language of the literary selections, many publishers made changes in a few offensive words and left the others unchanged. Harcourt, for example, in printing Eugene O'Neill's play Beyond the Horizon[3] omitted the phrase "God A'mighty" three times (twice on p. 812; once on p. 837) and included it twice (pp. 814, 817). "For God's sake" was omitted once (p. 841) and printed five times (pp. 819, 834, 837, 848, and 851). "By God" or its variations, i.e., "My God" or "Oh, God," was retained three times (pp. 837, 842, and 850) and omitted once (p. 819). "God!" was removed six times (twice on p. 820; pp. 831, 846, 848, and 850) and included four (pp. 820, 830, 850, and 852). Harcourt followed a similar practice in Stephen Vincent Benet's "The Devil and Daniel Webster"

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[2]While "damn" and "hell" could be considered related to religious precepts, they are more widely used and seem to be more acceptable to most people than words like "goddam"; therefore, this study will discuss these two words within the next section, "Words Offensive to Social Precepts."

[3]To simplify the documentation in this chapter, all notations for the examined textbooks will be abbreviated and placed parenthetically within the text of the paper. For example, O'Neill's play is in Harcourt's eleventh grade anthology and would be noted as HBJ-11, pp. 803-855. The abbreviations for the other publishing companies can be found in Appendix C where the full titles of the textbooks are listed.

(HBJ-11), where one "For God's sake" was retained (p. 593) and the other was altered:

> Original version—"Help me! For God's sake, help me!"
> Textbook version—"Help me! I beg you, help me!" (p. 591)

None of these omissions or alterations was indicated by an ellipsis.

McGraw-Hill also lowered by silent editing the number of offensive words in its dramatic version of The Diary of Anne Frank by Frances Goodrich and Albert Hackett. "For God's sake" was included five times (twice on p. 213, pp. 236, 238, and 239) but omitted twice (pp. 226, 232). "Good God" was retained, but "My God" was excluded (p. 230). "God Almighty" appeared once (p. 220). Holt, Rinehart omitted two "My God's" (pp. 334, 338) and two "by God's" (pp. 334, 338) in "The Watchful Poker Chip of H. Matisse," by Ray Bradbury, while retaining one. Evidently, the publishers feel that if they reduce the number of offensive words found in a text, they will also reduce the chances of offending parents and educators, thereby also reducing the number of protests. The words are still found in the texts, but they are not found as often.

"Christ" or "Jesus" as an expletive or as a possessive noun in the phrase "For Christ's sake" was found in only five selections in all twenty-two books. All of the companies, except McGraw-Hill, omitted the phrases from various selections, and only three printed them:

1. "God Almighty" in "He," Katherine Anne Porter, S/RH-11, p. 215;
2. "Oh, my Jesus and my Lord" in "To the Mountains," Paul Horgan, S/RH-11, p. 44;
3. "Oh, Jesus" in "How to Buy a House," Lawrence Durrell, McG-12, p. 616;

4. "for Christ's sake" in "The Man with the Knives," Heinrich Boll, SF-Man in Literature, twice on p. 449;

5. "for Christ's sake" in Master and Man, Leo Tolstoy, SF/N-10, p. 623.

Holt, Rinehart and Winston either omitted the phrases or altered them. [See Appendix C.] Since all the textbooks contain a few or several selections containing phrases with "God" or "Lord" used, it is possible to conclude that people are more sensitive about having "Christ" or "Jesus" in curses than they are about having "God" or "Lord."

Two publishers—McGraw-Hill and Houghton Mifflin—apparently felt that offensive religious words were not as bad as offensive ethnic labels. In their versions of Somerset Maugham's "The Outstation" the curse words were retained (Houghton Mifflin did omit a few.), but all the derogatory terms used for the Malays, i.e., "niggers," were either omitted or altered. [See "Treatment of Minority Groups" later in this chapter.]

The full length novel, The Ox-Bow Incident, by Walter Van Tilburg Clark, printed in Holt's Literature V (11, pp. 192-385) gave the editors a chance to exercise their ingenuity in writing suitable alternative phrases for offensive terms. The following list illustrates the variety of ways that Holt found to alter objectionable phrases.

	Original version	Textbook version
1.	"By the Lord God, men,"	"By heaven, men," (p. 217)
2.	"a Goddamned rustler's bullet"	"a blasted rustler's bullet" (p. 217)
3.	"By God"	"By gum" (p. 233)
4.	"No, by God."	"No, by heaven." (p. 272)

5.	"My God"	"Hey!" (p. 332)
6.	"My God"	"You don't mean it" (p. 341)
7.	"God"	"Well" (p. 330)
8.	"God"	"Good" (p. 358)
9.	"God"	"Yeah" (p. 376)

This partial list of altered phrases from this one novel when printed in Holt's eleventh grade anthology could be expanded to seventy-nine entries, but these nine changes pertaining to offensive religious terms are enough to show just what had to be done in order for the publishers to feel that the text could be sold. [See Appendix C for more changes made in the language of this novel.] Most educators would question the inclusion of a selection in any anthology that had to be "cleaned up" this much.

Language Offensive to Social Precepts

For the purposes of this analysis, those words and phrases that offend people's social precepts were considered to be "damn" and "hell" as well as those terms that name parts or functions of the body or refer to socially unacceptable sexual partners or products. The textbooks contained more of these terms—mostly "damn" and "hell"—than they did those that might offend religious and/or ethnic beliefs. There were at least forty more selections with these words than with the religious terms. This finding supports the assumption that these words are less offensive to most people than those naming God or Christ. The editing practices were the same regarding all three kinds of terms; many were omitted, and a few were altered. Little would be gained by compiling a

complete list of these terms, but some of the alterations are listed in Appendix C while a few of them are discussed here.

"Damn" and "hell" appeared in all of the twenty-two textbooks examined; they also were omitted or altered in all twenty-two. Most stories contained only one or two of the words spoken by characters who would most likely use the terms. Only eight longer works contained a disproportionate number (an arbitrarily selected number—over fifteen) of offensive terms, and only two of these were printed in full—"The Wall" by Jean-Paul Sartre, SF-Man in Literature, pp. 196-208 and An Enemy of the People by Henrik Ibsen, S/RH-10, pp. 202-302. The other five had numerous omissions and alterations so that the textbook versions contained considerably fewer offensive terms than the original versions.

Other words that are considered socially unacceptable are "ass," "bastard," and "son-of-a-bitch." The editorial practice concerning the word "ass" was interesting because some publishers found it necessary to substitute other nouns for it, even when it was obvious to the reader that the reference was to the animal and not to the anatomy. For example, Scott, Foresman changed the word twice in its eleventh grade version of Bret Harte's "The Luck of Roaring Camp,"

> Original version: "transmuted ass's milk to lime"
> Textbook version: "transmuted donkey's milk to lime" (p. 409)
>
> Original version: "Me and that ass"
> Textbook version: "Me and that donkey" (p. 409)

but retained it when the word meant "fool" in Guy de Maupassant's "The Devil," found in Man in Literature (p. 323). McGraw-Hill substituted the synonym in Robert Nathan's Portrait of Jennie:

Original version: "Don't be an ass,"
Textbook version: "Don't be a fool." (p. 96)

Houghton Mifflin simply omitted the term from The Brute by Anton Chekov in its tenth grade anthology, but McGraw-Hill, Ginn, Singer, and Holt included the term once each when it meant "fool."

The word "bastard" was not found in many of the original works. When it was, it was usually omitted or changed. Editorial practice was also contradictory here. For instance, Scott, Foresman included the phrase "no bastard" in Oliver Goldsmith's eighteenth century play She Stoops to Conquer (12, p. 291) and "The Bastard King of England" in Ralph Ellison's "Living with Music" (11, p. 649), but omitted "a several bastardy" (II, i, 138) and "what bastard doth not?" (V, iv, 2) in Shakespeare's Julius Caesar.[4] Houghton Mifflin printed "bastard of the West" in James Baldwin's "Autobiographical Notes," (11, p. 21), and McGraw-Hill included "The bastard" in "Skyrocket" by William Bridgeman (10, p. 654). It is interesting to note that two of the phrases occur in the works of black writers—Ellison and Baldwin. According to Mildred Bosworth, black writers are less willing than white writers to change their materials so that they might be included in literature anthologies. Sometimes when the black writers refuse to make appropriate changes, publishers have decided to use

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[4]Perhaps this comparison is not a fair one because Scott, Foresman omitted 372 lines of the play or 15 percent of the total. Only one other line—"I might go to hell"(I, ii, 266)—might be considered offensive. The other 369 lines must have been excised to make room for the thirteen full-page watercolor pictures—depictions of events in the play that the students could have imagined on their own.

other selections. Some black writers have then threatened to bring suit against the companies.[5]

Another word found infrequently in selections for high school students is "son-of-a-bitch." Only one story in these twenty-two texts contained the phrase—"The Wall," Jean-Paul Sartre, SF-Man in Literature, p. 200. In all the other texts the word was either altered or omitted.

The nineteenth century way of printing objectionable words was found in two selections. Harcourt used "d--d" and "d-n'd" in Washington Irving's "The Devil and Tom Walker," (11, pp. 99-110) and Bret Harte's "The Outcasts of Poker Flat" (11, pp. 340-348), but in Richard Sheridan's The Rivals (12, pp. 356-390, 399-413) the editors filled in the blanks:

"d--n'd" became "damned"
"d--n" became "damn."

Ginn and Company used "Dash" as a substitute for "D--nation!" found in a selection from Old Times on the Mississippi by Mark Twain, (11, p. 436), but merely filled in the two letters missing in "h--l" earlier in the selection (p. 423).

Even though Shakespeare's plays contain some offensive words, most of the editors did not omit single lines. When they excluded material, it was usually three or four speeches consisting of sexual references or innuendo. These scenes are discussed in the section entitled "Treatment of Social Mores" later in this chapter.

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[5]No specific names were mentioned. Personal interview. Nashville, Tennessee, March 24, 1975.

Language Offensive to Ethnic Precepts

The fewest number of offensive terms found in these twenty-two textbooks was those offensive to ethnic groups. Recent studies by the Jewish B'nai B'rith and pressures by black groups may be responsible for the small number, or perhaps most literary works do not contain many. Whatever the reason, only twenty different selections in the examined texts had any racial or ethnic references, and all but two or three of these had been omitted or altered.

Jews. The Jew was referred to in only four works. Shakespeare's three witches in Macbeth throw the "Liver of a blaspheming Jew" (IV, i, 26) into their caldron. Of the five anthologies containing the play (McG-12; S/RH-10; HM-12; G-12; HBJ-12) only Harcourt omitted this line.[6] Hawthorne's reference to "the Jew's exhibition" is included in Singer's printing of "Ethan Brand," (S/RH-11, p. 123), while McGraw-Hill deleted the following sentence from the dramatic version of Anne Frank's Diary:

> "No one's going to tell us Dutchmen what to do with our damn Jews!" (p. 210)

Anton Chekov's play entitled The Boor or The Brute (depending on the translation) has a sentence about a young man's sleeping "in some Jewish inn next door to a barrel of vodka." Both Houghton Mifflin (10, p. 491) and Singer (10, p. 308) omitted the reference to the Jewish inn.

Blacks. Altered derogatory references to Blacks are more numerous in the anthologies than references to Jews; most of them are found in the eleventh

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[6]Line 27, "Gall of goat, and slips of yew" had to be omitted also because of the rhyme scheme.

grade American literature texts where nineteenth-century Mark Twain and twentieth-century Southern writers record the life of the American Black.

Four of Samuel Clemens' works that refer to Blacks were found in the textbooks studied. In "The Private History of a Campaign That Failed," Harcourt changed the word "Negro" four times to the word "slave" (HBJ-11, p. 368; twice on pp. 375 and 377), while in a chapter from Twain's Autobiography in the tenth grade anthology, Harcourt omitted entirely the phrases "and fifteen or twenty Negroes" (p. 242) and "the Negro quarter" (p. 243). Five of the six anthologies including chapters from Twain's Life on the Mississippi printed Chapter IV, "A Boy's Ambition." Four of these capitalized the word "Negro" twice where Twain did not (SF-11, HM-11, G-11, and S/RH-11). One (HBJ-11, pp. 246, 247) omitted the word both times. In printing Chapter VI of Life, Singer omitted the word "darky" (11, p. 182).

Mark Twain's The Adventures of Huckleberry Finn has caused some special problems for educators. Most scholars and writers consider the novel one of the best in American literature. In fact, Ernest Hemingway, a literary giant of the twentieth-century novel, stated that "All modern American literature comes from one book by Mark Twain called Huckleberry Finn."[7] The problems that come with using the novel in the English classroom lie in the derogatory (by twentieth century standards) references to Blacks that pour from Huck's mouth. Three of the publishers printing excerpts from the novel either omitted the phrases or substituted words. For example, Singer used "slave" four times instead of

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[7]Ernest Hemingway, Green Hills of Africa (New York: Charles Scribner's Sons, 1935), p. 22.

"nigger" when it printed Chapter 10 (S/RH-11, p. 205). Scott, Foresman and McGraw-Hill both printed the Grangerford incident found in Chapters 17 and 18 and found a variety of ways to keep from offending.

1. Original version: "'Betsy!'(this was a nigger woman), 'you'"
   SF-11, p. 389: "'Betsy, you fly around'"
   McG-11, p. 366: "So the old lady says to the Negro woman: 'Betsy,'"

2. Original version: "The old lady took care of the room herself, though there was plenty of niggers, and she . . ."
   SF-11, p. 390: omits the entire paragraph in which this sentence occurs
   McG-11, p. 369: "The old lady took care of the room herself, and she . . ."

3. Original version: "Each person had their own nigger to wait on them.—Buck too. My nigger had a . . ."
   SF-11, p. 393: "Each person had somebody to wait on them—Buck too. My boy had a . . ."
   McG-11, p. 371: "Each person had their own servant to wait on them.—Buck too. My servant had a . . ."

4. Original version: "over a hundred niggers"
   SF-11, p. 393: omits the entire sentence in which the phrase appears
   MdG-11, p. 371: "over a hundred Negroes"

In example one, McGraw-Hill rewrote the offending sentence in order to change the reference, and in example three both companies changed the words. Scott, Foresman omitted the references frequently as shown by examples two and four; the company also deleted two pages from one original chapter and in doing so omitted four references to "nigger." McGraw-Hill printed these pages, but changed "nigger" to "folks" (p. 396), "boy" (p. 396), and "hand" (twice on pp. 395 and 396).

The third company, Ginn, was the only one that dealt openly with the problem of the word "nigger" in Huckleberry Finn. Ginn's eleventh grade anthology contains a critical essay by Lionel Trilling that gives short excerpts from the novel and discusses its place in American literature. The excerpts, containing the word "nigger" twice, prompted a very important footnote by Trilling. When asked by the editors of the anthology to comment on the use of the term, he responded with the following statement.

> This is the only word for a Negro that a boy like Huck would know in his place and time—that is, an ignorant boy in the South before the Civil War. An American dictionary correctly describes it as "a vulgar and offensive term"; no decent person would think of using it, and all decent people feel that anyone who does use it thereby debases himself. It is right beyond question that the word should be driven out of the language, together with all the other words that have been used to express hostility and contempt for certain ethnic groups in our country, for the Irish, the Jews, the Italians, the Mexicans, and the Puerto Ricans, to mention only a few. But even if the vulgar contemptuous terms should be quite extirpated, the fact that they were once used ought not be suppressed. For it is a fact that forms part of our national history, and a national history is not made up of pleasant and creditable things only. And it is a part of the consciousness of themselves of each of the ethnic groups who have had to endure one or another degree of social disadvantage; it is something to be confronted and dealt with, not evaded or forgotten. (p. 509)

This note is very significant because it not only recognizes that some words are inflamatory, but that persons need to confront such language problems and identify them for what they are. This open recognition of a language problem is certainly more honest than the approach taken by publishers who silently omit and alter words that might offend; the footnote could also lead to a valuable classroom discussion of language history and of social relationships.

Houghton Mifflin also mentioned the problem with the word in a footnote to William Faulkner's story "Two Soldiers" in which "nigger" is used four times.

> The derogatory nature of this word led the editors to request from Faulkner's publishers permission to change it. Although refusing, Random House added, "Mr. Faulkner himself would never use the word nigger, except in the mouths of the kind of people in his story that use this word." (11, p. 32)[8]

While this note is not explicit in giving reasons for including the term, it does indicate what the Tennessee educators had mentioned in their answers to the questionnaire. The language is natural for some literary characters and to exclude it is to destroy the creditability of the character.

Houghton Mifflin did substitute other terms for the word in Somerset Maugham's "The Outstation," a story about the British rule in Malaysia. "Blacks" (p. 162), "Negroes" (p. 162), and "Malay" (p. 172) were considered appropriate alternatives for the term by the company, while McGraw-Hill simply replaced the term with "native" or "natives" (twice on p. 77 and p. 85).

Singer/Random House had much to change for their textbook version of Carson McCullers' play Member of the Wedding. Recording a small girl's relationship with the black woman servant in the family, McCullers included many references to "niggers" (usually found in speeches by black persons) along with numerous other offensive curse words. Singer handled

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[8]Evidently Random House also refused to change the word in Faulkner's "A Rose for Emily" printed in Holt, Rinehart's Literature VI. "Nigger" appears four times in the story (p. 236, three times on p. 237). Holt has no comment on the language.

the problem by omitting and altering them all—a policy that involved twenty-five separate changes, some of which included several speeches. A contradictory practice was discovered involving the word "colored"; it was omitted twice (pp. 361 and 375) and included once (p. 365). Again the question is asked about the wisdom of including in a literature textbook a work that editors and publishers have to "clean up" so drastically.

Other terms besides "nigger" are offensive to Blacks, but publishers have included them in their texts. For instance, Singer substituted "colored" for "nigger" (11, p. 83) and left "darky" (11, p. 82) unchanged in Tennessee Williams' The Glass Menagerie. McGraw-Hill retained "darkies" (11, p. 28) in J. Frank Dobie's "Old Bill"; Holt, Rinehart printed "colored folks" (12, p. 597) in "A Summer Tragedy" by the black writer Arna Bontemps; and Ginn included the phrase "Sambo, the black servant" (12, p. 684) in its excerpt from William M. Thackeray's Vanity Fair.

Only references to Jews and Blacks were found in the twenty-two textbooks examined. Few of these terms were left as they were in the original works because publishers and their editors had taken great care to insure that these references would not be offensive to these minority groups.

Conclusion

While many of the words and phrases that might offend persons on religious, social, or ethnic grounds were altered or omitted in the literary selections, a number of them were retained. Few stories contained over one or two such words, and these were always found in dialogue. The characters who voiced them were those who would most likely in real life

use them. The words were not there to shock but to show the emotional state of the speaker or to help delineate the personality of the character. Those few selections that contained many of the words could probably be replaced with works of equal literary quality with fewer objectionable words. Educators and parents would probably feel that such substitutions are desirable.

II. CONTENT

Through the years, individuals and groups have been very sensitive about certain issues. Minority groups have become upset because they are not represented in the activities generally described as American. If the groups are depicted, the picture is usually an unfavorable one. Different views on social mores, religion, war, and America have also created explosive situations.

Persons who hold different or opposing views on sensitive issues are very concerned when they see their side or belief ignored or misrepresented in the textbooks studied by their children. Minority groups wish to be shown as they are, not as society may view them. Church groups who hold strict views on morality do not want to see allusions to sex or drinking in literature anthologies. Patriotic groups want only pro-American literature studied; any critical opinions concerning America or her policies should be omitted.

Obviously, producing a literature textbook that will please all the different groups and individuals is impossible. Many publishers seem to have tried, and, as a result, have butchered some literary selections so much that the authors of the works would have difficulty recognizing their own

creations. Not only are words and phrases omitted or altered at will, but sentences, paragraphs, and entire pages are excised if they contain even slightly objectionable material. Sentences and paragraphs have been cut in half and joined to other half sentences or paragraphs. Extra words and sentences have been added to bridge gaps created by the omissions or alterations made by the editors.

Evidently the publishers are either ashamed of what they do to good literature or they care nothing for sound scholarship because they almost never tell the reader by notes or ellipsis what they have done. Not one of the twenty-two textbooks examined had every omission or alteration acknowledged as scholarship dictates. In some cases where ellipses were used, they were put between words where nothing was omitted or a few were used in proper places and others were left out. Most of the texts, however, made no reference to the alterations of their selections.

The result of this silent editing is that teachers and students are led to believe that they are reading the works of Milton, Chaucer, or McCullers as they were written. Teachers do not have time to check every selection for its authenticity and accuracy; neither should they have to. Textbooks are supposed to be based on sound scholarship. Publishers who omit any language and content that they feel might be objectionable and then refuse to acknowledge that they have done so are really a greater threat to good education and freedom than individuals and groups that protest the inclusion of such material. It is very difficult for parents and educators to withstand silent censorship that they may not even realize exists; it is much easier to confront the open protest because at

least everyone has an opportunity to know what is considered objectionable and why.

Tennessee teachers indicated on the questionnaire that they felt some controversial materials should be included in literature textbooks for high school students. A balanced picture of opposing views on a sensitive issue is important, they felt, for developing objective, thinking adults, but teachers should never attempt to have the students accept their views on an issue. Most of the teachers also felt that current textbooks tend to avoid controversy by ignoring authors and issues that have stirred protests in the past or that might conceivably do so now.

In order to discover how current literature textbooks in Tennessee have handled some of the most controversial issues, these twenty-two textbooks were examined for material concerning a select number of issues that were either omitted, altered, or included. In the past, the treatment of minority groups, social mores, religion, and American values has caused great concern among parents and educators. These sensitive areas of human relationships continue to create anger and opposition and are likely to do so in the future. The following material discusses how these issues have been handled in the basal literature textbooks currently in use in Tennessee.

Treatment of Minority Groups

In the past, various minorities have either been ignored or presented unfavorably in high school textbooks. Recent action by some of these groups—notably Blacks, Jews, and women—has led not only to greater

representation of their writers but also to more balanced pictures of the groups. For decades literature textbooks contained no Black, Jewish, or Indian writers, and very few women writers. Prejudice against these groups on an economic and/or social level was extended to the educational sphere, and many persons felt that it was not proper to have their children read stories by or about these people. Even textbooks that had pictures of whites and Blacks together were protested. This situation is changing as the following discussion shows.

Blacks. Black people constitute one of the largest minorities in America, but only in the last two decades have they been given more than a superficial coverage in textbooks. Publishers, being very acutely aware of the possible financial disaster accompanying the printing of Black works, never considered publishing these materials. Court decisions and Black pressure groups have changed this attitude so that of the twenty-two textbooks examined in this study, only the English literature survey texts had no works by black writers. The following list indicates their exact representation in the texts:

	Number of black writers
Ginn and Company	
11	2
Harcourt Brace Jovanovich	
10	1
11	3
Holt, Rinehart and Winston	
10	3
11	3
12	2

Houghton Mifflin	
10	4
11	5
McGraw-Hill	
10	2
11	1
Scott, Foresman	
10	2
11	6
Singer/Random House	
10	1
11	2

These numbers represent eleven different male Black writers and five different female writers.

Poets Gwendolyn Brooks and Countee Cullen were in six anthologies, while James Baldwin appeared in five. Arna Bontemps and James Weldon Johnson had selections in three texts; Ralph Ellison, in two. The following ten writers appeared in one anthology: Jean Toomer; Mari Evans; May Miller; Georgia Douglas Johnson; James McCune Smith; Langston Hughes; William Melvin Kelley; Frederick Douglass; Robert Hayden; and Diane Oliver. Only six then of the sixteen Black writers were considered by more than one publisher to be worthy of inclusion in their literature texts.

The picture given of Blacks in earlier pieces is quite different from the picture found in current works. The nineteenth century writer was recording life and society as he saw it at a time when slavery and ethnic references to Negroes were accepted practices. Publishers using twentieth century standards have found it necessary to alter and delete some of this material when it is printed for distribution in the public schools. For instance, Harcourt omitted six paragraphs on slavery from a chapter of Mark

Twain's Autobiography (HBJ-11, p. 243). These paragraphs gave descriptions of an old slave woman, an old slave man, and the feelings of a young slave upon being separated from his family.

Scott, Foresman also omitted the following paragraph from the excerpt of Herman Melville's Redburn that showed the conditions on a slave ship:

> He had served in Portuguese slavers on the coast of Africa; and with a diabolical relish used to tell of the middle-passage, where the slaves were stowed, heel and point like logs, and the suffocated and dead were unmanacled, and weeded out from the living every morning, before washing down the decks; how he had been in a slaving schooner which being chased by an English cruiser off Cape Verde, received three shots in her hull, which raked through and through a whole file of slaves, that were chained. (11, p. 322)

Slavery and the bitter feelings engendered by it were not completely ignored in the textbooks. Scott, Foresman included in its tenth grade anthology Jessamyn West's "Little Jess and the Outrider," a recent work showing the feelings between the North and South concerning slavery. Upon meeting a Southern soldier in the forest, Jess, a Northern lad, was not "surprised" to find "that a Reb should remind him of an animal—men who kept slaves and screamed like panthers when they went into battle" (p. 104).

McGraw-Hill printed Washington Irving's description of a slave and his master in its American literature anthology:

> He was attended by an old negro, as black as ebony, with a huge mouth, in a continual grin; evidently a privileged and favorite servant, who had grown up and grown old with him. He was dressed in creole style, with white jacket and trousers, a stiff shirt-collar, that threatened to cut off his ears, a bright Madras handkerchief tied round his head, and large gold ear-rings. He was the politest negro I met with in a western

> tour, and that is saying a great deal, for excepting the Indians, the negroes are the most gentlemanlike personages to be met with in those parts. It is true they differ from the Indians in being a little extra polite and complimentary. He was also one of the merriest; and here, too, the negroes, however we may deplore their unhappy condition, have the advantage of their masters. The whites are, in general, too free and prosperous to be merry. The cares of maintaining their rights and liberties, adding to their wealth, and making presidents, engross all their thoughts and dry up all the moisture of their souls. If you hear a broad, hearty, devil-may-care laugh, be assured it is a negro's. (McG-11, p. 105)

This description, while being complimentary, also contains a stereotype deplored by many modern Blacks, i.e., that they were very happy individuals in slavery because they were free from the cares of responsibility that their white masters had to bear.

Singer/Random House printed a description of the Black that postulates a reason for this smiling indifference. V. S. Pritchett in a recent essay entitled "The Temptations of Boredom" states that

> The obvious case of boredom in American life is the Negro. With little outside incitement to power, the black man's libido has turned in on itself, and the curious patient indifference of the race—which is fast fading today—has been a positive force in preserving the character of the people from overpowering outside impressions. (12, p. 155)

Pritchett speculates that because the Black was bored and had no reason to care about the matters that concerned the white people, he was able to survive and eventually to preserve the original character of his race.

Singer/Random House also included three letters written before the Civil War by James McCune Smith, a Black man, to Gerrit Smith, a white abolitionist, philanthropist, and Congressman. In the second of these letters, dated December 28, 1846, J. M. Smith very firmly states that

> The heart of the whites must be changed, thoroughly, entirely, permanently changed. . . . and men, colored, must go to work to produce that conviction—of the eternal equality of the Human Race—which is the first principle of Good Government—of Bible politics. (11, p. 190)

This is the strongest statement in all the textbooks concerning the equality of people; it is the only statement in them that mentions explicitly that the white man's attitude toward Blacks was responsible for slavery.

Another story about white attitudes toward Blacks is Shirley Jackson's "After You, My Dear Alphonse" found in Singer's eleventh grade anthology (pp. 405-409). A mother who is serving lunch to her white son and his Black friend is astonished and very annoyed to find that he and his family do not conform to the stereotyped picture she has of them. The Black father is a foreman, not a laborer, and can afford to buy his two children all the clothes and food they need so they do not need those things white people have to give away. The young Black is not so hungry that he will eat anything put in front of him; he makes eating choices just as her son does. In other words, the Black family is really very similar to her own.

The attitude Blacks have toward other Blacks who are more like white people is shown in William Melvin Kelley's short story "A Visit to Grandmother." The child narrator tells of returning to a small Tennessee town with his father to visit his father's mother after many years' absence. During the visit the already tense father has an argument with his mother about the behavior of his younger brother and blurts out that she had never loved him as much as the brother because "GL was light-skinned and had good hair and looked almost white and you loved him

for that" (SF-10, p. 119). This man had been hurt by what he thought was his mother's permissiveness toward GL and strictness toward him and in his hurt and jealousy had blamed her actions on her preference for his lighter coloring. She had acted on her perception of the personality differences between the two boys, but her son saw only the color difference.

Carson McCullers' play Member of the Wedding (S/RH-10, pp. 336-403) draws a good portrait of Berenice Sadie Brown, the Black housekeeper in the Addams family. Shown as the Mother Confessor to all the Black and white young people in the family and in the neighborhood, she serves as the central figure of the drama. Her references to her past and to the life of a Black in a small Southern town provide insight into the black-white relationship. Unfortunately, Singer chose to omit several of the lines that could show some of the more sensitive issues from a Black's point of view. For instance, at one point she is telling the children about an incident in which she was hit by a policeman. The line, "It was one of those accidents can happen to any colored person," (p. 361) was printed, but "colored" was removed. Later in the play a young Black is insulted when Mr. Addams calls him a "nigger" (p. 373). Singer not only omitted the insult but also the later dialogue by the young Black in which he himself talks about Blacks as "niggers" (pp. 373-374). This exchange would have provided an opportunity for students to see how people within any group become upset over outsiders doing the same things and/or using the same language they do.

The most offensive picture found of the Blacks in the selections printed in these twenty-two textbooks was in Thomas Wolfe's essay "Circus

at Dawn." In his description of the activities of the circus attendants early in the morning as they ready the animals and shows for the day's events, Wolfe describes two young Black boys watching an elephant eat his breakfast. Harcourt chose to omit the several paragraphs which include the following sentences:

> Two town darkeys, who had watched the elephant's performance with bulging eyes, would turn to each other with ape-like grins, bend double as they slapped their knees and howled with swart rich nigger-laughter, saying to each other in a kind of rhythmical chorus of question and reply:
> "He don't play with it, do he?"
> "No, suh! He don't send no boy!"
> "He don't say 'Wait a minute!' do he?" (HBJ-11, p. 686)

Wolfe has recorded the picture of the Black that was the most frequent one held by small town white persons in the South during the first half of this century. Obviously, it is a highly uncomplimentary depiction.

Two stories in Holt, Rinehart's Literature VI show how prejudice against Blacks has been manifested. The first story, "Flower Garden" (12, pp. 182-203) by Shirley Jackson, is written from the white viewpoint and tells of a young widow in a small town in Vermont who hires a Black man to do work in her garden. The neighbors are aghast. Even though the widow is advised by one neighbor to fire the Black man immediately, she continues to let him work. Within a couple of weeks, none of the neighbors will even speak to her. Diane Oliver's "Neighbors" (12, pp. 204-217), written from a Black's viewpoint, describes the feelings of a teenage Black girl whose younger brother has just been enrolled in an all-white school. When their house is bombed and their lives threatened, the doubts they have about their decision become more acute. These two stories, along with Pearl Buck's "The Enemy," which concerns Japanese

prejudice against Americans during World War II (McG-10, pp. 52-64; SF-11, pp. 25-36; S/RH-11, pp. 56-77) and Shirley Jackson's "After You, My Dear Alphonse" (S/RH-11, pp. 405-409), provide the only lessons in prejudice in all the twenty-two textbooks. At a time when racial harmony is nonexistent in many American schools, this lack of material on the workings of prejudice is more than a grave oversight; it can be dangerous.

Three anthologies contain two stories of the British and Malay relationship. McGraw-Hill (pp. 70-88) and Houghton Mifflin (pp. 154-176) printed W. Somerset Maugham's "The Outstation," a story of the conflict between two Englishmen in charge of a British post in Malaysia. The older man, an aristocrat, holds himself apart from the natives and commands their respect, while the younger man treats the natives as though they are property and in turn antagonizes one of his servants so much that he is eventually stabbed to death in his sleep one night.

The other story, "Episode in Malay Camp" by Peter Abrahams (SF-Man in Literature, pp. 382-387) tells of a Black who is in charge of a group of Black mine workers. One night when returning from the white sector of town, he witnesses the beating of another Black man by white policemen. He and the crowd are astonished to see a Black doctor take charge of the man despite the protests of one of the white policemen. It has never occurred to any of the Malays to stand up to a white man. This story is much longer than the version printed by Scott, Foresman. Omitted from the textbook are the things that the Black man encounters in the white part of town. He walks carefully so he does not touch a white person, and he is uncomfortable when he meets his white boss. Also omitted is a

paragraph which states that people are alike inside no matter what color they are outside.

Generally, editors have tried very carefully to include in their literature anthologies more Black writers who describe the Black experience. Efforts have also been made to improve the image that textbooks have frequently given of Blacks so that no unfavorable pictures of Blacks were found in the twenty-two textbooks examined.

Indians. Little or nothing was done to change the image of Indians drawn by early American writers. Calling the Indians "savage associates" (S/RH-11, p. 206), Francis Parkman in The Oregon Trail describes an Indian that he had met.

> He had not the same feature with those of other Indians. Unless his face greatly belied him, he was free from the jealousy, suspicion and malignant cunning of his people. For the most part, a civilized white man can discover very few points of sympathy between his own nature and that of an Indian. With every disposition to do justice to their good qualities, he must be conscious that an impossible gulf lies between him and his red brethren. Nay, so alien to himself do they appear, that, after breathing the air of the prairie for a few months or weeks, he begins to look upon them as a troublesome and dangerous species of wild beast. (p. 206)

James Fenimore Cooper draws a very great distinction between Natty Bumppo and an Indian that Natty fights in Chapter 7 of the novel The Deerslayer: Natty explains, "My gifts are white, as I have told you; and I hope my conduct will be white also." (HM-11, p. 233)

These two early descriptions of Indians show how the Indian was regarded when America was being settled. No recent writings in the twenty-two textbooks give a modern view of the people, and apparently

publishers do not feel it necessary to try to change the image by omitting or altering derogatory references. This situation may change in light of current appearance of much Indian writing.

Jews. The twenty-two textbooks contained only four different selections which treat the Jewish experience. Bernard Malamud's "The Magic Barrel" (HRW-12, pp. 69-84) describes the conflict an aspiring young rabbi feels when he is torn between the ancient Jewish custom of matchmaking and his modern belief in choosing his bride out of love.

The Jewish persecution is the theme of The Diary of A Young Girl by Anne Frank (HM-10, pp. 309-317) and its dramatic version by Frances Goodrich and Albert Hackett (McG-10, pp. 189-244). The Franks, along with some Jewish friends are forced to hide in an attic for many months in order to escape the Nazis. During this hiding, Anne describes the regulations that had been placed on the Jews.

> Saturday, 20 June, 1942
> Jews must wear a yellow star, Jews must hand in their bicycles, Jews are banned from trains and are forbidden to drive. Jews are only allowed to do their shopping between three and five o'clock and then only in shops, which bear the placard "Jewish shop." Jews must be indoors by eight o'clock and cannot even sit in their own gardens after that hour. Jews are forbidden to visit theaters, cinemas, and other places of entertainment. Jews may not take part in public sports. Swimming baths, tennis courts, hockey fields, and other sports grounds are all prohibited to them. Jews may not visit Christians. Jews must go to Jewish schools and many more restrictions of a similar kinds. (HM-10, p. 310)

These two works are the only ones that describe the Jewish condition during Hitler's reign in Europe.

Two others do allude to the period. A. M. Rosenthal in his essay "No News from Auschwitz" (HRW-10, pp. 236-238) recalls the horror of this

concentration camp when he visits there several years after the war. The most poignant story is "Adam" (HRW-12, pp. 650-656) by Kurt Vonnegut, Jr., which describes a young man's feelings on the birth of his first child. The Jewish couple, all alone now because their two families had been exterminated in the Nazi camps, rejoice more than the Gentile couples in the hospital who also have new babies. For the first time something they loved had been created instead of destroyed.

No derogatory references to Jews were found in the textbooks that were examined. The works that do describe the Jewish experience are few and give only a partial picture of the group.

Women. Women writers have always been in the minority in literature textbooks. Social standards in the past dictated that women were not to be educated and, if they did any writing at all, it was to be sweet love poetry. Economic and legal barriers have insured that women have not been in the past, and may not be in the future, any more than what the male population wishes or allows them to be. Only in the last half century has the woman been allowed to voice an opinion in politics, and only in the last decade or so has the woman been allowed much recognition for her literary endeavors. The very fact that Mary Ann Evans in the late nineteenth century felt compelled to write her psychological novels under the male name George Eliot indicates the kind of attitude held by society regarding women and the kinds of material they can produce.

While better represented in these twenty-two textbooks than Blacks, Indians, and Jews, the woman writer is still very much absent. The

following list indicates the number of women writers and the total number of all writers in each of the texts. As the list indicates, Ginn, Harcourt, and Holt had very few women writers in their texts. Holt's tenth grade anthology had the fewest number (three) as well as the lowest percentage (3.9 percent) of women. McGraw-Hill had the largest percentage (21.4 percent) with eighteen out of eighty-four writers being female. Scott, Foresman's tenth and eleventh grade anthologies and Houghton Mifflin's tenth grade text were next with 18.2 percent, 18.5 percent and 18.3 percent respectively.

	Number of Women Writers	Total Number of Writers	Percentage
Ginn and Company			
11	7	78	8.9
12	6	75	8.0
Harcourt Brace Jovanovich			
10	5	65	7.7
11	8	68	11.8
12	4	70	5.7
Holt, Rinehart and Winston			
10	3	76	3.9
11	7	81	8.6
12	8	82	9.8
Houghton Mifflin			
10	15	82	18.3
11	13	98	13.2
12	4	74	5.4
McGraw-Hill			
10	18	84	21.4
11	15	84	17.9
12	8	100	8.0
Scott, Foresman and Company			
10—Silas Marner	14	77	18.2
10—Novelettes	13	79	16.5
11	20	108	18.5
12	7	100	7.0
Man in Literature	4	47	8.5

Singer/Random House			
10	8	70	11.4
11	17	110	15.5
12	4	86	4.7

The above figures represent seventy-one different female writers. Emily Dickinson appeared in the greatest number of anthologies—eleven—while Edna St. Vincent Millay and Katherine Mansfield appeared in nine texts. Eight texts printed poems by Elizabeth Barrett Browning, and seven included stories by Shirley Jackson and Virginia Woolf. Only eleven of the seventy-one writers appeared in five or more anthologies. Forty-four, or 62 percent, of these women appeared only once in the twenty-two literature textbooks. One might think when examining these last figures that these writers were not worthy of inclusion and that the editors had trouble finding good literary selections by women. Such a conclusion, however, is in error because included in these forty-four are writers who rank among the top in literary circles—i.e., Edith Wharton, Mary Ann Evans (George Eliot), Flannery O'Connor, Jane Austen, Charlotte Bronte, and Doris Lessing.

Women appear in many of the selections in the traditional roles of mother and wife. They are generally shown as the passive members of the family who dispense love and understanding or who possess fear, innocence, and lack of intelligence. Since this study was not devoted exclusively to the role of women in texts, only a few of the more unusual selections will be discussed.

Three biographies show the lives and accomplishments of three outstanding women of the past. Scott, Foresman printed excerpts from

Lytton Strachey's Florence Nightingale (12, pp. 736-745) and Eve Curie's Madame Curie (10, pp. 214-219). McGraw-Hill included an essay by Louis Untermeyer entitled "Susan B. Anthony" (11, pp. 421-425). The writers of these three selections emphasize the difficulty these women had in convincing men that they could nurse, experiment, and vote as well as men.

Some selections contained sentences that could be considered insulting or belittling to women since the speakers included all women in their generalizations instead of directing them toward one offending woman. Richard Sheridan's The Rivals (HBJ-12, pp. 356-390 and 399-413) contains a number of speeches concerning the inappropriateness of a woman reading and having thoughts on serious subjects. Catherine Drinker Bowen says in her biography John Adams and the American Revolution that Abigail always left "political explanation to his [her husband's] superior masculine intellect" (SF-11, p. 688). Anton Chekhov's play The Brute (HM-10) has a male character who states

> Yes, dear lady, women, young or old, are false, petty, vain, cruel, malicious, unreasonable. As for intelligence, any sparrow could give them points. (p. 493)

Scott, Foresman's editors included a small section on "The Factory Girls of Lowell," (11, p. 246) evidently to show that some of these women could write, but their good intentions were negated by the statement:

> But because women were ideally suited to keeping bobbin and loom threads unbroken and unsnarled, the mill owners of Lowell had sought out local farm girls for their factories. (p. 266)

In Theodore Dreiser's "Marriage-for-One" (S/RH-11, pp. 155-169), a man looks for an innocent, uneducated woman to be his wife. He finds her, marries her, and teaches her to like art and books. He becomes outraged, however, when she goes beyond his teaching and becomes expert in matters that he knows nothing about. He then decides that "in order to bind her to him, he . . . [will] induce her to have a child" (p. 162). Since she never does, he suspects that "she had an operation performed, though . . . [he] could never prove it" (p. 166). This story presents many of the traditional (and very current in rural areas) ideas about the man-woman relationship. First of all, the man (husband) is supposed to know more than the woman. Second, if by chance she learns more, then there is something wrong with her (and him), and, third, if a woman gets too uppity to suit her husband, he can always impregnate her so she will immediately become dependent upon him.[9]

Not only is a woman's intelligence disparaged, but so are her courage and judgment. George R. Steward in his essay "The Smart Ones Got Through" (McG-11, pp. 25-30) goes to great lengths to show that the "womenfolks" were scared during the pioneers' journey across the mountains; no mention is made of scared men and children. In a twentieth century pioneer story "The Wilderness," by Ray Bradbury, (SF-10, pp. 69-77) the point is strongly made that men have done the exploring

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[9]This attitude that some males hold toward women may seem archaic to urban or academic readers, but to rural readers, it is the only way society works. Some of these men are very explicit in their denunciation of a woman's rights and intelligence and think nothing of refusing to do business with a woman or trying to hit her if she does not do as he says.

in the past and will continue to do so in the space exploration of the future. Women sit at home, wait for their men's summons, and dutifully follow them out of love because the men are their only lives. As Bradbury says in a letter concerning the story, "The two women in THE WILDERNESS represent every woman in history during a great change" (p. 76). Antoine de Saint-Exupery indicates in an excerpt from Wind, Sand and Stars that "Flying is a man's job and its worries are a man's worries" (McG-10, p. 724). Alfred Lord Tennyson compares Sir Bedivere to "a girl/Valuing the giddy pleasure of the eyes" (SF-12, p. 446) when he cannot throw the dying Arthur's sword Excalibur into the river.

Obviously, not all of the selections contain derogatory references to women. Daniel Defoe's tract "The Education of Women," printed in the Scott, Foresman (pp. 260-262) and Singer (pp. 301-305) twelfth grade anthologies, calls for more education than sewing for young women. Mary E. Wilkins Freeman shows a woman taking the initiative to get a new house in "The Revolt of Mother" (McG-10, pp. 161-171; HBJ-10, pp. 29-41). The husband had built several barns for his animals during their marriage but refused to replace the old house even though there were cracks in the floors and walls and the roof was caving in. To the secret delight of the neighbors, Mother simply moved into his newest barn one day while he was in town and refused to leave "her new house." Trifles, a play by Susan Glaspell (McG-10, pp. 489-497; HM-10, pp. 479-488), shows how the women let their husbands take care of the big details concerning the murder of a farmer because the men know about justice, while they look after the "trifles," i.e., cleaning the house.

One of the trifles, a canary with its neck broken, points to the farmer's wife as the murderer. Since the women know of the cruel and brutal treatment the wife has endured for years, however, they say nothing because they believe the killing justified.

Scott, Foresman seems to have tried to do more than other publishers to change the image of women that literature textbooks have presented in the past. Their texts have a greater percentage of women writers than most of the others, and the Guidelines that they will be using for future textbooks indicate even more attempts to do justice to the role of women (see Chapter III). Their twelfth grade anthology also has a two-page discussion of "The Victorian Woman" (pp. 491-492) that attempts to dispel the myths held about the late nineteenth century Englishwoman. She was not the shy, puritanical violet as she has frequently been portrayed; she was active in many endeavors—notably campaigning to gain equal voting and property rights for women.

The woman's role in literature has not been as great as that of the man. Since she was not allowed education in the past, she had few skills to enable her to produce great literature. If for some reason she did gain these skills and attempted to go outside the expectations of society, she risked and incurred the scorn and jealousy of both men and women. These attitudes are slowly changing because women today are producing more than children and hot meals. Some of the literature textbooks—notably Scott, Foresman, McGraw-Hill, and Houghton Mifflin—in this study reflect this change.

Treatment of Social Mores

The dictates of society have long been very rigid concerning what was proper and appropriate regarding the human body and its functions, killing, and drinking. Most of these tenets are very closely tied to religious teaching, but some are more squarely based on what men and women hundreds of years ago decided was permissible in these matters. Just as ideas on appropriate language began changing twenty years ago, so did ideas on what persons might do in public and then say about their actions.

Public references to parts of the body have long been taboo; in fact, in Victorian England, even chairs and tables had "limbs" instead of "legs." People in the latter half of the twentieth century no longer feel this kind of restraint and refer freely to the body and what it does—sometimes in the most graphic terms. At one time sex between a husband and wife was never mentioned; today sex between males and sex between females make the headlines of leading newspapers across the country. While the restrictions on killing have remained basically the same, persons see more murders today on television by the time they are six than their ninety-year old ancestors saw in a lifetime during the days when men carried guns. Alcoholism, a problem that at one time was hidden from friends, is now considered a disease to be treated as one would other physical or mental ailments.

These changes in the mores of society are being reflected in some current literature. Drugs and sex are the themes of some novels and short stories, but they are not the themes of the selections in literature

textbooks. No selection was found that even mentioned drugs—a very real problem with which many young people are trying to cope. Most references to sex and other body functions were deleted or altered whether they were only passing allusions or explicit descriptions. The editors again very silently cut out anything that might possibly be considered offensive. The following brief discussion illustrates what the editors of the examined texts felt was and what was not permissible for young people to read.

The body.

A. Sex. Most people consider sex a very private act and are uncomfortable about public references to it. Literary works have always contained sex scenes, and, while many persons may have read them, they never discussed them. Such scenes or references in high school literature textbooks were obviously taboo. Most publishers still feel that they are and have deleted them as expertly—and as silently—as they have foul language and derogatory pictures of minority groups. A few though are beginning to break with traditional attitudes and include some formerly deleted scenes and references.

Textbook editors have always felt it necessary to "clean up" Shakespeare for high school students. Little needed to be done to Julius Caesar (usually found in the tenth grade anthologies) because only three lines had any possible offensive language. [See "Language Offensive to Social Mores."] Hamlet is another matter. Because Hamlet feels so strongly about his mother's hasty marriage to his uncle, he makes a number

of uncomplimentary, and sometimes suggestive, remarks to her and Ophelia. Of the three twelfth grade anthologies in the study containing the play, only Holt, Rinehart printed the entire work. Singer/Random House omitted ten lines—and used an ellipsis—of a conversation between Hamlet and Ophelia:

> Hamlet: Lady, shall I lie in your lap?
> Ophelia: No, my Lord.
> Hamlet: I mean, my head upon your lap?
> Ophelia: Ay, my Lord.
> Hamlet: Do you think I meant country matters?
> Ophelia: I think nothing my lord.
> Hamlet: That's a fair thought to let between a maid's legs.
> Ophelia: What is my Lord?
> Hamlet: Nothing. (III.ii.119-128) (p. 101)

Scott, Foresman not only omitted these ten lines without ellipsis (p. 146), but they also deleted 109 others, some of which have sexual references, but most of which have none. Among those included by Holt and Singer, but omitted by Scott, Foresman are

> Player Queen: A second time I kill my husband dead,
> When second husband kisses me in bed.
> (III.ii.94-95) (p. 147)

> Hamlet: Nay, but to live
> In the rank sweat of an enseamed bed,
> Stew'd in corruption, honeying and making love
> Over the nasty sty.
> (III.iv.91-94) (p. 150)

The other deleted lines are generally innocuous and have no apparent reason for omission.

Editors also feel, apparently, that one must be careful in what is said about chastity. Four publishers printed Benjamin Franklin's thirteen rules for good living, but only McGraw-Hill printed the advice included under Rule 12:

> CHASTITY
> Rarely use venery but for health or offspring—never to dullness, weakness, or the injury of your own or another's peace or reputation. (McG-11, p. 315)

Singer/Random House, Harcourt, and Houghton Mifflin printed the word "chastity" but omitted without ellipsis the advice under it (S/RH-11, p. 54; HBJ-11, p. 37; HM-11, p. 155).

Another earlier work that evidently presented some problems for publishers was William Byrd's The History of the Dividing Line Run in the Year of 1728. Harcourt printed an excerpt that describes Byrd's visit among some Indians. Seven separate omissions were made in the material. Five of these involved a sentence or a part of one and were indicated by ellipsis, but two of the deletions were descriptions of the personal and sexual habits of the Indians. Byrd's men have been away from women for several months, but when they see the Indian women, they have a little difficulty because

> The whole Winter's soil was so crusted on the Skins of those dark angels, that it requir'd a very strong appetite to approach them. (HBJ-11, p. 16)

The second omission of two paragraphs discusses how generous the unmarried female Indians were with their favors—"they count it an Argument of Superior Merit to be liked by a great Number of Gallants" (HBJ-11, p. 16)—and how "faithful to their Vows" (p. 16) they were once they married. Harcourt used no ellipsis to indicate these two deletions even though they are the longest cuts made in the work.

Scott, Foresman, while omitting possible offensive language and references to sex at will in its regular anthologies, was more apt to

print them in its Man in Literature, a world literature anthology for eleventh and twelfth graders. In "Torquemada in the Flames" by Benito Perez Galdos, a young man is said to be "sharing bed and board with a rich widow" (Man in Literature, p. 261). Alberto Moravia in "Anguish" describes a young girl with a

> supple body that swayed too much from the hips. . . . half naked in her little dress which looked as though cut out of a handkerchief and which left her shoulders uncovered, as well as her arms, the upper part of her bosom and her legs up above her knees. (p. 333)

Moliere's Tartuffe (Man in Literature, pp. 275-316) has a father who is trying to marry his young daughter to Tartuffe, the hypocrite. He is warned that

> A young girl's virtue is imperilled, Sir,
> When such a marriage is imposed on her;
> For if one's bridegroom isn't to one's taste,
> It's hardly an inducement to be chaste,
> And many a man with horns upon his brow
> Has made his wife the thing that she is now.
> It's hard to be a faithful wife, in short,
> To certain husbands of a certain sort,
> And he who gives his daughter to a man she hates
> Must answer for her sins at Heaven's gates. (p. 285)

Many individuals would probably consider these passages mild, but when they are compared to scenes in all of the other twenty-one textbooks, these are extremely explicit ones.

Only one other company printed any passage like them. Singer included in Pierre Boulle's novel Face of a Hero a scene between an engaged couple in which

> . . . she had shamelessly flung herself in his arms. She had clung to him with a sensual passion she had never manifested before. She was ready to give herself to him that very evening so as to seal the pact that united them

> against a corrupt and cowardly world, so as to prove to him how eager she was to play her part in his crusade. (10, p. 101)

Nothing else happens between the couple.

A few selections have couples who live together without the benefit of marriage. Eliza'a father in G. B. Shaw's play Pygmalion never got around to marrying her mother, a fact he has neglected to mention to Eliza (HM-12, pp. 728-773; S/RH-12, pp. 231-315). The young couple in John Steinbeck's novelette The Pearl never had the money to marry, even though they have a child, until they find the pearl (McG-10, pp. 747-785; SF/N-10, pp. 585-631). Sarah Orne Jewett in "The Courting of Sister Wisby" tells of an unmarried couple living in the same house (S/RH-11, pp. 110-128). Finally, the most grotesque example of an unmarried couple living together is found in William Faulkner's story "A Rose for Emily" where Emily sleeps with the deceased and decayed body of her former lover Homer Barron (HRW-12, pp. 232-243).

Only one direct reference to prostitutes was found in the twenty-two textbooks. Oliver Goldsmith's description of London in an essay entitled "A City Night Piece" is printed in Singer's twelfth grade anthology.

> These poor shivering females have once seen happier days and been flattered into beauty. They have been prostituted to the gay luxurious villain and are now turned out to meet the severity of winter. Perhaps now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, or debauchers who may curse but will not relieve them. (p. 331-2)

Bret Harte's story "The Outcasts of Poker Flat" has a prostitute in it, but only vague references to her occupation are made (S/RH-11, pp. 477-484). Harcourt omitted the reference Thomas Wolfe makes in "Circus at

Dawn" to the circus women who did not "look like painted whores, or behave indecently with the men." (HBJ-11, p. 687)

References to homosexuals were not found in these examined texts either. Six anthologies contain parts of Chaucer's Prologue to The Canterbury Tales. Only Harcourt printed Chaucer's suspicions concerning the Pardoner's being "a gelding or a mare" (12, p. 57). Houghton Mifflin, Ginn, Scott, Foresman, and McGraw-Hill omitted the line. Singer omitted all of the Pardoner's description. An absurdist short story, "The Long Sheet" by William Sansom (McG-12, pp. 738-744), describes the punishment some prisoners have to endure; they must wring a long sheet dry in order to gain their freedom. In an effort to escape, one man "attempted to make love with the other four men to avoid the reality of the sheet" (p. 741). McGraw-Hill omitted this sentence along with a scene of a man and his wife making love.

Carson McCullers' play A Member of the Wedding (S/RH-10, pp. 336-403) also contains a description of a homosexual that Singer deleted. Berenice, the Black servant, tells Frankie, the young white girl, about Lily Mae Jenkins.

> He [Lily Mae] prisses around in a girl's blouse with one arm akimbo. Now this Lily Mae Jenkins fell in love with a man name Juney Jones. A man, mind yah. And Lily Mae turned into a girl. He changed his nature and his sex and turned into a girl. (p. 368)

This study indicates that sexual references are still taboo in high school textbooks, despite what many outraged parents may feel. Barriers have fallen in other areas of social relationships and may eventually fall in this one. The few sexual references found in these texts, though, seem to indicate that the change will be some time in coming.

B. Other Functions. The parts of the body and its functions—notably birth and elimination—have also been ignored in many high school textbooks. Since many states forbid science and health classes to study certain actions of the body, it is not surprising to find few references to them in literature texts. The few scenes or allusions that do appear are either in texts that are not widely used—Man in Literature, for example—or are very harmless ones that are likely to be overlooked by most students.

Scott, Foresman did print in Man in Literature a scene of a sow giving birth. Ignazio Silone opens his story "The Trap" (pp. 14-26) with a description of the efforts of a farmer to help the sow in her labor.

> The night before he had put the animal on a strict diet and by way of further precaution had given her a strenuous castor-oil enema. What he feared more than anything else was that she would become constipated, which might result in a paralysis of the lower regions and drying up of her milk. . . . Three pigs had already made their appearance, looking like three enormous rats emerging from a bloody flask. . . . The fourth one was slow in coming, and while Agnostino held its snout, Daniel had to draw the young one out leaving the way open for others. (Man in Literature, p. 14)

References are also made later in the passage to "umbilical dressings" and "the obstetrical operation" (p. 14). Another story in Man in Literature, S. Y. Agnon's "Forevermore," (pp. 526-538) gives very explicit details regarding the disposition of newborn infants in a fictional ancient society.

> If a woman conceived and it was not known who the father was, her relatives waited until she gave birth and then took the infant and brought it to these animals to be suckled. They looked for an animal that had recently given birth, and left

> the infant to be weaned, taking the animal's young to the human mother for suckling. . . . They were most careful about the children of the noblewomen, . . . for if a noblewoman had given birth and the father was unknown, the infant was killed and the young of an animal was brought to the mother, so that her noble blood would not be mixed with the blood of the common people. (p. 536)

These two passages are a long way from the times when publishers avoided putting pictures of pregnant animals in texts. [See Chapter II.]

Because of the religious question regarding the morality of abortion, references to the practice were also usually altered or omitted. In John Steinbeck's The Pearl both McGraw-Hill and Scott, Foresman substituted "clumsy operations" for "clumsy abortions" (McG-10, p. 551; SF/N-10, p. 635). McGraw-Hill deleted entirely references made to abortion in Jonathan Swift's essay "A Modest Proposal." In discussing the advantages of selling and eating infant's flesh, Swift states

> that it will prevent those voluntary abortions, and that horrid practice of women murdering their bastard children, alas, too frequent among us, sacrificing the poor innocent babes, I doubt, more to avoid the expense than the shame, which would move tears and pity in the most savage and inhuman breast. (McG-12, p. 711)

Swift further states that since the children he proposes to be sold are seldom the fruits of marriage, . . . one male will be sufficient to serve four females" (p. 712). He also does some simple mathematics and concludes

> that fish being a prolific diet, there are more children born in Roman Catholic countries about nine months after Lent than at any other season; therefore, reckoning a year after Lent, the markets will be more glutted than usual, because the number of popish infants is at least three to one in this kingdom. (p. 712)

Selling the children for food then, will lessen "the number of Papists" in the country. McGraw omitted all of the above passages from the essay, but Holt, Rinehart (10, pp. 302-309) and Singer (12, pp. 276-286) printed the entire work without deletions.

Another funtion of the body, the menses, was referred to in only one text—McGraw-Hill. In the dramatic version of The Diary of Anne Frank by Goodrich and Hackett, Anne writes of the "miracle that is taking place" in her body.

> Each time it has happened I have a feeling that I have a sweet secret. . . . And in spite of any pain, I long for the time when I shall feel that secret within me again. (McG-10, p. 222)

This passage was not one chosen by Singer (10-pp. 198-203) in its excerpt of The Diary of a Young Girl.

Two passages mentioning parts of the body were omitted by three publishers. Scott, Foresman deleted twelve lines from Robert Burns' poem "Tam O'Shanter" (12, pp. 334-336). On his way home one night from the tavern, the very drunk Tam comes upon a coven of witches. As he watches the witches dance, he muses that if they had "been queanns/ A' plum and strappin in their teens," he would have given his britches "For ae blink o' the bonnie burdies!" Alas, they were "wither'd beldams," and he was surprised that the sight "didna turn . . . [his] stomach" (p. 336).

When Lemuel Gulliver visits Lilliput whose inhabitants are ten times smaller than he is, he runs into an unexpected problem with the army. It was so serious that

> His majesty, gave Orders, upon Pain of Death, that every Soldier in March should observe the strictest Decency, with regard to my Person; which, however, could not prevent some of the younger Officers from turning up their Eyes as they passed under me. And, to confess the Truth, my Breeches were at that Time in so ill a Condition, that they afforded some Opportunities for laughter and Admiration. —Jonathan Swift's Gulliver's Travels

Both Houghton Mifflin (12, p. 312) and Harcourt (12, p. 316) omitted the above passage.

Macbeth contains one scene that has been omitted almost universally. When Macduff and the other soldiers come to Macbeth's gate following the death of King Duncan, they are met by a drunken porter. Part of their conversation concerns the effects of drink on a person. The porter says that it provokes three things:

> . . . nose-painting, sleep, and urine. Lechery, sir, it provokes, and unprovokes; it provokes the desire, but it takes away the performance: therefore, much drink may be said to be an equivocator with Lechery: it makes him, and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to; in conclusion, equivocates him in a sleep, and gives him the lie, leaves him. (II.iii.29-40)

Four publishers—Harcourt, Ginn, Houghton Mifflin, and McGraw-Hill—omit these twelve lines while Holt and Singer include them.

Ginn included an admonishment by Benjamin Franklin in "The Sale of the Hessians" concerning the kind of soldier that an army should have.

> Don't bother with a man who is subject to looseness of the bowels. That disease makes bad soldiers. (11, p. 178)

The company, however, omitted from its excerpt of Francis Bacon's The New Atlantis a reference to a new instrument that could make "observations in urine and blood not otherwise seen" (12, p. 168) and the fact that the

scientists could by "means of natural divinations . . . [make] the easy and clear discovery of the virtues and parts of bodies" (12, p. 169).

Obviously, society feels very strongly about the descriptions of private acts being included in textbooks for high school students. Publishers, in reacting to this attitude, have eliminated all but the most innocuous scenes and references. Far fewer omissions of this kind had to be made, however, than those in language because few scenes of this kind appeared in the original works.

Killing. The Sixth Commandment very explicitly prohibits killing, yet sometimes circumstances have been such that society condones and almost approves the violent act either because it appears justified or because society feels it has been cleansed of a member who is a threat to it. At least three stories in these twenty-two textbooks deal with murder and present situations in which the act appears to be condoned.

In Ring Lardner's story "Haircut" (HRW-10, pp. 129-138), a mentally slow young man eventually kills his tormentor, a practical joker who had embarrassed not only the boy but almost everyone else in town. Wilber Daniel Steele in "Footfalls" (SF-10, pp. 17-31) writes of an elderly blind man who plots revenge on an ex-lodger who killed his son, stole some bank money, and burned his store. The days of the Old West are described by Jack London in "All Gold Canyon" (McG-11, pp. 32-44; S/RH-11, pp. 175-196), the story of a miner who shoots a number of bullets into a man who is trying to steal his gold claim. The story that treats death and possible murder in a way most likely to be meaningful to young people is John Knowles' novel A Separate Peace (HRW-10, pp. 382-512). Here the

reader is never sure whether Gene shakes the tree limb intentionally and is, therefore, responsible for the later death of Phineas or whether the boys who insist on having the midnight trial are more guilty.

Suicide is the subject of two stories. Arna Bontemps in "A Summer Tragedy" (HRW-12, pp. 596-604) shows an old Black couple who have been poor sharecroppers all their lives, dressing up in their best clothes and driving their car over a cliff into the nearby river. They choose to die rather than to continue as they have been for the past few years. O. Henry tells the story of "The Furnished Room" (HM-11, pp. 552-556) where first a young woman commits suicide because she has been betrayed, and, later, her faithful, but rejected boyfriend does so because he has despaired of ever finding her.

Murder and violence are not the constant subjects of the literature found in high school texts the way they seem to be in the western and detective shows on television. Only these five stories deal with it as a possible solution to one's problems.

Drinking. Drinking, that was at one time considered a personal problem, is now thought of as a social problem or disease. Some religious groups are very opposed to any alcoholic beverages and, as a result, do not wish them to appear in textbooks for secondary students. Very few references to drinking do appear, and these show the problems involved rather than the fun or pleasure that might be derived from imbibing.

"My Papa's Waltz," a poem by Theodore Roethke, shows a young boy's picture of his drunken father as he dances around the room (HRW-10, p. 152;

S/RH-11, pp. 227-228). E. A. Robinson's poem "Mr. Flood's Party" (HRW-12, pp. 708-709) depicts an old man who drinks to forget his loneliness. R. C. Phelan in "Birds, Clouds, Frogs" (SF-10, pp. 136-143) describes the plight of some young children whose parents drink up most of their money, leaving the youngsters to fend for themselves. "Counterparts" by James Joyce (HRW-12, pp. 497-505) shows a father who is browbeaten at work stopping by the local tavern before going home drunk. He, then, in his drunken state, takes his frustrations out on his son.

Scott, Foresman omitted a scene from Mark Twain's Huckleberry Finn where the Grangerford children drink with their parents.

> Then Tom and Bob went to the sideboard where the decanter was, and mixed a glass of bitters and handed it to him, and he held it in his hand and waited till Tom's and Bob's was mixed, and then they bowed and said, "Our duty to you, sir, and madam"; and they bowed the least bit in the world and said thank you, and so they drank, all three, water on the sugar and the mite of whisky or apple-brandy in the bottom of their tumblers, and give it to me and Buck, and we drank to the old people too.
> (SF-11, p. 392)

No other references to drinking were found in these examined textbooks. Television again seems to be more willing to show the activity than literature does.

Treatment of Religion

Many persons consider religion a very important matter and become extremely upset if their views are questioned or ignored. If their children study any religion, they want it to be theirs; no other faith or denomination will do. Very aware of these personal biases, publishers have chosen to eliminate all possible offensive religious references from their literature textbooks.

Early English and American literature was primarily religious because the Christian church played the dominant role in the lives of the people and those who were educated enough to read and write usually received their training in schools run by the Church. For this reason, both the English and American literature surveys are filled with many works dealing with the religious lives and beliefs of the Protestant and Anglican churchmen.

In English literature the first of the Christian writings is usually "The Conversion of King Edwin," an excerpt from The Venerable Bede's Ecclesiastical History of the English Speaking People (SF-12, pp. 36-38; S/RH-12, pp. 16-18; HBJ-12, pp. 20-22). Singer also included the fifteenth century morality play Everyman (12, pp. 135-162), and Ginn printed the miracle play Noah's Flood (12, pp. 57-69). These writings show the ordinary man the works of God and Christ and instruct him on the proper way to live his life if he wishes to gain a place in heaven.

Six of the twelfth grade anthologies printed verses from Psalms, Corinthians, or Ecclesiastes from the King James Bible, the result of the effort of a number of scholars culminating in 1611. Ginn and Singer also included parts of the Book of Job. None of the Biblical excerpts was printed in the textbooks with the verse numbers as they are found in the original verses. Singer used a footnote to indicate the verses from the Book of Job that were printed in its text, but the numbers were wrong. From Chapter 10 the note said verses 1-22 had been used when actually verses 1-16½ and 18-21 were printed. From Chapter 29 the editors indicated they were including verses 2-13, but their text had verses 2-13 and 15-17.

It is difficult to explain such a mistake. Perhaps sloppy proofreading was at fault, or perhaps in light of the other documenting practices discovered in this analysis followed by all the publishers, the editors at Singer did not wish to have an accurately documented textbook.

Several short religious poems from the seventeenth century were also found in the English literature surveys. Ginn included George Herbert's "The Church Windows" (12, p. 250) and "Easter Wings" (12, p. 251) while Harcourt printed his "The Collar" (12, p. 218). Henry Vaughan's "The Retreat" was also found in the Harcourt text (12, p. 222). The companion poems "L'Allegro" and "Il Penseroso" by John Milton, the greatest poet of the age, were included in most of the twelfth grade anthologies, and a few lines from his literary epic Paradise Lost were included in the Ginn, Singer, and Harcourt texts. Unfortunately, too few lines were given to do justice to this monumental work whose avowed purpose is "to justify the ways of God to men" (1. 26). Singer also printed Milton's closet drama Samson Agonistes that deals with the destruction of the temple following Delilah's betrayal (12, pp. 67-109) and his pastoral elegy "Lycidas" (pp. 220-222) that describes his sorrow at the loss of a close friend. All of these works are filled with Christian imagery, but they have a place in literary history because they are more than religious outpourings. Milton's works rank just below Shakespeare's in their depiction of human existence.

Excerpts from John Bunyan's novel The Pilgrim's Progress were found in three English literature anthologies—Singer, Houghton Mifflin, and Scott, Foresman. The excerpts reflect the antagonism that existed

between most Protestant Englishmen and the Catholic Church—an antagonism that is still being felt in Ireland today. As Christian travels through the city of Vanity Fair, he finds

> as in other fairs, some one commodity is as the chief of all the fair, so the ware of Rome and her mechandise is greatly promoted in this fair; only our English nation with some others, have taken a dislike thereat.

Houghton Mifflin (12, p. 261) and Scott, Foresman (12, p. 225) omitted this reference to Roman Catholics just as Ginn deleted a reference to them found in Edmund Spenser's sixteenth century verse narrative The Faerie Queen:

> And well could file his tongue as smooth as glas;
> He told of Saintes and Popes, and evermore
> He strowd an Ave-Mary after and before. (Book I, verse 35; G-12, p. 162)

Jonathan Swift's reference in "The Modest Proposal" to the number of children in Catholic families that has been discussed in the previous section of this chapter was also omitted by McGraw (12) but included by Holt (10) and Singer (12).

Only one reference to a Protestant sect was found in the original selections. John Stuart Mill, in an excerpt from his Autobiography (G-12, pp. 588-594), compares his mental crisis as a young man to "the state, I should think, in which converts to Methodism usually are, when smitten by their first 'conviction of sin'" (p. 588). Ginn omitted the reference.

Two recent British selections in the literature texts use a faith in God and Christ as their basis. T. S. Eliot's choral drama Murder in the Cathedral (HBJ-12, pp. 753-798) depicts the murder of St. Thomas à

Becket in the Canterbury Cathedral. Becket, embroiled in a power struggle with King Henry II over the rule of the Church, must choose between his faith in God to guide him and his friendship with the King. He chooses to stand with his faith and is killed by the King's men upon the altar of the Cathedral. The faith of the women in John M. Synge's play Riders to the Sea (S/RH-10, pp. 160-180; G-12, pp. 841-848; HM-12, pp. 714-721) is also tested. When they gradually lose all of their men to the sea, they do not rail against their fate; they merely accept their losses as the will of God.

Early American literature contains many religious sermons, tracts, and personal diaries. As a whole, these works do not reach the literary merit of the earlier English religious works, but they do reflect very vividly the lives of those persons living in the newly settled colonies. Since they represent the only kind of literature being produced at that time, they must be contained in the high school textbooks, even though their religious views may be opposed to those views of some parents with children in the schools. To omit these or the early English works would be to omit a very necessary picture of the youngters' heritage whether it reflects their lives today or not.

One of the earliest works in the American literature texts is William Bradford's Of Plymouth Plantation. Excerpts from this narrative tell of the voyage from England made by a group of settlers. One sailer among them, says Bradford, cursed throughout the trip, but before they reached land, this young man became ill and died a horrible death.

According to Bradford, he was being punished for his use of foul language (HM-11, pp. 93-98; HBJ-11, pp. 7-12; G-11, pp. 133-141).

The Puritan minister Jonathan Edwards was noted for his fiery sermons preaching hell and damnation for all who strayed from the right path. His most famous sermon, "Sinners in the Hands of an Angry God," was printed by Ginn (11, pp. 155-157), Houghton Mifflin (11, pp. 110-111), and Scott, Foresman (11, pp. 113-114). Two texts—Ginn and Scott, Foresman—also included parts of his "Personal Narrative," a description of his childhood experiences with God. Several short poems by the Puritan writer Edward Taylor were found in four of the texts. The most frequently printed of his poems was "Meditation Six" found in Ginn (11, p. 151), Houghton Mifflin (11, p. 107), Singer (11, p. 23), and Harcourt (11, p. 20). His poems describe the Puritan experience in much milder terms than do the works of Edwards.

When one of America's founding fathers did stray from the conventional religious teaching, Harcourt found it necessary to delete the reference. Benjamin Franklin, a Deist, frequently discussed religious questions. He describes his neighbor's reactions to his activities in his Autobiography:

> . . . my indiscreet disputations about religion began to make me pointed at with horror by good people as an infidel or atheist. I determined on the point, but my father now siding with my brother, I was sensible that if I attempted to go openly, means would be used to prevent me. (11, p. 34)

It is not necessary, many people feel, to inform schoolchildren of indiscretions regarding personal or religious beliefs that some revered Americans have held. Doing so may damage the faith these young people have in America and religion.

These early English and American Christian writings that mirror the lives and beliefs of our forefathers might be offensive to those Americans who are members of the Jewish religion or to those who hold no belief in God. Their omission or alteration, however, would create a gap in the literary heritage of American young people.

While these earlier works discuss the tenets of the Christian faith, many later works—particularly those written by authors other than English and American—take a different view of religion and man's relation to God. In Benito Perez Galdos's "Torquemada in the Flames" is a man who says

> Hell and heaven do not exist—they are sheer symbolic pap. Hell and Heaven are here. (Man in Literature, p. 262)

He then tries to save his dying son by reforming his miserly ways and giving away some of his money. After the death of his son, however, he returns to his former ways. Selma Lagerlof's story "The Outlaws," also printed in Scott, Foresman's Man in Literature text, contains a murderer and a thief. The murderer was religious, but the thief, Tord,

> was a heathen, or worse than a heathen. . . . He knew of God, of Christ, and the Saints, but he knew them only by name as one knows the names of gods of other nations. (Man in Literature, p. 38)

While the two men hide in the forest to escape the authorities, the murderer teaches Tord "to love Christ and His Mother" and to see "that justice is the cornerstone of the world" (p. 38). The thief becomes so obsessed with these teachings that he eventually kills the murderer out of fear of their damnation.

Giovanni Guareschi's story "The Little World of Don Camillo" (McG-12, pp. 56-61) shows Don Camillo talking to Christ—and being answered—about a conflict the Don is having with a local authority concerning the noise around the church. Christ advises him on what to do. Tartuffe, Moliere's hypocrite, is a comic figure who misuses religious belief and reverence in order to mislead people into thinking that he is the soul of honor and trust. He preaches Christian morality to all who will listen and then practices whatever he can get away with in private because as he says

> It's a scandal, Madam, which makes it an offense,
> And it's no sin to sin in confidence! (Man in Literature, p. 305)

These selections view religion as a tool to be used to gain rewards or favor, not as a body of belief to be held in respect and reverence.

Irreverence can go only so far in high school texts, however. Holt, Rinehart printed the poem "New Approach Needed" by Kingsley Amis in its Regular Edition of Literature IV, but substituted Thomas Hardy's "The Darkling Thrush" for it in the Star Edition. The deleted poem speaks to Christ somewhat irreverently and tells Him to stay longer the next time He visits Earth so He can find out what life is really like here. The poem ends with the speaker's instruction, "Tell your dad that from me" (HRW-Regular Edition-10, p. 176).

George Bernard Shaw's play Androcles and the Lion takes a satiric view of the actions of many Christians in their efforts to convert new members. Both Holt (11, pp. 486-516) and McGraw-Hill (12, pp. 499-525) must have felt that the humor in the drama outweighed the criticism

because they printed the work in full. Chaucer's satire of the church and its followers—The Canterbury Tales—did not fare so well, however. The six anthologies printing excerpts from the Prologue frequently omitted either lines from a description of a wayward clergyman or his entire portrait. Another work that criticizes the actions of churchmen is William Byrd's A History of the Dividing Line. Byrd states that frequently priests, instead of helping the poor people, take advantage of them. Ginn omits the sentences containing critical comments (11, p. 26). McGraw-Hill and Scott, Foresman, however, retain the comments by John Steinbeck concerning the greedy priest in The Pearl who has no time for the young couple until they possess the valuable pearl. He even offers to keep it in a safe place for them; the implication is clear though that he just wishes to have the pearl for his own.

Several works compare characters and their actions to Christ and His actions. Natty Bumppo in James Fenimore Cooper's The Deerslayer (HM-11, p. 230) tells an Indian that "it's not a Christian's gifts" to sneak up and surprise him. Everything must be in the open. Gontrain de Poncins in Kabloona (McG-10, pp. 668-681) compares the community spirit and sharing of the Eskimos to the spirit of the Christians. The point being made in these comparisons is that only Christians act these ways, and if a person of another race or religion does, then, he must be a suitable person with whom to deal.

Only three religious faiths besides the Protestant and Catholic ones are even mentioned in the twenty-two textbooks. The Jewish religion is the subject of Anne Frank's Diary (S/RH-10, pp. 198-203) and its dramatic

version by Goodrich and Hackett (McG-10, pp. 189-244). Jessamyn West shows some of the beliefs of the Quaker religion when she relates the story of Little Jess helping the wounded Rebel soldier in "Little Jess and the Outrider" (SF-10, pp. 97-113). An Agnostic and a Catholic priest discuss why the priest believes in Christ and His intervention in "The Hint of an Explanation" by Graham Greene (McG-12, pp. 269-276).

Since much English and American history is related to the Anglican and Protestant churches, it is not surprising to find many literary selections in high school textbooks depicting the Christian faith. Few derogatory religious references occur; those that do are to the Catholic Church. No anti-Semitic depictions were found perhaps because Jewish organizations have been very actively examining textbooks during the past two decades and publishers have responded to their wishes.

Treatment of American Values

In the past patriotic groups have charged the schools and their textbooks with subverting American values by printing works by Communists or selections that may be slightly critical of those ideals on which our forefathers built the country. Textbook investigations similar to the one in Tennessee in 1953 have been launched so parents and laymen could delve into the texts, find the offending material, and purge it from the schools. Most of the time no subversive materials have been found because none is there. Occasionally, though, some innocent and harmless material has been made the scapegoat of the purges, and, as a result, the literary work, its author, and the textbook publisher became the victims of much unpleasant publicity.

The kind of material that these groups are looking for are tracts that denounce the American way of life. These were not found in the twenty-two textbooks examined in this study; in fact, very little material that might possibly be construed as critical of American values was found. Even critical material of famous early patriots was omitted from the texts.

Since the explicit denunciation of American policy is nonexistent in the literature textbooks, some of these groups have defined "American way of life" as those social mores and values practiced by our forefathers during the founding of the country. In other words, language and subject matter that the people of the eighteenth century did not use and speak of should not be used or talked about today. Obviously the texts do have these materials in them—hence the charges of the texts and the schools subverting American family life, religion, and mores. The irony of this reasoning is that history tends to filter out those activities of famous people that would cause embarrassment or scandal in the family so that a hundred years later no one would remember or even care that a famous and important person cursed or had been an alcoholic.

Patriotic groups also see a problem with the way textbooks handle the subject of war. If America is to remain strong, her children must be taught the value of fighting for her freedom. Books that show the horror of war—i.e., John Hersey's Hiroshima—are too pacifist and, therefore, are subverting the country.

Earlier sections of this chapter have shown the language and scenes publishers have included or omitted that might possibly be considered

offensive. This section examines those literary selections that might be considered critical—even slightly so—of American society and those works that picture war in its glory or horror.

American society. American society is depicted in all of the selections in the eleventh grade American literature texts and in most of those in the tenth grade anthologies. The characters in the works move within an American environment and react to situations in certain ways because of their growing up in American society. Many generalizations could be made about the picture that is given of the American scene, but that is not the purpose of this discussion. The focus here is on the few literary works that point to specific American traits, ideals, or peculiarities and the slant taken by the authors in their depictions.

An essay by Arthur M. Schlesinger entitled "What Then Is the American, This New Man?" discusses some of the peculiarities of the American—those traits that set him apart from people in other nations. The American belief in the goodness of work, says Schlesinger, was an important factor in the Civil War.

> One source of the Northern antagonism to the system of human bondage was the fear that it was jeopardizing this basic tenet of the American creed. "Wherever labor is mainly performed by slaves," Daniel Webster told the United States Senate, "it is regarded as degrading to freemen"; and the Kentucky abolitionist Daniel Rice pointed out that in the South "To labour, is to slave; to work, is to work like a Negroe." After the Civil War, General W. T. Sherman found public occasion to thank God that now at long last Southern whites would have "to earn an honest living."

This paragraph was found in the excerpts of the essay in Singer's eleventh grade anthology (11, p. 342), but Ginn printed all of the essay except this paragraph (11, p. 782).

The American capital—Washington, D. C.—and its major occupation—government politics—is the subject of four literary selections found in the twenty-two textbooks. An excerpt from Henry Adams' book The Education of Henry Adams explains

> that Washington was no place for a respectable young man [around 1900]. All Washington, including Presidents, Cabinet officers, Judiciary, Senators, Congressmen, and clerks, expressed the same opinion, and conspired to drive away every young man who happened to be there, or tried to approach. Not one young man of promise remained in Government service. All drifted into opposition. (S/RH-11, p. 65)

The customs of Washington are dealt a more humorous blow by Arthur Hoppe in his satiric essay "Interesting Native Customs in Washington and Other Savage Lands" (HRW-10, pp. 346-349). Pretending to report to the world some of the customs of the city, Hoppe discusses the local unit of currency, "the Million Dollar," and the rites of "Shafting"—"Leaking information," "Copy-to-ing memos," and "Jack Hornering" new ideas.

E. E. Cummings shows a politician making a flag-waving speech in his poem "next to of course god america i" (S/RH-11, p. 219). The politician seems to care no more for the ideals he is preaching than he does for the sip of water he takes when he is finished. Government spending is the subject of "Letter from a West Texas Constituent" by J. B. Lee, Jr. (HRW-10, pp. 300-301). This "Potential Hog Raiser" is writing to his Congressman, The Honorable Ed Forman, to find out "the best kind of hogs not to raise" (p. 300) because he thinks "the not-raising-hog-business" would be a good way to make a living. All he needs to do is decide how many hogs not to raise and the government can send him a check.

Obviously, the criticism in these works is not intended to debunk, but to point out some of the more laughable faults of our American system.

The American legal system is depicted in two selections. Reginald Rose's play Twelve Angry Men (McG-11, pp. 452-471) shows how an American jury decided on a "not guilty" verdict for a young man. Eleven of the men were sure of the guilt of the defendent when they began deliberation, but the one person who had a "reasonable doubt" was eventually able to convince the others—one by one at first—that the defendent could not possibly have committed the murder. Faith in the legal system is also the subject of Irwin Shaw's "The Dry Rock" (SF-11, pp. 507-514). When a Russian-American cabdriver is involved in a minor traffic accident and assaulted by the other driver, he immediately demands that they go to court, but the other driver who is involved in some underworld activities is not too pleased with the idea. They go only as far as an informal hearing at the local precinct station. Because the underworld figure has a clever lawyer, because the police sergeant advises the cabdriver of all the trouble a trial would entail, and because the couple that was riding in the cab at the time of the accident does not want to get involved, the case is dropped. Only the Russian cabdriver loses anything but a little time in the whole episode; he also loses his faith in the right of redress and justice for American citizens.

The products of American science and technology are the subject of several essays and short stories in the anthologies. A very dangerous product produced by American science is described by Arthur C. Clarke in "'If I Forget Thee, O Earth . . .'" (HM-10, pp. 129-133). A visit to

earth after its destruction during an atomic war shows the grave consequences of the misuse of science. Daniel Keyes in "Flowers for Algernon" (S/RH-11, pp. 365-398) shows the potential dangers of science when it tampers with the human brain. Following an experimental operation on his brain, Charlie Gordon goes from a retardate to a genius in a matter of a few weeks. Unfortunately, the process reverses itself after a few months, and Charlie again becomes the slow young man who cleans up the factory.

Two other less serious selections discuss what science has produced for the people's everyday use. Frozen foods that taste like cardboard, says Phillip Wylie in "Science Has Spoiled My Supper" (HRW-10, pp. 213-219), have managed to replace good natural vegetables and meats. Because of American know-how, good tasting foods have become a thing of the past. According to Russel Baker in "The Disposable Man" (HRW-10, pp. 278-279), throwaway products are but the first step to a disposable man. Because of the convenience and the availability of an inexpensive replacement, it will one day be easier to throw away and replace a broken or worn out person than it will be to repair or heal him. While these humorous essays do not emphasize any serious major ills in American society, they do point out problems that could become serious if carried to their extremes.

Two selections are critical of American sports. Bruce Catton in "The Great American Game" (HM-11, pp. 752-758) tells some of the things done by baseball players in order to win. Rules and regulations have been no barrier in the past to spitballs, drinking, or psychological

"game fare" because winning was necessary if the baseball player and his team stayed in business. As John R. Tunis says in "The Great Sports Myth" (S/RH-11, p. 260), "In the United States being a good loser is not as good as being a winner, good or bad." In other words, these two essays are saying that all the talk of sports building strong men and good American citizens is just propaganda. They teach children to win—regardless of the means.

The effect television has had on Americans is shown in "Peter Two" by Irwin Shaw (HM-10, pp. 68-74). While a young boy is watching television one evening, he hears a couple quarreling in the hallway of the apartment building. Upon opening the door, he sees a man, waving a gun, threaten a woman. Peter merely watches a few moments and closes the door—no more involved than he was in the television show he had been watching.

E. B. White looks critically at the American's desire to "improve" nature so that the American citizen can use her facilities. In his "Walden" (HBJ-11, pp. 689-694; G-11, pp. 754-758), White recounts a visit he made to the pond made famous by Henry David Thoreau. He compares the beaten paths, sanitation facilities, and crowds he finds there now to the overgrown forest, natural "bathrooms," and solitude found earlier by Thoreau. He ends by totalling his expenses for his less than two-day stay—$7.70—almost what Thoreau spent for food for eight months.

These products and tendencies of Americans to make everything bigger and better, to rely on convenience, and to improve upon what nature has produced have frequently degraded the individual instead of giving him a

prominent place in society and its workings. Charles Beaumont treats this problem in his short story "The Vanishing American" (McG-11, pp. 328-334). When Henry Minchell leaves his office one afternoon, he finds that no one he meets returns his greetings; it is as though he is invisible. His own family does not even appear to notice him when he arrives home. In utter despair he leaves him house, walks to the park, and, in a moment of daring, climbs up on a statue of a lion, thinking that since he is invisible anyway, no one will notice. But the people now see him because he has done something out of the ordinary. He has dared to step out of the expected and demanded routines that encompass the lives of most Americans.

Alfred Bester in "Disappearing Act" (HRW-10, pp. 86-102) also deals with individuals who become invisible, but these people—all residents of a shock ward—choose to do so because they find life in twentieth century America unbearable. These people live in their dreams and return to whatever time in history they feel was better than the present time when America has only experts and no poets. Science and objectivity have replaced writers and imagination.

Obviously, all the ills in America discussed by these writers are not serious, though some could become so in the future if they are left unchecked. None of the authors is denouncing the American way of life nor are they trying to sway readers to accept another political ideology. The authors are merely describing some of the problems they feel America must deal with in the future.

America's defense. Patriotic groups have long been concerned about insuring the survival of our nation. Their major interest, as it applies to the schools, is that schoolchildren should be taught that it is right and honorable to fight in defense of America. Youngsters should never be taught the horrors of war or the cooperation among nations because these two tenets could make them soft on fighting and other countries—particularly Russia.

Again the twenty-two textbooks carried few works dealing specifically with America fighting, but they did contain several that deal with fighting and defense in general. Most of the early works point out the glory of fighting in the name of a god or of Christ and show an individual rather than a group fighting to save other individuals from a sinister force.

Beowulf, excerpts of which are found in all five English literature anthologies, is one of the earliest literary pieces found in the texts that show the honor and glory gained when an individual risks his life to save the lives and property of others. The Arthurian legend as recorded by Thomas Malory in Le Morte D'Arthur (SF-12, pp. 86-88; G-12, pp. 72-76; HM-12, pp. 101-104; HBJ-12, pp. 69-76) and Alfred, Lord Tennyson in the Idylls of the King (SF-12, pp. 445-448) include many short tales of honorable knights traveling far distances to rescue an imprisoned damsel in distress. Malory's prose version of "The Tale of Gareth" (SF-10, pp. 530-545) and Tennyson's poetic version "Gareth and

Lynette" (SF-10, pp. 546-571)[10] were printed by Scott, Foresman in its tenth grade anthology; Houghton Mifflin (10, pp. 415-450) and Harcourt (10, pp. 540-544 and 553-578) included Tennyson's poetic version only. Scott, Foresman also printed Tennyson's "Charlemagne and Elegast" (10, pp. 577-587). Each of the tales emphasizes that the fighting is being done for God and He protects the fighters by helping them overcome their foes. Sir Winston Churchill recounts the dark hour of the Allied Forces at Dunkirk during World War II in a speech to the English Parliament printed in his book Blood, Sweat and Tears. Excerpts from this speech appeared in the Singer (pp. 166-173) and Scott, Foresman (pp. 717-722) twelfth grade texts and indicated that in spite of defeat, the honorable and right action is to fight for one's country and her ideals.

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[10]Scott, Foresman took many liberties in its editing of Tennyson's poem. Not only did the editors omit 419 lines or 30 percent of the original 1394 line poem, but they also wrote new lines or joined two lines from different parts of the poem in order to bridge the gap in the narrative. For example, in the original poem, lines 434-436 read:

> "A boon, Sir King (his voice was all ashamed)
> For see ye not how weak and hungerworn
> I seem—"

In the text on page 553 was found

> "A boon, Sir King, for see ye not how weak
> I seem—"

At least six other such alterations were made by Scott, Foresman in its text version of the poem. None of the alterations was indicated by ellipsis and/or brackets.

Harcourt omitted 455 lines or 32.6 percent of the total poem, but the editors did not rewrite lines to tie the pieces together. They found different places within the poem to make the breaks.

Four of the selections depict the actions of soldiers during the Civil War. Ambrose Bierce, in "An Occurrence at Owl Creek Bridge" (HM-10, pp. 145-153; HRW-12, pp. 223-233), shows the reactions of a Southern planter as he is hanged by Union soldiers as a spy. He eludes the horror of his impending death by visualizing his escape into the water below. Jessamyn West's story "Little Jess and the Outrider" (SF-10, pp. 97-113) deals with the feelings of a small Quaker boy toward a young wounded Rebel soldier who is hiding in the woods near his home. He must choose between revealing the soldier's presence and aiding him. Jess chooses to help the Rebel because, even though the Reb is the enemy, he is also a human being possessed of all the doubts, fears, and warmth of all other persons.

Stephen Crane deals with the problems of courage in two literary selections found in these texts. In the short story "A Mystery of Heroism" (S/RH-11, pp. 138-147; HM-11, pp. 572-580), soldiers dare a young soldier to run through gunfire to get a bucket of water. At the risk of his life, he does and even retraces his steps to take some of the water back to a wounded man. He gets back to his group safely, but without any water left in the bucket. The water was unimportant, though; proving his courage was the whole point of his run. Crane's The Red Badge of Courage (HBJ-11, pp. 393-475) discusses the symbols of courage and how the soldier can prove to himself and others that he is brave and can handle any situation that he may encounter. Henry Fleming feels that he has proven himself when he gains his wound—his red bleeding badge. An exception to these serious pieces concerning war in G. B. Shaw's play Arms and the Man (HRW-12, pp. 620-677; HBJ-10, pp. 476-504 and 513-531).

Shaw's "Chocolate Cream Soldier," Bluntschli, very frankly states and illustrates his belief that armies are run on food and supplies, not on courage. It is the foolish soldier, he says, who charges through gunfire to reach a point—not a brave one.

Four selections deal specifically with soldiers during World War II. Harry Sylvester, in "Going to Run All Night" (McG-10, pp. 475-482), tells of a runner who ran barefoot forty miles along a cinder road through enemy lines in order to take a message to another unit. His valor may have cost him his feet. Jerzy Andrzejewski, in "The Trial" (Man in Literature, pp. 209-218) shows how German soldiers force a Polish civilian to reveal his accomplice who helped him bury some rifles belonging to the retreating Polish army. The civilian reveals the man's name because he does not want to die alone. Eugene O'Neill discusses the tensions of war in his one act play In the Zone (McG-11, pp. 255-270; S/RH-11, pp. 9-35; HM-11, pp. 761-773). As their ship enters the war zone in the Pacific, the sailors begin to suspect that one of their men is a spy. They are afraid that in a little box that he keeps hidden is a radio he is using to send messages to the enemy. One suspicion leads to another until finally all demand that he show them the contents of the box. The letters they find within it are personal ones, but before the sailors admit their error, they read several of the letters aloud, torturing their owner unmercifully. The tensions of war, according to O'Neill lead people to forget the feelings of others. This same tension was responsible for the death of Claeys in William Sansom's "How Claeys Died" (G-12, pp. 801-811). In an effort to help a group of Polish refugees following the war, Claeys

speaks to them in German. He is mistaken for a German and killed by the mob. Their tension prevents them from acting reasonably.

Pearl Buck's story "The Enemy" (McG-10, pp. 52-64; SF-11, pp. 25-36; S/RH-11, pp. 56-77) shows a wounded American soldier who is aided by a Japanese doctor. Even though they are enemies, the doctor who studied medicine in America cannot let the prisoner die without trying to save him. He does so at the risk of his own life. The story provides a good opportunity to see prejudice against Americans—a new idea for many students.

How civilians act during the war is the subject of two works. John Betjeman pictures an Englishwoman praying "In Westminster Abbey" (S/RH-12, pp. 32-33) for the soldiers but hurrying away quickly afterwards to attend to another more important personal matter—a luncheon. William Faulkner shows a young boy's idea of war in his story "Two Soldiers" (HM-11, pp. 23-33). When his older brother Pete leaves for training in Memphis, the eight year old boy, who is never given a name, follows him so he can join too. Being with Pete and a part of what he believes is all that matters to the small boy. War to many civilians is something remote, and it, therefore, does not possess the horror that it does for those actually engaged in combat.

The only story in these textbooks that shows the horror encountered on the battlefield is Cezar Petrescu's "'My Friend Jan'" (Man in Literature, pp. 222-230). A third person is being told how two years after the war an officer delivered some papers to the widow of a friend he saw die in combat. As he walked to the widow's home, he remembered the death of his friend:

> The morning of the attack, the shell that smashed Octav's body to smithereens, scattering the pieces of flesh on the earth, the hot fragments of brain on my face, and the two fingers, white and drained of blood which I found later on in my great coat, when I recovered my senses! (p. 224)

He also remembered

> The bits of brain, gray and dried up, looked like hateful dirt and refuse: it was all that was left of a poor decomposed brain. (p. 227)

This very graphic description of death on the battlefield was unmatched by any other pictures of war in the textbooks.

One short story and a number of poems in the textbooks describe the individual tragedies caused by war. Ernest Hemingway, in his story "In Another Country" (SF-11, pp. 469-474; McG-11, pp. 653-656; HRW-12, pp. 46-60), shows the struggles of soldiers as they try to adjust to their disfigurements, amputations, and paralyses. Of the several poems depicting the mutilation of bodies by war, the following ones give a representative picture of the message of the authors. Wilfred Owen, in his poem "Disabled" (S/RH-12, pp. 24-26), describes a soldier left in a wheelchair by war. He sits and waits for others to come and do the things he can no longer do for himself. Siefried Sassoon in "Does It Matter?" (S/RH-12, pp. 29-30) asks if it really matters to anyone that a soldier has lost his legs or sight. He answers, "no,"

> For they'll know that you fought for country
> And no one will worry a bit. (p. 29)

Sassoon also points out in his poem "Base Details" (HRW-10, p. 154) that it is the young who die and are mutilated by war—those young who have the most to lose in health and life. Walt Whitman's poem "Down at the

Front" (HBJ-11, p. 330) describes the dejected, wounded soldiers of the Civil War and the horrors that have befallen them. "Aftermath," (S/RH-11, pp. 28-29) a poem by Siegfried Sassoon, exhorts soldiers to remember the "corpses rotting in front of the front-line trench—" (p. 28) and to think of "the stretcher-cases lurching back / With the dying eyes and lolling heads" (p. 29) because these are the realities of war—not the flag-waving parades and salutes.

Three essays in the textbooks discuss why men fight wars. William James, in "The Moral Equivalent of War" (S/RH-11, pp. 50-59), says that fighting is bred into people and that they will fight regardless of the odds. George Santayana agrees in his essay entitled "War" (SF-11, pp. 642-643) and, calling fighting a "radical instinct" (p. 642), says that if men have no real reasons for fighting, they seek some out. He also states that even though men know that war

> wastes a nation's wealth, chokes its industries, kills its flower, narrows its sympathies, condemns it to be governed by adventurers, and leaves the puny, deformed, and unmanly to breed the next generation, (p. 642)

they will fight "for sport and for victory" (p. 642). Eric Sevareid in "Why Did They Fight?" explains why he feels young Americans fought in Korea (S/RH-10, pp. 223-225) in the early fifties when they were not defending their own country against invasion or attack. He feels the answer lies in

> their parents and their teachers and their ministers; it has to do with their 4-H clubs, their scout troops, their neighborhood centers; it has to do with the sense of belonging to a team, with the honor of upholding it, the shame of letting it down. But it also has to do with their implicit, unreasoned belief in their country, and their natural belief in themselves as individual men upon the earth. (pp. 224-5)

These three essays, then, present the idea that men wage war because they have been taught to fight, because they like to fight, and because they believe in their ideals enough to defend them.

While a few of the stories, poems, and essays dealing with war in the twenty-two texts do show the glory and honor of fighting, the majority do not. These authors—mostly twentieth century ones—have seen the horrors and devastation of war and do not wish to see them repeated. The descriptions of war do not glorify the wearing of a nation's uniform in its defense; they depict the horrible consequences of warfare. Patriotic groups will not find America criticized by the literary selections in Tennessee textbooks, nor will they find a wholehearted support of fighting. None of the authors rejects war as a means of defending a nation's principles, however. They merely point out that war does not solve all problems; in fact, for some individuals—those who are wounded and disabled beyond repair—war creates more problems and heartache than it prevents.

Conclusion

The twenty-two literature textbooks examined in this study contained little that parent, minority, religious, and patriotic groups can find objectionable. Some offensive language was printed in the texts, along with a few slightly uncomplimentary pictures of minority and religious groups, and war was not shown as the glorious endeavor some persons would like to believe that it is.

Publishers could have printed a great deal of objectionable material either by choosing different selections or by printing the chosen

selections in full. They did not. This examination of altered, omitted, and printed material indicated that the major reason more objectionable material was not found in these textbooks was that the publishers were keenly aware of what some parents and teachers would criticize as inappropriate material. In order to avoid these protests, publishers, then, very silently removed anything that might possibly be cause for complaint. The results of their actions are texts filled with uncontroversial ideas with which all can agree and mutilated literary selections cut almost beyond recognition by censoring editors.

CHAPTER V

CONCLUSION

No easy answers can be found to determine what young people should read and what they should wait a while to examine. Some youngsters can handle very mature material at quite an early age while others have difficulty with the same material in adulthood. Unfortunately, American public schools must handle both of these kinds of students in the same classroom. It becomes necessary, therefore, for someone to make a decision on the reading material that will affect a number of young people with a wide range of abilities.

This study examined the experiences and attitudes of those persons involved in producing and selecting the literature textbooks used in the high schools of Tennessee to see how the decisions were made between 1951 and 1971. The textbooks were then analyzed to determine how these ideas affected the material that Tennessee secondary students studied.

The records of the Tennessee State Textbook Commission revealed very little about the actual workings of the agency. Only the very briefest notations indicating the time and place of the meetings, the persons present, and the order of business were included in the minutes of the meetings. No official records were found to show why a certain textbook was chosen over another. No list was found of those texts that had been rejected by the Commission; only the list of accepted ones was printed. Even if an individual or group appeared before the Commission to lodge a book complaint or to seek information, little

specific information beyond the names of the persons was given. Titles of books and names of publishers were omitted. Follow-up information on protests was nonexistent.

The questionnaires to the publishers and their Tennessee representatives provided little information concerning their beliefs and practices in printing literature textbooks. The sales representatives were reluctant to reveal any problems they may have encountered with their texts, but were quite willing to discuss any problems other companies may have had. Most of the publishers denied having either expurgated or controversial materials in their literature textbooks. The textbook analysis revealed that each of the twenty-two textbooks examined contained expurgated material, and that while most of the controversial material was deleted, some did remain that could cause protests from special groups.

The teachers and language arts supervisors as a group were much more willing to discuss what they felt was appropriate material for study in secondary schools than were the publishers. Feeling that the language of a literary character should fit his personality, the teachers indicated that they did not object to some substandard grammar, curse words, or derogatory labels appearing in dialogue as long as the words were not being used to shock the reader. The quality of the literature should be the overriding criteria when deciding on the appropriateness of a work, they felt, not how many objectionable words or scenes it contained. The teachers did not object to publishers cleaning up selections by omitting or altering offensive material, but

they did indicate that the alterations should be done openly so that the teacher and the students would know they were not studying the work as originally written. More representation by minorities was thought needed in the texts as well as more selections from authors other than English and American. Most of the teachers felt that references to sex should not be omitted, but that some care should be exercised in printing references to prostitutes and homosexuals.

The educators were also more willing than the publishers to reveal problems they had encountered with groups or individuals protesting materials for high school students. Naming places and titles, the teachers indicated a number of situations where well-known and highly acclaimed literature was protested by persons who objected to the language or to a few pages of description; many times the protesters had not read the entire book, only the few pages that had upset them. The respondents thought that textbooks for secondary students should contain some controversial material, provided that students were free to accept or reject the ideas, and that current textbooks should contain more such material than they do.

The content analysis of the twenty-two textbooks revealed that publishers were very willing to omit or alter any language or content that parents, educators, or organizations might find offensive. When the original versions of the literary works were compared to the textbook versions, it was found that publishers frequently omitted some offensive language in a story, but retained the same words or phrases in other parts of the story. The editors, who were most likely to omit or alter

language offensive to religious precepts, seemed to be working on some kind of quota system whereby they reduced the number of offensive words but did not completely remove them from the selections. Very few of the omissions or alterations were indicated by ellipsis or notes so that the reader of the texts would probably assume that what he was reading was the poem, short story, or play as originally written.

This silent editing represents a serious threat to education because it does misrepresent the works and ideas that the publishers and educators select to be taught in the schools. The intellectual dishonesty that silent editing promotes is directly opposed to the ideals parents ask that the schools teach their children. Many of the more curious students do discover what the publishers have done to literature selections in textbooks, and the teacher must then explain what appears to be a double standard. Publishers[1] can freely omit, alter, and substitute words and sentences without penalty, but students in using the same literary selections in their own research must indicate their editing practices or be guilty of plagiarism.

This study also found that publishers readily removed scenes or descriptions that they felt might be offensive to someone. Some minority groups—notably Blacks, Jews, and women—have lobbied for and won better treatment in the literature textbooks. Derogatory references to and degrading pictures of these various groups were usually deleted

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[1]It is to be understood that the terms "publishers" and "editors" here are interchangeable. There is no evidence in the texts to help a reader decide who is responsible for the omissions, lack of ellipsis, word changes, etc., so the blame or credit cannot be precisely proved.

or altered. As a result of the activities of these groups, very few uncomplimentary references to these groups were found.

Society's restrictions on descriptions of the body and its functions have led to the almost complete absence of such material in literature textbooks. Almost all of the few references in original works to sex, abortion, birth, or elimination were deleted; those that did appear in these twenty-two texts were found in anthologies that had a limited appeal in the schools—i.e., Man in Literature—or in books that print the entire text of Shakespeare's Hamlet or Macbeth.

Killing and drinking, two other activities on which society has strong restrictions, were also given little space in the anthologies. Only six selections in all of the texts dealt with killing as a solution to one's problems while only four concerned a person's drinking.

Except in the early literature of England and America, few religious works were found in the anthologies. Several works contained comparisons to the "Christian way of life" with the implication that since it is the only way to live, it is unusual to find a member of another religion who will act as decently as a Christian. Most derogatory references to religious groups were removed, but a few were found that were directed toward Catholics. Irreverent materials were not found in the anthologies.

No materials extremely critical of the United States and her policies were found in the texts. Those selections that concerned America's problems pointed to issues or practices that are more social than political. Patriotic groups that feel, however, that the American

mores and ideals are damaged when youngsters read curse words and study materials that show the horrors of war are likely to feel that these twenty-two textbooks need more omissions and alterations than their publishers made.

The possibility of publishing a literature textbook that is offensive to no one is quite small. Individuals and groups have different ideas about what is acceptable; consequently, the examination of the textbooks revealed that frequently one publisher found the language or a passage in a selection objectionable and omitted or altered it, while another publisher printed the entire work. Even among the professionals who produce the material for study in the classroom, there is disagreement on what is offensive. It would appear, therefore, that a better method of publishing works would be to print the entire work or omit it altogether rather than to cut out sizeable portions in order to make it conform to some standard set up by the editors. This method would definitely be better in the case of works in which numerous changes must be made—i.e., Holt, Rinehart's The Ox-Bow Incident. If a work contains too much that the publishers feel would create protests, it should be left out of a textbook and be suggested for collateral reading. If it is a suitable book for a particular class, the teacher can use it in paperback. The textbook is not usually the only source of classroom material.

Since the textbooks used in Tennessee are the same as those studied in other states, Tennessee does not seem to be any more or less restrictive in its requirements for literature textbooks than other

states. Publishers have not changed their anthologies so they will conform to Tennessee's standards alone; they have merely followed the requests of educators and parents across the nation. The suggestions made by these persons have affected the content and language of Tennessee's texts because the companies incorporate them into those volumes bid in Tennessee.

A number of recommendations based on the findings of this study can be made.

1. The minutes of the Tennessee State Textbook Commission should contain a full account of all charges brought by persons against textbooks. The names of the persons and the textbooks should be included along with the specific charges made against the books. The "Citizen's Request for Reconsideration of a Work" found in The Students' Right to Read published by the National Council of Teachers of English could be used to set up policies for handling such complaints. Later minutes of the Commission should include information on actions taken by the complainants and by the Commission concerning the protests.

2. In addition to the Official List of Adopted Textbooks, the Tennessee State Textbook Commission should print a list of those textbooks that were submitted to but rejected by the Commission. This list should also indicate the reasons particular texts were not adopted.

3. All records, minutes, and correspondence of the Textbook Commission should be properly filed and labeled for easy retrieval once they are stored in the State Archives. Much valuable information is unavailable to researchers under the present haphazard system.

4. Since many protests in one part of the country are related to those in other sections, educators need a national agency that collects and stores information on the protesters and the books that they object to. Such an agency, like those once maintained by the National Education Association and the American Textbook Publishers Institute, would provide information on the groups and their nationwide activities as well as information on how to handle the protests.

5. Publishers should revise their editorial policies so that they will reveal when and where they are omitting or altering literary selections. Silent editing is as dishonest as it is unscholarly and has no place in sound educational material.

6. Textbooks should include only a minimum number of materials that must be edited extensively in order to be suitable for high school textbooks. Space in anthologies is limited and should be used only for materials that can be printed in full or with only a few omissions or alterations. Many such selections abound. Teachers can use inexpensive paperback copies of literary works that contain possible offensive language or content for those classes that can handle the material.

Future research might include the following studies.

1. A more-in-depth study of the activities of the Tennessee State Textbook Commission might include interviews with past and present Commission members. The researcher could seek to determine what personal biases, if any, have dictated the final choices of textbooks.

2. Content analyses of other kinds of texts used in Tennessee—i.e., social studies, biology—would reveal the effect patriotic and religious groups have had on these disciplines.

3. A study of student reactions to expurgated and unexpurgated literary selections would help determine the effect "dirty" and "clean" literature has on young people. A corresponding study could examine the reactions of parents to their children's studying such material.

4. A content and language comparison of well-known television shows and the most anthologized literary selections could be used to determine if the literature young people study for an hour or two a day contains as many offensive words and scenes as the television programs the students watch three or four hours a day.

Censorship in practice takes many forms. Hitler burned those books that he felt were subversive. Citizens in towns across America have lobbied to put certain magazines "under the counter," and parents have objected to their children's studying what they consider immoral literature. The citizen does have the right to limit what he or his dependents read, but he does not have the same right to restrict the reading material of another person. Publishers, however, have been and are restricting by silent editing the literary selections read by high school students. This silent censorship is the problem parents and teachers must be aware of and take action on. Open protests by parents can be met with some reasonable defense. Hidden censorship can continue to flourish unchecked because it leads educators and students to believe falsely that they are studying the literary work as it was originally written.

Censorship of any kind is a threat to the freedom of the minds of American citizens. It is important, therefore, that educators, parents, and students know its forms and the appropriate means to combat it. Only with these safeguards can American citizens insure their continuing freedom.

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APPENDICES

APPENDIX A

TENNESSEE STATE TEXTBOOK COMMISSION

SAMPLE EVALUATION FORM

(Things to Look For)

Field_____

Title_____

Author_____

Publisher_____

Publication Date_____

RATING KEY: Excellent E
Good G
Fair F
Poor P

1. Author and Publisher E G F P _____
   a. Author's Reputation for Knowledge of and Contribution to the Field.
   b. Publisher's Reputation for Reliability and Service.

2. Content E G F P _____
   a. Appropriateness of Content
   b. Accuracy and Correctness
   c. Up-to-dateness
   d. Objectivity and Freedom from Bias Material
   e. Treatment of Controversial Issues
   f. Adequacy of Coverage and Detail

3. Organization E G F P _____
   a. Organization into Units or Themes
   b. Continuity and Sequence of Presenting Materials
   c. Use of Examples, Illustrations and Incidents

4. Style E G F P _____
   a. Sentence Structure and Correctness of Usage
   b. Literary Style
   c. Simplicity, Clarity and Directness of Presentation

5. Supplementary E G F P _____
   a. Workbook
   b. Exercises, Reviews and Discussion Guides
   c. Annotated Bibliography
   d. Chapter and Unit Introductions and Summaries

6. Format E G F P _____
   a. Cover, Binding and Size
   b. Quality of Paper
   c. Legibility of Type

EVALUATION FORM

Field _____

Title _____

Author _____

Publisher _____

Publication Date _____

	Rating
Author and Publisher	_____
Content	_____
Organization	_____
Style	_____
Supplementary	_____
Format	_____

(DIRECTIONS: After checking each subheading on enclosed Sample Evaluation Form, rate each heading above and return.)

(RATING KEY:
Excellent E
Good G
Fair F
Poor P)

APPENDIX B

QUESTIONNAIRE FOR TEXTBOOK REPRESENTATIVES IN TENNESSEE

Name:

Publishing Company:

Mailing Address:

1. What part of Tennessee does your territory include?

_____ all of the state

_____ East Tennessee

_____ Middle Tennessee

_____ West Tennessee

_____ Other (Specify _____)

2. How long have you represented this publishing company in Tennessee?

_____ years

3. Have you ever personally encountered opposition to a particular literature textbook for grades ten through twelve from the Tennessee Textbook Commission, educators, parents, or citizens' groups in Tennessee?

_____ Yes _____ No

If yes, please explain in as much detail as possible what prompted the objection and the result of the objection. (Please attach another sheet if necessary.)

4. Do you know of anyone else connected with your publishing company or another publishing company who has encountered opposition to a particular literature textbook for grades ten through twelve in Tennessee?

_____ Yes _____ No

If yes, please explain in as much detail as possible what prompted the objection and the result of the objection. (Please attach another sheet if necessary.)

5. Have you ever been given instructions from your publishing company on what issues or ideas to avoid in trying to sell your literature textbooks for grades ten through twelve in Tennessee?

_____ Yes _____ No

If yes, please indicate those instructions. (Please attach another sheet if necessary.)

Are these instructions confidential? _____ Yes _____ No

6. Does your company publish alternate editions of literature textbooks for grades ten through twelve?

_____ Yes _____ No

Which edition does Tennessee use? _____

Why was this edition chosen over the alternate edition? Please be as specific as possible.

I would like to do a close analysis of the adopted and the rejected editions of the textbooks as an indication of what materials are acceptable in Tennessee literature textbooks for secondary schools. Would it be possible for me to obtain copies of the editions (grades ten through twelve) used in Tennessee and copies of the alternate editions (grades ten through twelve)?

_____ Yes _____ No

I would also like any additional materials you may have concerning the different editions.

7. Who at your publishing company handles the materials for Tennessee?

Name _____

Address _____

8. Will you exhibit at the East Tennessee Education Association in Knoxville, October 31, 1974 and November 1, 1974?

_____ Yes _____ No

If so, I would like to meet with you at that time to follow up on this questionnaire and to secure copies of the textbooks.

Thank you very much for your time.

I prefer that you _____ do _____ do not use my name or the name of my company in your final report.

PUBLISHER QUESTIONNAIRE

1. Have any of your literature textbooks for grades ten through twelve been rejected by the Tennessee State Textbook Commission between 1951 and 1971?

_____ Yes _____ No

If yes, please list which ones by their exact title and the year in which they were rejected.

Title (Particular edition) Year rejected

(Please enclose another sheet or write on the back of this one if necessary.)

2. Do you have special guidelines for publishing literature textbooks for Tennessee for grades ten through twelve?

_____ Yes _____ No

If yes, what are these guidelines?

(Please enclose another sheet or write on the back of this one if necessary.)

2a. Who issued the guidelines?

_____ Tennessee Textbook Commission _____ Your publishing company

_____ Other (specify) _____

2b. How long have these guidelines been in effect?

2c. If possible, explain the circumstances under which the guidelines were developed.

3. Does your company publish alternate editions of literature textbooks for grades ten through twelve?

_____ Yes _____ No

A. If your company publishes alternate editions, please answer the following questions:

(1) Do these alternate editions contain expurgated materials?

_____ Yes _____ No

If yes, please explain

(2) Do these alternate editions contain controversial materials (authors or ideas)?

_____ Yes _____ No

If yes, please explain.

(3) Which editions of your literature textbooks has Tennessee been most likely to adopt between 1951 and 1971?

The expurgated edition? _____ or the regular edition? _____

The less controversial edition? _____

or the regular edition? _____

B. If your company publishes only one edition of its literature textbooks for grades ten through twelve, please answer the following questions:

(1) Does this edition contain expurgated materials?

_____ Yes _____ No

If yes, please explain.

(2) Does this edition contain controversial materials (authors or ideas)?

_____ Yes _____ No

If yes, please explain.

4. Has your publishing company ever altered material in literature textbooks for grades ten through twelve at the suggestion of the Tennessee Textbook Commission, educators, parents, your sales representatives, and/or citizens' groups from Tennessee?

_____ Yes _____ No

Please explain.

5. Has your publishing company ever altered material in literature textbooks for grades ten through twelve at the suggestion of educators, textbook committees, parents, and/or citizens' groups from other states?

_____ Yes _____ No

If yes, please name the state(s) and give as many details as possible concerning the circumstances of the alteration.

Has this change affected Tennessee in any way? _____ Yes _____ No

If yes, please explain.

6. Is Tennessee more or less restrictive in its guidelines for literature textbooks for grades ten through twelve than other states in the United States?

_____ More _____ Less _____ Average

Please explain.

In the South? _____ More _____ Less _____ Average

Please explain.

7. Has your company been the subject of a textbook controversy in Tennessee since 1950?

_____ Yes _____ No

If so, please supply as many details as possible concerning the name of the textbook, the date of the controversy, the group(s) or individuals objecting, the specific objections, and the resolution of the controversy. (Xerox copies of materials from your files would be most helpful, and I would be glad to pay the duplicating expense.)

I prefer that you _____ do _____ do not use my name or the name of my company in your final report.

Thank you very much for your time and help.

CRITERIA FOR EVALUATING LITERATURE TEXTBOOKS

Number of years in education _____

Have you ever served on a textbook selection committee? _____ Yes _____ No

For which subject? _____

PART I

The following questions ask you to respond to specific problems found in the material used in English classes. All of them refer to the literature suitable for grades ten through twelve. Please feel free to qualify any of your answers if the "yes" or "no" does not express your feelings adequately. You may use the back of the sheet or include extra pages.

1. Should only those literary works with standard grammar be included in literature textbooks for the secondary schools?

   _____ Yes _____ No

2. Should short stories with nonstandard grammar in the dialogues be included in literature textbooks for secondary schools?

   _____ Yes _____ No

3. Should colloquial terms describing racial, national, or ethnic groups be included in literature textbooks for secondary schools? (i.e., "nigger," "wop," "spic," etc.)

   _____ Yes _____ No

4. Should so-called "four letter" dirty words appear in literature textbooks for secondary schools?

   _____ Yes Exceptions? _____
   _____ No Exceptions? _____

5. Should writers of major religious groups in America be included in literature textbooks for high school students?

   _____ Yes _____ No

6. Should the literature in high school textbooks be free of derogatory references to other religious groups that were at one time accepted views?

   _____ Yes _____ No

7. Should literature teach a moral lesson? _____ Yes _____ No

8. Literature should _____ show students the way to a happy, good life.
_____ present a variety of ways for attaining a happy, good life.

9. Should textbook publishers delete or "clean-up" parts of literature selections when they feel the material should not be presented to high school students?

_____ Yes _____ No

10. Should literature textbooks contain the works of writers from minority groups?

_____ Yes _____ No

Are there some minority groups that should have more representation than others?

_____ Yes _____ No

Please list those groups in order of importance beginning with the group you feel should have the most representation.

11. Should the works of Russian writers be included in literature textbooks for high school students?

_____ Yes _____ No

The works of American Communists? _____ Yes _____ No

12. Should selections about other cultures or countries be included in literature textbooks even though they may imply or state criticism of some aspect of American life?

_____ Yes _____ No

13. Should the works of writers advocating peace be included in literature textbooks?

_____ Yes _____ No
Advocating war? _____ Yes _____ No
Advocating world unity? _____ Yes _____ No

14. Should literary selections and the questions following them in textbooks ask about the personal lives and relationships of the students?

_____ Yes _____ No

15. Is a unit on dying appropriate in a literature textbook?

_____ Yes _____ No

16. Should literature textbooks give a picture of a white, Protestant, Anglo-Saxon society?

_____ Yes _____ No

17. Literature selections in textbooks should present

_____ the things high school students see around them (drugs, sex, etc.).
_____ life as many parents and teachers would like it to be.

18. Should Southern writers be given more attention in literature textbooks?

	_____ Yes	_____ No
Women?	_____ Yes	_____ No
Blacks?	_____ Yes	_____ No

19. Should stories that criticize the actions of parents be omitted from literature textbooks?

_____ Yes _____ No

20. Should references to the following be omitted from high school literature textbooks?

Prostitutes?	_____ Yes	_____ No
Homosexuals?	_____ Yes	_____ No
Sex?	_____ Yes	_____ No

21. Should textbook publishers indicate that they have altered the language, omitted paragraphs or scenes, or in any way changed the selections in their textbooks from their original forms?

_____ Yes _____ No

Part II

1. What criteria do you feel should be used to evaluate the material found in literature books for grades ten through twelve? Be as specific as possible. Examples of works and ideas that should or should not be included in the literature study of high school students will be helpful in clarifying your criteria.

2. Have you ever personally objected to or received an objection to a literature selection used in English classes in grades ten through twelve because it contained material thought to be inappropriate or too controversial for the students?

_____ Yes _____ No

If so, please explain the reason for the objection. When and where did this action occur? Which book(s) was involved? What was the result of the complaint?

3. Have you known of anyone else (an individual or a group) voicing an objection to a literature book or selection because it contained inappropriate or controversial material? _____ Yes _____ No

If so, please give the reason for the objection, the book in question, the time and place of the incident, and the result of the complaint.

4. How much or how little controversial material do you feel should be in literature selections studied in the secondary school? If possible, illustrate your answer by giving specific examples.

5. Do you feel the literature textbooks that are available to schools currently present too much or too little controversial material? If possible, illustrate your answer by giving specific examples.

6. Which literature textbooks are the most widely used in your area in grades ten through twelve?

Please feel free to add any additional information that you feel is important. Thank you very much for your time.

APPENDIX C

LITERATURE TEXTBOOKS ANALYZED IN THIS STUDY

		Adoption Year
Ginn and Company (G)		
11	American Literature (1964)	1966
12	English Literature (1964)	1966
Harcourt Brace Jovanovich, Inc. (HBJ)		
10	Adventures in Appreciation-Classic Ed. (1968/revised 1973)	1971
11	Adventures in American Literature-Classic Ed. (1968/revised 1973)	1971
12	Adventures in English Literature-Classic Ed. (1968/revised 1973)	1971
Holt, Rinehart and Winston, Inc. (HRW)		
10	Literature IV-Star Ed. (1969)	1971
11	Literature V-Star Ed. (1970)	1971
12	Literature VI-Star Ed. (1970)	1971
Houghton Mifflin Company (HM)		
10	Insights Into Literature (1968)	1971
11	American Literature (1968)	1971
12	English Literature (1968)	1971
Singer School Division/Random House (S/RH)		
10	Patterns of Literature (1963/revised 1967)	1966
11	Literature of America (1963/revised 1967)	1966
12	Literature of England (1963/revised 1967)	1966
Scott, Foresman and Company (SF)		
10	Exploring Life Through Literature-Silas Marner Ed.	1971
10	Exploring Life Through Literature-Novelette Ed. (SF/N)	1971
11	The United States in Literature (1968)	1971
12	England in Literature (1968)	1971
11-12	Man in Literature (World) (1970)	1971
McGraw-Hill Book Company (McG)		
10	Encounters: Themes in Literature (1967)	1971
11	American Literature (1967)	1971
12	Western Literature (1967)	1971

WAYS THAT LANGUAGE HAS BEEN ALTERED

	Original Version	Textbook Version
1.	"My God, why did you . . .?"	"Oh my, why did you . . .?" —"What We Don't Know Hurts Us," Mark Schorer, HRW-12, p. 607.
2.	"My God, son, . . ."	"Great Scott, son, . . ." —"Locomotive 38," William Saroyan, McG-10, p. 45.
3.	"Good God,"	"Come now," —Portrait of Jennie, Robert Nathan, McG-10, p. 107.
4.	"God send his soul to hell for the devil he is!"	"Blast him for the devil he is!" —Ile, Eugene O'Neill, SF-11, p. 711.
5.	"For God's sake"	"For pity's sake" —"Disappearing Act," Alfred Bester, HRW-10, p. 95.
6.	"God in heaven" "Oh, Lord!" "Ah, hell!" "Yes, no. Hell." "Be damned to ya!" "The damn cold" "Oh, damn!"	"Good Grief" (p. 617) "oh, my!" (p. 625) "Ah, me!" (p. 616) "Yes, no. Well." (p. 616) "Curses to ya!" (p. 623) "The awful cold" (p. 624) "Oh, how awful!" (p. 625) —"The Beggar on the Dublin Bridge," Ray Bradbury, HRW-12.
7.	"Bassett, be damned" "My God, Hester"	"Bassett be hanged" (p. 144) "Actually, Hester" (p. 146) —"The Rocking-Horse Winner," D. H. Lawrence, McG-11.
8.	"No, by God, it's . . ."	"No, by ---, it's . . ." —"The Open Boat," Stephen Crane, S/RH-11, p. 160; G-11, p. 481.
9.	"Take your goddam hands off me!"	"Take your wretched hands off me!" —"Skin," Roald Dahl, HRW-12, p. 20.

10. "What in Christ's name" — "What in hell"
—The Glass Menagerie, Tennessee Williams, SF-11, p. 731.

11. "for God sakes!" — "For Pete's sakes!"
—A Separate Peace, John Knowles, HRW-10, p. 403.

12.

"I say, stretch the bastards"	"I say, stretch the thieves" (p. 217)
"poor bastards kept trying"	"poor slobs kept trying" (p. 220)
"I'd string any son-of-a-bitchin' rustler like that"	"I'd string any rustler like that" (p. 223)
"You damn shootin' they did; one for every tie their son-of-a-bitchin' rails is laid on. And they robbed men of honest to God men's jobs.	"You blamed right they did; one for every tie their good-for-nothin' rails is laid on. And they robbed men of honest to goodness men's jobs." (p. 223)
"Who the hell would we be?"	"Who the devil would we be?" (p. 234)
"damn-fool cheerfulness"	"darn-fool cheerfulness" (p. 248)
"Chee-rist"	"Tarnation" (p. 252)
"For Christ's sake"	"For goodness sake" (p. 263)
"Well, the little bastard"	"Well, the little so-and-so" (p. 266)
"No slick-smiling bastard's going"	"No slick-smiling sneak's going" (p. 289)
"If that bastard's got her"	"If that critter's got her" (p. 308)
"You son-of-a-bitch"	"You filthy thing" (p. 324)
"Jesus"	"No" (p. 361)
"you brainless bastards"	"you brainless idiots" (p. 374)

—The Ox-Bow Incident, Walter Van Tilburg Clark, HRW-11.

13. "damned little brat" — "miserable little brat"
—"The Use of Force," William Carlos Williams, HRW-12, p. 63.

14.

"Ah, damn it!"	"Ah, terrible!" (p. 464)
"a damned shame"	"a terrible shame" (p. 466)
"It's a real hell outside"	"It's real awful outside" (p. 481)

—The Incident at the Krechetovka Station, Alexander Solzhenitsyn, HRW-12.

15. "I don't give a damn"

"I don't give a hoot"
—"Taste," Roald Dahl, HRW-11, p. 175.

16. "Who the hell"
"Damned if I know"
"damned Swede"
"Oh, hell"
"acted like such a jackass"

"Who on earth" (p. 150)
"Hanged if I know" (p. 160)
"darned Swede" (p. 160)
"So what" (p. 169)
"acted like such a fool" (p. 170)
—"The Blue Hotel," Stephen Crane, HRW-11.

VITA

Dorothy Gertrude Thompson Weathersby was born in Franklin, Tennessee, in 1944, and attended the public schools of that city. She received the Bachelor of Arts and Master of Arts degrees in English in 1966 and 1967 from George Peabody College for Teachers. In September 1967, she joined the English faculty of John C. Calhoun State Junior College in Decatur, Alabama, where she taught for three years. Upon moving to Knoxville, Tennessee, in 1970, she became a member of the English staff at Bearden High School. She was a recipient of a University of Tennessee Non-Service Fellowship for 1974-1975. In August 1975, she joined the English faculty of The University of Tennessee at Chattanooga as a part-time staff member. She is married to Dr. Robert Warren Weathersby, II, and has one daughter, Laura Priscilla, born in 1973.