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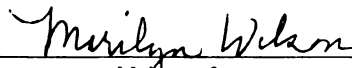
A STUDY OF SOCIOLINGUISTIC TEXTS AND SUBTEXTS
AS FOUND IN FIVE
HIGH SCHOOL AMERICAN LITERATURE ANTHOLOGIES

presented by

Mary Rose Harmon

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in English


Marilyn Wilson
Major professor

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**A STUDY OF SOCIOLINGUISTIC TEXTS AND SUBTEXTS
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By

Mary Rose Harmon

A DISSERTATION

**Submitted to
Michigan State University
In partial fulfillment of the requirements for
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ABSTRACT

A STUDY OF SOCIOLINGUISTIC TEXTS AND SUBTEXTS AS FOUND IN FIVE HIGH SCHOOL AMERICAN LITERATURE ANTHOLOGIES

By

Mary Rose Harmon

The literature anthology serves as the single, most frequently used source of literary selections by United States' high school English teachers. That anthologies, as collections of texts, possess power and authority has been argued by a diverse group of theorists and critics. Linguists, literary theorists, and pedagogical researchers have consistently linked language with power, called for increased sociolinguistic study, and found literature to be an ideal field upon which to foreground language study.

In the light of the above and of the claims of the publishers of literature anthologies as to an integrated approach to language and literature study and to the inclusion of multiculturally diverse literary selections, I analyzed the most recent editions of five widely used American literature anthologies. Using discourse analysis as my mode, I sought to determine: the degree to which anthologies' selections represented a broad range of the dialects and cultures found in the United States; the degree to which these anthologies promote thought and discussion about the social aspects of language use; and whether these anthologies' non-selection materials contain subtexts of social class, gender, and/or ethnic discrimination.

My findings indicate the need for greater representation of women and minorities in selections and non-selection materials. Three of the five anthologies contain few selections with passages written in dialect. Anthologies give only limited attention to sociolinguistic concerns. At times, through their own language use, they send mixed and/or discriminatory messages about language variants, women, uneducated persons, and various ethnic groups.

I conclude by theorizing as to why such imbalance, linguistic bias, and mixed messages occur and detail the implications of my study's results for English language arts teachers and English Education professionals.

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Chapter One

Background and Methodology of The Study

An Introduction

High School literature anthologies, especially those which present a national literature between their covers, are backed by the weight of tradition as they proclaim themselves spokespersons for "The United States in Literature" or "The American Experience" or even more bluntly "American Literature." Added weight to their claims is given by such readily visible edition labels as "Classics Edition" or "Pegasus Edition" calling on the Western classical tradition in literature to valorize their contents. That texts, and by extension the literature anthologies that select and contain them, possess both power and authority has been asserted by a large and diverse group of critics and researchers, among them Robert Scholes (1985), Michael Apple (1991), Henry Louis Gates Jr., (1984, 1990), and Linda Hutcheon (1989). Texts both employ and emphasize language: they are made of words and articulated by means of words. As speech acts, literary texts all emphasize and demonstrate as Robert Scholes asserts, "the reductive and representational power of the language, the power to give accounts, to tell stories, to turn the world into fiction and history, to narrate" (1985, 20). They embody "the power to select (and therefore suppress), the power to shape and present certain aspects of human experience" (Scholes 20). Literature textbooks, collections of texts and commentary bound for student and teacher use, say Apple and Christian-Smith, "signify--through their content and form--particular constructions of reality, particular ways of selecting

and organizing that vast universe of possible knowledge" (Apple and Christian-Smith 1991, 3).

Apple and Christian-Smith suggest that all textbooks are messages to and about the future, participating in "the organized knowledge system of society" and assisting in "the creation of what a society has recognized as legitimate knowledge" (4-5; Apple 1991, 24). All texts are social, as Said (1979), Foucault (1977, 1979), and Bakhtin (1981) have insisted and as Kenneth Burke insisted as early as 1931 (Clifford 1992, 219): all texts speak to the readers who make up their audiences, presenting them with selected versions of knowledge. After the work of these four theorists, as John Clifford notes, it has become a commonplace in our thinking about discourse that:

however disinterested and apolitical the form and substance of our language appear on the surface, it is nevertheless...imbued with assumptions, biases, constraints, and variable judgments of a specific intellectual community composed of people with their own political and social allegiances (219).

The title of the 1989 English Coalition Conference Report, *Democracy Through Language*, as well as the theme of the upcoming 1993 National Council of Teachers of English Convention, *Democracy Through Language*, lends credence to Clifford's assertion.

Literature anthologies, collections of selected texts, carry the authority of the school, the teacher, the classroom, and, sometimes, the state as in the case of Texas and California where state selection committees choose textbooks to be used in public school classes. And, they carry all sorts of messages to their audience of students and teachers. An investigation of these highly social and, to use Henry Louis Gates Jr.'s term, "speakerly" textbooks seems appropriate to determine the nature of the sociolinguistic messages offered their readers and to determine, to some degree, whose and which versions of knowledge and language their contents present.

Cautions

Throughout such a study, Apple's and Christian-Smith's cautions seem critical to remember:

1. Our readings of what knowledge is in texts cannot be done by the application of simple formulas or reductive theories.
2. Texts have multiple readings.
3. The way the teacher reads a text may not be the way students read it.
4. What is "in" the text may not be what a teacher teaches.
5. What is taught may not be what is learned.
6. All readings, including my own, of the sociolinguistic messages offered and conveyed by high school American literature anthologies, are subject to and constrained by a whole complex of social and cultural traces (12-15).

Background of the Study

The roots of this investigation go back into my last years of public school high school teaching, 1988-89, and to my work in the late 1970's and 1980's to diversify the literature selections read by my students in their junior and senior English classes. Because I did not use anthologies in two of my classes and because I felt free to reorder and supplement those used in my American literature classes, I'd not taken a close look at the then currently available anthologies for students and their teachers in several years. In 1988, the English Department at Portage Public Schools was given permission to order a new American literature anthology; we were then using a 1974 Scott, Foresman textbook. Prior to the Scott, Foresman anthology, a 1962 Harcourt Brace had been the reigning text. The 1974 Scott,

Foresman had not been the first choice of the English Department's selection committee. Rather it had been chosen by the Curriculum Director, who opted for it because its English literature counterpart contained *Macbeth* and purchasing the series would save buying copies of the play in paperback. As a member of the 1989 selection committee, I, like my colleagues, agreed to serve only if our choice would be honored. Assured it would be, we set about the task of perusing anthologies and the extensive teaching apparatus which accompany them.

I was amazed and disheartened, as I searched, by two factors: 1. the anthologies contained few selections by women and even fewer by members of non-white minorities; 2. the anthologies' non-selection teaching apparatus seemed to limit thinking on the part of both students and teachers by providing in teachers' annotated editions summaries and interpretations of works included in the student textbook as well as the answers to all the questions asked students. In the student version of each anthology, questions, explanatory materials, guides, and introductory entries seemed to lead (or prod) students toward a single reading or a rather narrow range of acceptable readings.

I was later to find my observations confirmed by the research of Arthur N. Applebee who, after analyzing both high school literature textbooks and the teaching of literature in the secondary schools, concluded:

American literature courses remain quite narrow in their representation of both women and non-white authors....Works by women and non-white minorities are least likely to appear in chronologically arranged courses that emphasize older works....They are less likely to be placed into a social, historical, or literary context than are selections drawn from mainstream traditions (1991, 53).

Moreover, "works by women make up only 16% of the reading students are asked to do for English courses in grades 7-12, and works by non-white authors less than 7%" (1992, 32).

Additionally, Applebee found the instructional apparatus surrounding anthology selections to be "overwhelmingly text and content centered, with little attention paid to the development

of students' abilities to think on their own" (1991, 53). New Critical in approach, this apparatus emphasizes text-based comprehension. An "overwhelming proportion of the study activities involve recitation, where there is a presumed single right answer; only about one third of the activities leave room for students to develop and defend their own point of view" (53).

Although I objected to our adopting such anthologies, the selection committee voted seven to one to choose Prentice Hall's 1989 *The American Experience*. About this anthology only one year later, Romero and Zancanella were to note that "only twelve of the 1399 pages in the text are devoted to works by writers with Hispanic surnames...and not a single page is devoted to literature about the Hispanic experience in the United States" (1990, 24). The anthology, said Romero and Zancanella, exemplifies "tokenism" (24), that is, the sort of representation Gonzalez refers to as "token" as it fails to encourage the "overt exploration and validation of the identities of minority students" (Gonzalez 1990, 18-19). Romero and Zancanella assert that such limited representation is critical to students' perceptions of themselves in relation to America's cultural heritage since "the authors whose works are in the textbooks are viewed as the significant voices of our American heritage and those left out of the textbooks are viewed as peripheral figures" (24).

Demographics

Gonzalez cites demographic studies which predict that by the year 2000 A.D., "one out of every three Americans will hail from a non-English speaking or other-culture home, and the minority school-age population will increase to 42%" (1990, 16). Indeed, in large urban centers "linguistically and culturally different children...will comprise 80-90% of the school-age population" (16). Farrell (1990) finds that "as the number of Black and Hispanic students

enrolled in American public education continues to rise, the percentage of available Black and Hispanic teachers continues to decline" (39) so that by the year 2000 A.D., projections posit that "less than 5% of America's teachers will be a member of a minority group" (40). This decline in minority teachers affects all students adversely; according to the Carnegie Forum on Education and the Economy:

the race and background of their teachers tells them (all students) about authority and power in America. These messages influence children's attitudes toward school, their academic accomplishments, and their own and others' intrinsic worth (1986, cited in Farrell, 45).

Thus, on a number of fronts, it appears that the voices of minority persons are infrequently read or heard in authoritative school positions. If the stories, voices, languages, concerns, and cultures of minority persons are nearly excluded from classrooms; if schools fail to acknowledge and affirm such voices and experiences as valid objects of discussion and study, the results, says Gonzalez, will "foreshadow trouble for the nation as our society incrementally loses the productive capabilities of an entire generation" (16) as significant numbers of minority students act out what John Ogbu refers to as an "oppositional identity and an oppositional cultural frame of reference" (1987, 166) and opt out of academic tasks and academic achievement, behaviors they define as "white" (166-168). According to Ogbu, "Black Americans tend to attribute the low school performance of Black males to the schools' inability to relate to Black males in ways that will help them learn" (169). Besides citing a number of his own and others' research studies to support his view, he recalls an episode involving an angry 17-year-old African American who touched off a group demonstration as he strode in front of his high school brandishing his history text, *The Land of the Free*. He angrily asked his teachers if they'd ever considered that the book's title might have very different meanings for Blacks, Indians, and Mexican Americans than it does for them, all whites (170). Ogbu also recounts the testimony of a Black mother asking, "Do every classroom have Black books?...You can never read where the Black man conquered nothing.

You know that's a lie." About her son, she asks, "Is it better for him to learn when he goes to college or learn before ever he flips off the ground? Why don't they reverse it? Why does he have to go to college to learn about his own culture?" (171).

Statistics support Ogbu's and Gonzales' contentions and concerns. In 1987, the drop-out rate for African American youth in Chicago was 65%; in Detroit, it was 66% (Smitherman-Donaldson 1987, 29). Forty percent of all Hispanic youth do not go beyond the eighth grade, and only 53.3% of all Mexican American youth, as compared with 85.7% of Anglo Americans, graduate from high school (Gonzalez 17).

Neither Gonzalez nor Ogbu blame the schools entirely for the above statistics. Both cite other influencing factors, including economics, family situations, societal barriers, and social prejudices. Yet both are, as are a host of other researchers and educators, deeply concerned about the exclusions of or the mere token mentioning of non-white minorities and their cultures and heritages which they find occurring in American educational programs and teaching/learning materials (Ogbu 1987, Gonzales 1990).

The Preliminary Study

Prompted by my observations while a member of the textbook committee and by the commentary and research of Farrell, Smitherman, Gonzales, and Romero and Zancanella, I began a preliminary study of high school American literature anthologies wherein I counted the selections and long works included that were written by women and minority authors. My feminist outlook also played a role in my curiosity. It had been heightened and focused by Fatemeh Khosroshahi's research on the so-called generic "he" (1988), Lewis and Simons's "A Discourse Not Intended for Her," which relates the silencing felt by women graduate students (1986), Jennifer Coates' 1986 *Women, Men, and Language*, Patricia Lake's succinct appeal

for the inclusion of more women writers in Advanced Placement English curricula (1988), and the work of Dale Spender (1989, 1990) examining and detailing women's relative silence as conversants, students, and published and taught authors and critics. My preliminary study operated on the premise that the tables of contents of literature anthologies constitute highly influential, though informal, language policies by authorizing and potentially excluding or privileging some stories, voices, dialects, and languages in many classrooms. While just how many classrooms has not been fully determined, Applebee found that 66% of public school high school teachers report "regular use of an anthology," 63% use the anthology as "their main source of selections," 92% rate anthologies as "at least adequate as a source of selections," and 88% similarly rate them as an "at least adequate" source of teaching suggestions (1990, 53). In the course of my preliminary study, Dr. Geneva Smitherman suggested to me that merely counting texts, selections, and pages written by women and minority persons, while it would acquaint me with the degree of multicultural representation in then-current anthologies (I worked with those edited 1989-1990), would yield only limited information as to the linguistic diversity of these anthologies and to the sociolinguistic aspects of language use within them (Smitherman, personal conversation, 1990). Thus, I somewhat redirected my focus and interest.

Besides focusing my attention toward language and the social aspects of language use, my preliminary study proved useful in that while counting selections, I could not help but notice the huge amounts of non-selection materials, the instructional apparatus, which surround selections. These materials consist of interpretive commentaries on selections, often New Critical in nature; indices; introductory, historical chapters; introductory comments to writers and selections; questions and project suggestions following selections; pictures; time-lines; tables of contents; maps; photographs; definitions of literary and rhetorical terms as well as illustrations of their use; glossaries; grammar and composition guides; "Voices"

sections which present short quotations from people seen as representative voices of a particular era; and commentaries on language, particularly on changes in "American English." Any sort of query into the sociolinguistic messages to be found in American literature anthologies would have to take this non-selection material into account, as it cannot help but impact upon teacher and student readings of the selections contained within these books. To ignore this material which constitutes between 48-59% of the total pages of the anthologies I examined would render any study of the sociolinguistic texts and subtexts which reside in high school American literature anthologies incomplete. An investigation of this non-selection material would include an analysis of the direct and indirect information and messages this material conveys about the literary texts it surrounds, about the language use within those texts, and about the social aspects of language use by peoples of varied social classes, ethnic origins and genders.

Scaffolding for The Study

Publishers of current high school American literature anthologies nearly all proclaim an integrated approach to literature study as well as a broad representation of selections across the gendered, cultural, and ethnic spectra. Indeed, they promise students "the power of fine literature and the mastery of the language arts" (Prentice Hall, 1991, insert) as well as "the knowledge and appreciation of language" (T-3) through "the perfect blend of literature, language, and life" as found in a "wide range of literary voices" (McDougal Littell, 1992, insert, T-2) which "recognize and embrace the rich diversity of cultures in America" (Holt, Rinehart and Winston, 1993, advertising supplement, 2) and "chronicle various influences on the English of Americans" (Scott, Foresman, 1991, T-9). To assess the validity of such claims, I have examined the selections and the print non-selection materials found in the most

recent editions of five well-known and widely used American literature anthologies. The three points below function as the theoretical scaffolding for my investigation. Each will be detailed in the chapter which follows.

1. Current language theory and research which consistently link language use with power and the attempts to standardize language and canonize its texts, even if inadvertent, to domination and subordination. Besides affording communication and facilitating the full participation of peoples in a culture, language can also serve as a means of erecting barriers to bar one ethnic group or another, one gender or another, one social class or another from educational, economic, or societal advantages.

2. Calls from English language arts professionals over the past 25 years for the inclusion of study about language, that is, the sociolinguistic aspects of language use and misuse, as an important part of English language arts curricula.

3. The contention that literature is an ideal field on which to foreground language study as it serves as reservoir, repository, and record of language use; literary texts foreground the push-pull of competing dialects, of languages in contact.

Questions Underlying The Study

In the light of the above, as I examined anthologies and analyzed the discourse therein, I sought to determine:

1. Their demonstrated responses, if any, to recent, theorists' research and resolutions as these anthologies discuss or query language history, language use, dialects, and the language related issues of class, gender, and ethnicity.

2. Whether these anthologies actively promote student thought and discussion about the role of language in reflecting and possibly perpetuating social, economic, and political stratification.

3. The texts and subtexts of such demonstrated responses (or silences) as they occur in the non-selection material found in these anthologies.

4. Whether these anthologies' selections represent a broad spectrum of languages, dialects, and cultures as promised.

Although aware of and sensitive to the issue of gender orientation and the possible messages literature anthologies transmit in regard to this issue, I did not consider it in my study for the following reasons. I would have been examining silences. The topics of homosexual preferences and relationships never surface even through inference in either the literary selections or the non-selection materials included in the American literature anthologies under examination. The messages sent by this overwhelming silence as well as that enforced by State Boards of Education such as Michigan's which will not permit the phrase "sexual orientation" to be included in materials detailing K-12 literature outcomes and objectives constitute a whole field of needed educational research in itself.

The Sample

The five anthologies I have examined are:

Adventures in American Literature. Pegasus Edition. Annotated Teacher's Edition. Harcourt Brace Jovanovich. 1989.

America Reads Series. The United States in Literature. Classic Edition. Teacher's Annotated Edition. Scott, Foresman and Company. 1991.

Elements of Literature. Fifth Course. Literature of the United States. Annotated Teacher's Edition. Holt, Rinehart and Winston. 1993.

Literature and Language. Yellow Level. American Literature. Teacher's Annotated Edition. McDougal, Littell and Company. 1992.

Prentice Hall Literature. The American Experience. Second Edition. Annotated Teacher's Edition. Prentice Hall. 1991.

These works include the most recent editions of the so-designated "Big Four" American literature anthologies reviewed by Appleby, Johnson, and Taylor in *The English Journal* (1989-1991) and are among the seven examined by Applebee in *A Study of High School Literature Anthologies* (1991). Barbara G. Pace considers these four among the most "commonly used United States literature anthologies" (1992, 33) along with McDougal Littell's *American Literature* as she attempts to establish the United States literature "textbook canon." In place of her 1987 McDougal Littell edition, I have selected the 1992 *Literature and Language American Literature* (McDougal Littell), an anthology whose senior consultants include Arthur N. Applebee and Judith A. Langer, two prominent pedagogical researchers who have recently published their findings and views on the teaching of literature in United States classrooms (Applebee 1989, 1990, 1991, 1992; Langer 1992). In the light of their recent research and recommendations, I was especially interested in taking a close look at this textbook which in its frontispiece declares itself to be "a stroke of genius in literature-based instruction." In all cases, save the Harcourt Brace anthology, my work has engaged textbooks published as much as 5-6 years more recently than those used by Pace in her study and 3-4 years more recently than those examined by Applebee.

Related Previous Studies

My work differs from that of Appleby, Johnson, and Taylor (1989, 1990, 1991) in that theirs consists of brief and informal reviews of anthologies' contents and teaching apparatus; it addresses no sociolinguistic concerns. Pace (1992) is interested in establishing which

selections appear in three of the five United States literature textbooks she documents. She neither considers those selections not common to at least three of the five, nor does she examine the non-selection material therein. Sleeter and Grant (1991) report on race, class, and gender bias as found in the content and pictures in 10 reading textbooks used in grades K-8 with copyright dates between 1980 and 1988. They base their conclusions on analyses of pictures, story-lines, content, and language. Though useful, Sleeter and Grant's study treats only textbooks used prior to senior high school. It does not, with the exception of a brief comment on sexist language, investigate the sociolinguistic aspects of language use in the textbooks it covers (90).

Applebee's studies (1989, 1990, 1991, 1992) provide a wealth of statistics and insights as he examines the teaching of literature in American secondary schools and the anthologies from which most teachers, grades 9-12, draw selections. However, he does not provide information on an anthology by anthology basis, nor does he divide the categories into which selections fall in as much detail as I do. He notes only the gender and general ethnic background of authors represented within the seven anthology series he researches. He lists, as well, the most frequently anthologized selections and authors and those which are most frequently taught. While he does examine the non-selection materials that accompany selections in detail, he is primarily interested in the teaching techniques these materials call for and the critical and theoretical bases the teaching apparatus demonstrate not in sociolinguistic concerns. In a recent interview, Applebee told me that the sociolinguistic was a dimension he had not yet considered as he examined anthologies (personal conversation, October 13, 1992).

My investigation, then, updates and expands Pace's and Appleby, Johnson, and Taylor's. It updates, and adds both specificity and a new dimension, the sociolinguistic, to Applebee's analyses of high school literature anthologies as it focuses on American literature. It extends

the work of Sleeter and Grant into the senior high school and focuses on aspects of textbooks they treated only briefly.

My study considers the teacher's annotated edition of the five textbooks it researches as well as the student anthology. Because I was interested in the materials directly available to students and those in teachers' hands on a daily basis, I did not include the expensive and optional teaching kits and supplementary materials which these five publishers sell to accompany their anthologies in this study. Nor did I analyze those anthologies published primarily for college classrooms but advertised as suitable for Advanced Placement English classes.

Methodology

To determine whether the five anthologies under study contain, as they promise, a broad spectrum of languages, dialects, and cultures or whether they privilege some languages, dialects, and cultures over others, I examined the selections included in each anthology. I recorded and charted:

1. The number of male and female authors represented.
2. The number of African American, Native American, Asian American, Latino American authors represented.
3. The number of selections in each anthology written by persons in each of the above groups.
4. The number of pages devoted to selections written by persons in the above groups.
5. The number of long works contained in each anthology written by persons from the above groups. I defined "long works" as novels and plays. I did not include excerpts from novels and plays as "long works."

6. The number of pages of non-selection material.

7. The number of selections in each anthology which feature dialects other than standard English and its prestige variants.

To counter claims that the chronological format of most American literature anthologies makes imbalances inevitable and accounts for those which I found to exist, I also charted the above for the time period 1900 (or 1915 depending on the time-frame of each anthology) -the present, an era which as increased awareness, reclamation, and reassessment have taught provides a wide diversity of literature in a wide range of dialects.

To determine the quantity and kinds of commentary and queries about language these anthologies contain, I have analyzed the non-selection portions of each which treat language use and have recorded the quantity and kinds of language discourse according to the following categories on a number of full columns basis, one column being equal to about 50 lines.

1. The History and/or Changing Nature of American English

2. Dialects

- The definition of dialect
- dialects of American English
- authors' use of dialect
- the status or stigma attached to various dialects

3. Levels of Language Use

- the definition of standard English
- standard English contrasted with non-standard English
- the nature of language standards, the setting of them
- varied levels of language use
- author's use of varied levels of language use
- the status or stigma attached to varied levels of language use

4. Language and Gender

- the generic "men" and "he"
- authors' use of the generic "man" and "he"
- other sexist language use
- the implications of sexist language use

5. Ethnicity and Language

- racist language use
- the implications of racist language use and derogatory ethnic language

6. Names and Labels

Because I am interested in more than the surface features of language use—the countables—I have analyzed the language that surrounds selections to determine its texts and subtexts, *i.e.*, the messages it conveys to teachers and students in regard to the social aspects of language use, particularly language use as it relates to issues of race, social class, and gender. Using discourse analysis as my mode, I have highlighted, recorded, and analyzed passages in each anthology which treat language use directly by way of definition, description, or explanation and which question or comment on the language use or mode of speaking of characters in literary texts or of the authors' of those texts. Additionally I have similarly noted and analyzed passages which themselves may exhibit ethnic, gendered, or classist subtexts and/or mixed messages. While I have not engaged in a full discourse analysis of the anthologies' literary selections, I have provided such discussion of selections as is needed to inform my analysis of the non-selection materials. Following a discussion of the theoretical underpinnings of my investigation in Chapter Two, the results of my study will be detailed as will their implications for students, their teachers, and English education professionals in the chapters that follow.

Chapter Two

Theoretical Underpinnings

Language and Power: Language Theory and Linguistic Research

That language can be used as a means of domination and subordination is widely recognized by an array of linguists and language theorists. Consequently, many of these theorists and educators readily link language with authority and language issues with issues of gender, social class, and ethnicity. Standardization and canonization have often been perceived as means to control and contain the spoken and written language, rendering some dialects and written and spoken productions prestige and privilege while rendering others inferior and silencing others. As early as 1946, George Orwell pointed out the political uses of language to subvert and manipulate in his "Politics and the English Language." Even earlier, Louis Carroll's *Through the Looking Glass* alerted its readers not only to the arbitrary nature of words but also to the power of the person who supplies and enforces their definitions when Humpty Dumpty declares that he can "define a word 'to mean just what I want it to mean'" since he is "'Master'" (in Bosmajian 1974, 6).

Raymond Williams in both *Keywords* (1983) and *Marxism and Literature* (1977) asserts that the power inherent in language use, in language standardization, in literature, and in literary language operates, in part, through the designation of "authentic and longstanding (language) variations...as culturally subordinate;" dialects become deviations within the "process of cultural domination" where "what is projected is not only a selected authoritative

version" against which all other versions can be found inferior and incorrect, but also a reified notion of language as separate from its speakers and variants: "a singular English and then dialects of English" (1983, 105-106). Language standards work to maintain cultural authority in the face of the inevitable oppositional and alternative practices in social language that emerge and newly define a changing practical consciousness (1977).

Jennifer Coates (1986), well aware of the connections between language and power, speaks of the "vicious circle" which results when "social distinctions are reflected in linguistic distinctions which, in turn *reinforce* social distinctions" and suggests that language, at least "in a secondary way is a factor in perpetuating disadvantage" (160). The thought of both Williams and Coates as well as that of the many language theorists who follow below informs the following diagram where I depict the cyclical and reciprocal nature of cultural dominance and language use. A reciprocity exists between dominant culture institutions which have the power and authority to set and/or legitimize language norms, to name, to define. Language reveals the political and social attitudes of the dominant culture. Language use which voices those attitudes that are discriminatory toward women, some races, some gender orientations, some social classes helps perpetuate the power of the dominant culture. Conversational styles and modes as well as various media often serve as the transmitters of dominant cultural attitudes, and, in doing so, reinforce those attitudes, thus receiving both power and sanction from the dominant culture.

To see my diagram as a closed circle, however, is to rigidify and over simplify. Because language is, in Williams' terms, both "constitutive and constituting" (1977, 43), language can not be graphed as a reified construct separate from its users as those who adhere to the notion of a reified standard are wont to do. Rather, language functions as an active "social language,...living evidence of a continuing social process, into which individuals are born and within which they are shaped, but to which they also actively contribute, in a continuing

process" (37). Language is "the articulation of this active and changing experience, a social presence in the world." (37-38).

Williams' account of language allows for change and some flexibility, hence, the gaps in my diagram. It acknowledges a reciprocity between social change and language change or tends to merge the two. Can persons make changes in the society at large by changing their language? Clearly, language manipulators and censors of all sorts, whether such manipulations work toward humanitarian or dastardly ends would answer in chorus "Yes!" along with Sapir and Whorf (1956). But again, one must guard against over-simplification. As Julia Penelope points out, Sapir "suggested that language is a prepared road or groove into which our thoughts slip. Language guides and limits the options available for describing our perceptions" (1990, 203). "Guides" as opposed to "dictates" or "controls" seems an important distinction, as it allows for the sort of change Williams finds essential to seeing language as social and constituting. Paths can diverge from roads. Paths trodden long enough become roads.

Bosmajian (1974) Smitherman (1977, 1984), and Gates Jr. (1984), among others, speak to the power of words: of "Nommo, the magic power of the word" which can "actualize life and give man mastery over things" (Smitherman, 1977, 78). The views of all three will prove important to the forthcoming analysis of literature anthologies. Gates describes the power of language to critique and subvert a dominating culture through signifyin(g), which produces what he sees as the double-voiced "trickster" nature of all Black oral and written literary texts (3, 5, 184-231). Bosmajian details the power of language to name and define: "Our identities are greatly affected by the names we are called and the words with which we are labelled....Through definition, we restrict, we set boundaries," we limit (5). "While words, names, and language are used to inspire us, to motivate us to humane acts, to liberate us, they can also be used to dehumanize human beings and to justify their suppression" (6).

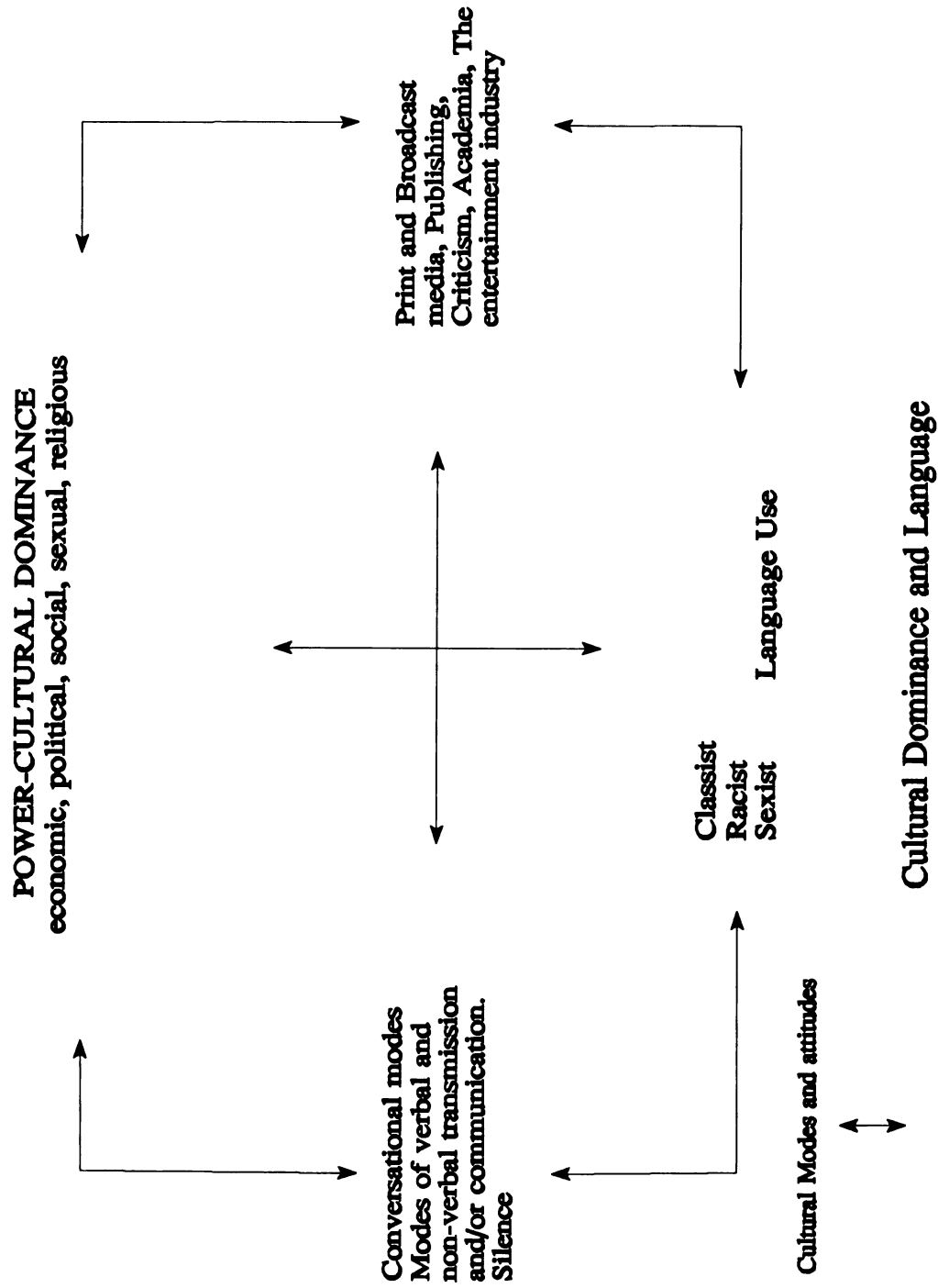


Figure 1

Kramarae, Schultz, and O'Barr's useful collection of essays, *Language and Power* (1984), delineates the links between oral and written languages usage and the power relationships inherent in such usage. William O'Barr summarizes a variety of language/power mergings. Among them are included: pronoun choices, titles and labels, language policies of any sort, language attitudes toward dialects and speech patterns, and language rights (such as *The Students' Right to Their Own Language Resolution* to be discussed below) all of which will be discussed in Chapters Four and Five (260-285). He concludes that "language is both a mirror of society and a major factor influencing, affecting, and even transforming social relationships" (265). Among those most aware of the power of language to maintain or transform social relationships are feminist writers. Although not always in complete agreement on specifics, Julia Penelope (also Stanley 1977, 1985, 1990), Aileen Nilsen (1977, 1981, 1991), and Robin Lakoff (1974, 1975, 1990, 1991) all discuss the reality of a "women's language," detail the negative effects of the sex-marked and defining labels women are given, and bring to light the deep seated nature of sexism in spoken and written English and in language practices such as classroom discourse and personal conversations.

Baron (1989), alluding to a much earlier essay "The English Language is My Enemy" by Ossie Davis (1969), briefly outlines ways in which the use of language can discriminate against peoples on the basis of color, religion, national origin, and gender. While this discrimination may be deliberate, much results from persons who are not language aware and self-conscious language users being "the unwitting perpetrators of a bias that has become built into the language"(173). It is to those "unwitting perpetrators" that the work of the many linguists and theorists discussed above should have special impact. Paulo Freire, who as a pedagogue of the oppressed strives to bring both his students and readers to awareness, alerts his audience to words' power and the necessity of demanding a voice in the cultural dialogue

as he declares, "To speak a true word," that is, one comprised of both reflection and action, "is to transform the world" (1990, 75).

To silence, to ignore, to declare a people's dialect unintelligible is to subordinate peoples, whether done deliberately or inadvertently. To rigidly standardize language serves to maintain cultural dominance, whether or not that result is deliberately sought. Graham Pechy (1989), while reviewing the language theories of Mikhail Bakhtin, argues that standardization and canonical approaches to literature and discourse "are not as much analogues of the absolutist state as accomplices in that state's belief in the absoluteness of its rule" (68). As Tony Crowley (1989) mediates Bakhtin's affirmation of heteroglossia (many voices, many languages) within cultural discourse, he, like Bakhtin, finds standardization to be an attempt to create a monoglossia (single voice or language) within a culture for purposes of frustrating those dialogic tensions which decentralize the power of the dominant culture. Forms and representations of the language of emerging social classes and ethnic groups which appear to threaten the dominant culture's hegemony must either be enslaved or supplanted through a "solidification of grammatical or cultural forms," that is, through a standard language and standard cultural forms of that language. A monoglossic standard literary language taught in early education ensures a dominant culture's hegemony by disciplining its citizens to take only certain positions or roles within the social order. This monoglossia of language and literature silences non-standard speakers by rendering them "noisy," "inarticulate," "stammering," "emotional," and produces a sense of shame and insufficiency in them. The discourse of power is denied to them as is access to publication (75-82).

In his *Lives on the Boundary* (1989), Mike Rose makes similar assertions. According to Rose, a literary canon has tended to push much discourse to the margins, from American Indian songs and chants to immigrant fiction and poetry and the works of African Americans in favor of a literature that often seems to be foreign and overwhelming to many children and

which features the supposed cultural superiority and language of middle class whites. This canonical approach tends to silence cultural dialogue and transaction. Voiced with greatest force during times of social and economic challenge and uncertainty, it promotes "quality control" and the mythic image of a stable past as it stifles thinking and diffuses the essential dialogic tension between the old and the new while demeaning much of the "rich mix of speech and ritual and story that is America" (238). Like Rose, James Moffett gives testimony to the links between power and language and the desire to control power by controlling language when he theorizes that latent ruling class fears may create hidden impediments to the implementation of successful language programs in the schools. "Both laity and educators," he contends, fear

the liberation in thought and behavior that students would achieve if talking, reading, and writing were taught effectively; that is, if these powerful tools were freely given to youngsters for their personal investigation (1985,92-93).

The educational research investigating language prescription and standardization of James Milroy and Lesley Milroy (1985), though written in less strident political tones, is in agreement with much of the thought above. They trace the history of "the complaint tradition" in regard to non-standard usage from Jonathan Swift to John Simon. Typical complainers assume that "there is only one correct way of speaking and/or writing the English language" and that deviations from this norm are "illiterate barbarisms,...irregular and perversely deviant." Their use is a sign of "stupidity, ignorance, perversity, moral degeneracy, etc.;" thus, it is "quite right to discriminate against non-standard users" (40). Although standard English remains an ideal in the mind never wholly attainable and standardization an ideology, "language guardians always consider non-standard usages to arise from the perversity of speakers or from cognitive deficiency" (25). Clearly attitudes toward language readily become attitudes toward language users.

John Willinsky's research, first published in 1984 and again in 1988, focuses on the politics of standard English in the high school. In the forward to his study, Edgar Friedenberg suggests that schools operate as the official custodians of language use. Though tactful and moderate, says Friedenberg, Willinsky's work will reveal the schools' power "to make young people who use language differently doubt whether they have anything to say at all" (ix-xi).

Willinsky openly admits that he sees in language use "a political struggle....Words become weapons and targets for people securing their position in the linguistic community" (xvii). Citing the 1979 research of Kehane and Kehane and the 1978 work of Kroch, Willinsky argues that "the place and value of standard in the occupational hierarchy is maintained as one group holds its most favored status by virtue of its ability to work this prestige form" (5). While examining students' and teachers' attitudes toward standard and non-standard usage and speakers, he found and documented evidences of race, class, and gender bias directed against Blacks, girls, and low-status "west-enders." (126-127). He also found that literature studies as well as grammar and composition studies serve to perpetuate the primacy, even the quasi-morality of standard English, "proper English," as it is so often called; that both students and teachers regard dialect as deviation (141), and that the schools tend to perpetuate rather than demythologize the reification of standard English as well as "the investment of intellectual and moral qualities in its form" (140; see also 6-12).

Willinsky urges the demystification of standard English as well as open and direct classroom discussion of language and its sociolinguistic aspects: of standard's establishment of male as generic, dialect as deviation, and its use as propriety and morality. Its artifice, "a political wonder," should be deconstructed and exposed, its false air of intellectuality and superiority undermined. Standard English should be seen for what it has become, a tool surrounded by social texts which can function as a sort of "cultural capital" (141). Such an

honest and realistic look at language should prompt a "re-exploration of language" while protecting students against the schools' full appropriation of "clarity and respectability" of "power and knowledge" (142).

Willinsky's recommendations that language serve as the means to undermine the notion of a reified standard is voiced in terms much like Michel Foucault's: "Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart" (1979, 101). Indeed, Willinsky's investigation of students' and English teachers' attitudes toward standard English bears out Foucault's earlier and well-known contention:

Education may well be, as of right, the instrument whereby every individual, in a society like our own, can gain access to any kind of discourse. But we well know that in its distribution, in what it permits and what it prevents, it follows the well-trodden battle lines of social conflict. Every education system is a political means of maintaining or of modifying the appropriation of discourse with the knowledge and power it carries with it....What is an educational system, after all, if not the ritualization of the word; if not the constitution of a diffuse doctrinal group; if not the distribution and an appropriation of discourse, with all its learning and powers?" (1972, 227)

Like those persons described by Crowley as he mediates Bakhtin, the non-standard speakers interviewed by Willinsky assessed themselves as "speechless, babbling" (131).

Linda Christiansen (1990) recounts a similar situation where she was reduced to tears in front of her ninth grade classmates due to her teacher's ridicule of her working class dialect. Because she did not speak standard English, or what Jesse Jackson refers to as the "cash dialect," she was humiliated. Rather than serving to prompt her to learn standard pronunciations, public embarrassment served to silence her in class and to inhibit her from linguistic risk-taking, to play "language cop" in regard to her own discourse and to suppress words that were difficult for her to pronounce "properly" as well as usage conventions from her working class background, making careful substitutions for those words and conventions. "Lawyer" became "attorney;" lie or lay? was resolved by "recline." Now, after 15 years of

English teaching, she consistently finds the same silencing fear of risk-taking and embarrassment on the part of her non-standard speakers and writers and works to counter it (1990, 36-40).

Do high school American literature anthologies in some way serve to silence and embarrass nonstandard speakers? The forthcoming analysis of both the kinds of selections contained in these anthologies and of the sociolinguistic messages these selections as well as the non-selection material that surrounds them may carry to students and their teachers will consider that question among the others it addresses.

Pedagogical Concerns: Calls for Study About Language

The teacher's ideal (is) not so much the diffusion of knowledge among the many, as the evocation of power among the few; and the teacher's function not so much the democratizing of education, as the aristocratizing of it. (Broadus 1915)

English language arts professionals and educators have long been aware of the connections between power and language, the use of language to manipulate and silence, and the sometimes conscious, but often non-thinking and inadvertent use of language and language arts education to enhance the prestige of some persons and groups while embarrassing and silencing others. Such a blatant wording of elitist educational theory as Edmund K. Broadus' 1915 *English Journal* statement would not see print in today's *College English* or *English Journal*. Rather than finding any inherent superiority in those texts and dialects a culture privileges, increasingly, leading English language arts professionals, like the researchers and theorists above, posit causal relationships between the economic and social interests of a dominant culture and its attempts to standardize language, canonize its texts, and maintain

what Ben Nelms has called "fussy elitist" attitudes toward language use and users.

Increasingly, they work to undermine such attitudes. Accordingly, English education professionals have called for increased attention to study about the sociolinguistic features of language in all educational settings, contending that such study must move well beyond traditional concerns with grammar, vocabulary, and syntax to the serious consideration of the social, political, and economic aspects of language use.

S.I. Hayakawa contributed significantly to attempts to heighten language awareness. Despite his more recent efforts in conjunction with John Tanton to pass a restrictive English-Only amendment to the United States Constitution, these efforts seen as posing a threat to America's multilingual heritage and the civil rights and well-being of persons who belong to "language minorities" (Daniels 1990, Smitherman 1990, Villanueva 1990, Sledd 1990, Stalker 1990), his 1941 *Language in Action* must be acknowledged. It focused attention on semantics and on the political uses of language to "start marches in the streets" and to "stir others to stone marchers" (Preface to the 1989 edition, *Language in Thought and Action*). As a textbook it "informed and influenced the 40's generation of high school and college students, and has continued that influence through the 50's, the 60's, the 70's, the 80's and now in the 90's," states Peter Hasselriis in the February 1991 issue of *The English Journal* (28), an issue which features six articles attesting to the significance of Hayakawa's book and suggesting classroom applications of it.

The Dartmouth Conference, as recorded in *Growth Through English* (Dixon 1967), convened under the joint sponsorship of the Modern Language Association (MLA), the National Council of Teachers of English (NCTE), and the National Association for the Teaching of English (NATE). As spokesperson for the international group of English educators, John Dixon called for English teaching environments in which students are "steeped in language in operation" so as to "conceptualize earlier awarenesses of language"

and, thereby, "gain insight into themselves and others" (13). Schools should provide students with opportunities to read, write, speak, dramatize in an atmosphere of language awareness where teachers and students recognize that "one of the most intimate possessions of a person is his dialect" (31) and where students and teachers explore how "language relates to experience and society" (114).

Eighteen years later, as chair and spokesperson of the Committee on Language, Politics, and Public Affairs, during the 1984 conference of the International Federation for the Teaching of English (IFTE), Dixon stated that language has too often become a tool by which the politically elite lie or create linguistic smokescreens to promulgate altered views of reality. Dixon praises NCTE for alerting the public to the dangers and reality of doublespeak (See also Lutz 1989, 1990 and Pei 1973) in language use and moves to issues of racist and classist language as he contends that in political, economic, and cultural empires, the way people speak is organized in especially obnoxious and bigoted ways to maintain and enhance the position of those in power (1985, 135-136). To counter disadvantage and prejudice, his committee insists that English teachers must recognize that their students represent a broad range of racial, ethnic, religious, and social differences, all of which must be valued. They must affirm:

1. That they accept their students' right to the varieties of language they bring to school,...appreciate that all varieties of language fulfill common human purposes in their home speech communities,...embrace and celebrate the richness of this variation.
2. That one--but only one--of the English teacher's jobs is to help students add to their repertoire a variant of their dialect of English that is usable as a *lingua franca* .
3. That English teachers should teach about how language is used in real social contexts, including why prestige dialects exist and why they are perpetuated (139).

It was at this same conference that James Moffett spoke of the hidden impediments to the realization of universal literacy mentioned above.

Ten years earlier (1974), the Conference on College Composition and Communication (CCCC), after two years of intense discussion and debate, adopted the *Students' Right to Their Own Language Resolution*, which affirmed all students' rights to their own patterns and varieties of language—"the dialects of their nurture or whatever dialects in which they find their own identity and style" (in Allen 1985, 144). Since scholars long ago denied the validity of the myth of a standard American dialect, "the claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another" (144). The Resolution urged that teachers be provided with the necessary "experiences and training that will enable them to respect diversity and uphold the right of students to their own language" (144). The 1979 King decision in Ann Arbor, Michigan, not only brought to national attention the adverse effects upon student learning caused by negative teacher attitudes toward and teacher stigmatization of students' Black English Vernacular, but also acknowledged the barriers created by these attitudes which deprive Black speakers of educational equity. The case affirmed Black English as a legitimate language. The Ann Arbor School Board was ordered "to takes steps to help its teachers recognize the home language of students and to use that knowledge in their attempts to teach reading skills in Standard English" (Scott and Smitherman 1985, 312; see also Smitherman 1990, 1981, 1984; Scott 1985).

By 1986, language diversity and cultural diversity were commonly seen as connected educational issues. The NCTE Task Force on Racism and Bias in its *Expanding Opportunities: Academic Success for Culturally and Linguistically Diverse Students* (1986), a revision of its earlier *Non-White Minorities in English and Language Arts Materials* (1978), found critical to the success of linguistically and culturally diverse students the incorporation

into regular classroom use of "the rich backgrounds of linguistically and culturally diverse students" and the frequent introduction and use of "classroom reading materials that celebrate students' cultural richness" in ways that do not strike students as mere tokenism. In 1987, in answer to national and state campaigns for a National Language Amendment and for restrictive English-Only laws, the NCTE became a charter member in English Plus in affirmation of "America's multilingual heritage" (Daniels 1990) and passed unanimous resolution at the 1987 NCTE Convention condemning attempts to "purify" the language by mandate and/or legislation (vii). 1988 saw the CCCC institute and pass its National Language Policy which asserts the value and validity of multilingualism as well as the necessity of students achieving oral and literate competence in the "language of wider communication (English) to prepare *all* American youth for full participation in our multicultural nation and linguistically diverse world" (Smitherman 1990, 115). The policy insists that legal services, education, civil rights, and social services must not be denied to people because of "linguistic differences" (Smitherman 1990, 115-116). As of the passage of the resolution, the policy of the CCC has been:

to provide resources to enable native and non-native speakers to achieve oral and literate competence in English, the language of wider communication;
to support programs that assert legitimacy of native languages and dialects and ensure that proficiency in the mother tongue will not be lost; and,
to foster the teaching of languages other than English so that native speakers of English can rediscover the language of their heritage or learn a second language. (in Smitherman 1990, 116)

The 1989 English Coalition Conference Report, *Democracy Through Language*, (Lloyd-Jones and Lunsford) foregrounds language study, especially "the value-laden nature of language use" (27) and the use of language to "manipulate, coerce, or control" (40). Ben Nelms, editor of *The English Journal*, in recent issues of that periodical has called for language studies that go beyond "the history and structure of the language to its emotive and semantic dimensions." English instruction should assist students as they "examine the

language of public discourse and the media to recognize and defend themselves from propaganda and manipulation" (January 1990, 103). In February 1991, Nelms reiterated his position that English professionals must aid students to:

1. discern intention and resist manipulation
2. analyze mediated texts (film, television, advertising, political oratory, PR campaigns) along with written texts
3. understand the semantic properties of language in *thought* and *action* (99).

Students, and some of their teachers, need language study to help overcome "the adult community's linguistic naivete, prejudice, and fussy elitism" (99).

The use of language as a potential means of control and creator of barriers has been of interest not only to those theorists and educators interested in multiculturalism and multilingualism; these issues have aroused keen interest among feminists. Among those aware of and offering commentary on language and its role in subordination early on were Robin Lakoff (1974, 1975), Julia Stanley (1977), Haig Bosmajian (1974), Kate Millett (1970), Alleen Pace Nilsen (1981/1972, 1977), Casey Miller and Kate Swift (1991/1972, 1991/1976), and Gloria Steinem, who in 1984, collected essays she had written 1971-1983.

In the light of such commentary, the 1974 NCTE Convention adopted a resolution calling for the preparation of guidelines for non-sexist language use, which were adopted and published in 1975. These gave teachers the responsibility for "promoting language that opens rather than closes possibilities to women and men," crucial as "language plays a central role in socialization" (*Guidelines*, in Nilsen et al., 1977, 182). 1977 brought the publication by NCTE of *Sexism and Language* (Nilsen et al.) endorsed by both the NCTE Committee on the Role and Image of Women in the Council and the Profession and the NCTE Committee on Doublespeak to "bring to English teachers' attention an analysis of the image of females in the language we speak, write, and teach" (vii).

Dale Spender's research in schools and university classrooms (1980, 1990/82, 1989) reveals the relative silencing that occurs as women converse with men, learn in classrooms

along side men, try to publish their writing, and seek for general classroom study in the mixed classroom more works written by women. Patricia Lake, in a 1988 *English Journal* piece, succinctly states the case for the inclusion of more texts written by women in high school literature classes. Failure to do so:

1. distorts cultural heritage;
2. promotes the myth that men are the only real producers of culture; and
3. promotes stereotypes which keep women from achieving all of which they are capable (35-38).

Like Spender and like Penelope in her *Speaking Freely, Unlearning the Lies of the Fathers' Tongues* (1990), and like many of the researchers and educators cited above, Lake would like to advocate the time when both in and out of the classroom discourse proves itself to be intended for "her" as well as for "him."

Clearly, recent history reveals English language arts professionals promoting language studies that go well beyond grammar and syntax to alert students to the power of language as it relates to authority, cultural dominance, and issues of ethnicity, social class, and gender. Literature is a particularly appropriate field in which to advance the sort of language study called for by educators, theorists, and researchers. Literature is language in action; literature foregrounds the push-pull of varied languages and dialects. While the argument can be made that at least indirectly all literature offers a commentary on language use, much past and current literature directly features language as both subject and mode. Literature, then, serves as a ground upon which the heteroglossia thrives and where the carnival, which is language, is enacted. Whether the current literature anthologies under study acknowledge their role as language collections as well as text collections and have translated pedagogical concern about and calls for increased study about sociolinguistic issues, into direct commentary and questions about language use will be a focus of the chapters which follow.

Literature and Language Study: A Merging of Texts

Consistently linked with spoken language, with authority, and with power, literature serves as an ideal field on which to foreground language study. As reservoir and record, as a shaper and controller of language, as composed of language, literary texts themselves as well as the collections of those selected to appear in authoritative literature anthologies can teach a great deal about the social aspects of language use and the push-pull of competing dialects. Likewise the texts which surround the selected pieces, the non-selection materials, through direct statement, through silences, through contradictory and/or mixed messages, through naming and defining can serve as grounds for language study and for an analysis of the attitudes towards language use—either that within the literary selections or that of people in general—these textbooks convey.

The links between oral and written texts as well as the authority and power granted to text producers and the texts themselves have been frequent topics of Edward Said, Michel Foucault, and M.M. Bakhtin. Said (1979) rejects the opposition between spoken and written texts as he discusses an author's idiolect and voice. Texts are "worldly" and social. In many ways they are analogous to speech situations (165). A written text, like an oral one, is an "utterance, which is the verbal realization of a signifying intention...that is, a verbal intention" affected by the world—by time, place, circumstance, and audience (169). In written texts, speech is valorized as the "discursive, circumstantially dense interchange of speaker facing hearer is made to stand—sometimes misleadingly—for a democratic equality and co-presence in actuality between speaker and hearer" (178). Foucault addresses this "misleading equality" as he discusses the power of oral and written texts:

In appearance, speech may well be of little account, but the prohibitions surrounding it soon reveal its links with desire and power...speech is no mere verbalization of conflicts and systems of domination, but the very object of man's conflicts (1972, 216).

As Foucault recognizes, power accompanies the producer of texts; power accompanies authorship. An author soon becomes an ideological abstraction, and comes to represent more than a mere person (Shakespeare for example). The author then represents a whole mode of discourse, and, as such, the object of the struggle for power. The author, thus, is a "functional principal" by which "in our culture, one limits, excludes, and chooses" (1979, 158). "The author" put forward as an inspirational model and source of knowledge, serves to control and censure the "excesses" of the heteroglossic and the polysemic discourse of fiction. To reduce literary studies to "great author" studies, exerts control over literature's carnival-like tendencies as the discourse of those authors works to set standards for literary discourse and discourse in general. Additionally, their discourse affects the discourse, both oral and written, through which these authors are discussed (158).

Mikhail Bakhtin (1981) points out the social nature of all verbal discourse in "its entire range and each and every of its factors, from the sound image to the furthest reaches of abstract meaning" (259). For Bakhtin, "the novel can be defined as a diversity of social speech types and a diversity of individual voices, artistically arranged" (262). The heteroglossia which makes up fiction includes:

social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities of various circles, and of passing fashions, languages that serve the specific sociopolitical purposes of the day (263).

The social diversity of speech types and the multiplicity of social voices serve as both the medium through which fiction's themes move and the means through which they are articulated (263). Stratification and heteroglossia of language use keep language alive and developing in contrast to attempts, always finally doomed, to create or strictly maintain a standardized, monoglossic language by uniting and centralizing verbal-ideological thought. Bakhtin finds such attempts to control language directly linked to "processes of socio and cultural centralization" (271). These attempts will ultimately fail, for while "in higher official

socio-ideological levels" they seem successful, "on lower levels," the heteroglossia, its speakers and writers perhaps evincing Ogbu's "oppositional cultural resistance," prevails sharply and consciously opposed to the literary language. As examples of the survival of language life amidst language oppression, Bakhtin cites the literature of parody, the *fabliaux*, the *Schwanke* of street songs, folk sayings, anecdotes wherein was found language play with the "official language of monks and scholars" so that no language "could claim to be an authentic, incontestible face" and all "languages were masks" (273). Today we would add song lyrics, rap, street language, and talking trash (obviously only a partial list) to his list of oppositional discourse forms which ensure language vitality.

A large number of other writers and critics link literature and speech. Many directly discuss language use in their creative productions. To treat all those who do so is beyond the scope of this study, and probably impossible if, as Jameson suggests, "it is the possession of language that 'writes' us even as we imagine ourselves to be writing" (1972, 140). All texts, says Jameson, via metalanguages, tell stories about their own writing; they are language speaking about language. Even in texts which do not openly discuss language, "one can show how auto-referentiality dominates in some conscious fashion, even in those contemporary texts which lay claim to older and more traditional types of content" (204). Rather than any sort of complete listing, what follows, then, is a brief sampling of some of those critics, writers, and written texts which directly feature language use and its social and political dimensions.

In his *Black Literature and Literary Theory* (1984), Henry Louis Gates Jr. parallels Bakhtin's double-voiced discourse which offers parodic narration and hidden or internal polemic with the African American practice of signifyin(g) (294-295) and contends that all Black literature signifies, names by indirection, so that the apparent significance of the message differs from its real message (291). "Talking texts" (297) and "speakerly texts," says Gates, "privilege the representation of the Black speaking voice." Black texts become

"oral books" or "talking books" (296). Elsewhere Gates analyzes "the trope of the talking book" as found in African American narratives and fiction (1988). *The Color Purple*, according to Gates, signifies on this trope as Celie not only produces "a "talking book" but also gains her own voice (784).

Kimberly W. Benston's "I Yam What I am: The Topos of (Un)aming" (1984) investigates the critical importance of language use as found in names and labels as she traces the topoi of naming and unaming apparent in a variety of writers' stories and poems including Hawthorne, Melville, Emerson, Walker, Baraka (whose own name illustrates the topos of (un)aming as does Hawthorne's), Ellison, Jay Wright, and Michael Harper. Names as furnished by Masters are enslaving fictions which must be (un)amed, that is, deconstructed and rendered powerless whereby a person gains the right to name herself. Naming rituals play a role in a great deal of African American literature as this process is explored and illustrated (151-170). Keith Gilyard (1990) presents yet another language-related concern of many works of African American literature, the topos of finding one's voice, both oral and written, as he traces the prevalence of African language traditions in African American literature. The dozens, signifying, testifying, and naming rituals ensure ethnic language survival against what he calls "genopsycholinguisticide" (778).

Barbara Christian's comments on Hurston's *Their Eyes Were Watching God* argue that Hurston exposes "the multitextual interior of Black culture...to reveal its language rich in metaphor and inherent poetics" (in Pettis, 1990, 789). "The oral nature of the culture expressed through story telling, sermons, jokes, and songs becomes a vital part of the spirituality that informs the book," adds Pettis (1990, 789).

In two interviews, one recorded by Mari Evans (1980) the other by Larry McCaffery and Tom LeClair (1983), Toni Morrison identifies those unorthodox novelistic techniques she inscribes into the traditional novel form to make it Black, thus transforming a genre created

by and for middle class whites to one that includes and highlights the classic mythic heritage of African Americans. Not surprisingly, many she lists relate directly to language use and conventions. They include: the use of a chorus, the use of oral language to depict the *lingua franca* of Black people, the construction of dialogue as it is heard, eliminating whenever possible dialogue tags as she weaves together idiom, dialect, rituals, folkways, legends, and myths. Recently, Joyce Irene Middleton has once again commented on the "orality," that is, the abundance of "participatory oral forms" and the "oral memory" (1993, 65) which pervade Morrison's novels.

Critics and authors from non-white minority traditions acknowledge the power of words, the critical importance of finding one's voice, and the necessity of the survival of one's ethnic and/or home language. All these are critical to one's sense of identity. Many of those writers often referred to as postmodern, especially those who are not members of non-white minorities, also feature language concerns in their works. However, they are more often convinced of the fragmentation of language, of its lack of communicative power, of its abuse into nearly meaningless babble. Even so, language constitutes one of their most frequently written about topics.

Patricia Waugh (1984), Larry McCaffery (1982), and Tony Tanner (1971) all discuss self-reflexive, postmodern writers who create "cities of words;" who recognize that reality is a language construct, and who foreground language use in their works. Language has become an entropic system, no longer useful for the communication of significant meaning; it appears to be breaking down into banalities, cliches, doublespeak, "drek" as Barthleme calls it in *Snow White*. These writers present the "odd linguistic trip", examine the artifice of language constructs, investigate the "trash phenomenon" of language, and engage in very serious language-play as they present the carnival we name "language."

Clearly the above provides a wide variety of critical and literary texts for the study of the social aspects of language use. William W. Cook, while urging the study of language use in literature states, "if language is more than mere word, gesture, tonal variation, and so on, literature is more than the sum of words and events it includes." Literature, made of words as one of its components offers readers an image of a world and of a culture (1985, 224). Literature offers a means "to admit the home language to the classroom and grant that language a dignity equal to other language"(245). Often literature makes that language--and other language--its topic as well as its mode.

A brief list of a few works that directly treat language use would include "Words," by Vern Rutsala, a poem in which the persona states his preference for non-standard language use; *Pygmalion* (also *My Fair Lady*), a study of classist language attitudes; "Mommy What Does 'Nigger' Mean?" by Gloria Naylor; "The Story Hearer," a doublespeak story by Grace Paley; the film *Educating Rita*; and "Borders," a poem by Pat Mora meditating on the difficulties of male/female communication. Donald Barthleme's *Snow White* has already been mentioned as featuring language as a "trash" phenomena; Margaret Atwood's "Loulou: or the Domestic Life of the Language" mocks academics' language pretensions; Israel Horowitz's drama, *This Indian Wants the Bronx* chronicles a deadly hatred of foreigners and foreign tongues. Although less violent in outcome, W. McDaniels' "Who Said We All Have To Talk Alike?" depicts the language intolerance levelled at an Ozark Mountain woman's dialect when she accepts a job as a nanny in California. Rita Dove's "Parsley" tells of language pronunciation as the basis for ethnic extermination. And it is Alice Walker's Celie who eloquently asserts her right to her own language:

Darlene tryin to teach me how to talk....Everytime I say something the way I say it, she correct me until I say it some other way. Pretty soon it make me feel like I can't think....Look to me only a fool would want you to talk in a way that feel peculiar to your mind (222-223).

These are just a few of the many texts available which use language to talk about language. If texts such as these are included among those in high school literature anthologies, a field on which to foreground discussion of the sociolinguistic aspects of language use will be readily available. As this study examines the versions of United States' literature five current high school anthologies present, a focus will be on the extent to which these books foreground the study of the social aspects of language in both their "speakerly" literary selections and their non-selection materials. Are the home languages of a wide variety of persons presented? Do we "hear" the heteroglossia? Or, through the selection and exclusion of literary texts as well as through the commentaries about the literary pieces included, do we find that these anthologies privilege some elements of the heteroglossia over others? These are questions Chapters Three, Four, and Five will address.

Chapter Three

Covers and Tables of Contents

As the previous chapter demonstrates, language theory and its sociolinguistic applications have been primary considerations not only to linguists but to literary theorists, cultural critics, educators, and pedagogical researchers as well. Once the province of university classrooms and scholarly journals, language topics have become a part of the current milieu and are featured in a sizeable body of literary works, publications accessible to the non-academic audiences such as Deborah Tannen's *You Just Don't Understand: Women and Men in Conversation* (1990), magazines and news articles. In addition to my shelves of more scholarly works, in the past two years I have collected over 150 news clippings, cartoons, and magazine articles which treat language issues. In the light of all the available scholarship on language, of current interest in language, and of educators' and educational researchers' calls for serious study of the sociolinguistic aspects of language use, one might expect current American literature anthologies to contain selections which display the variety of dialects which make up the current mixture called American English to open readers to this diversity. One might also expect current American literature anthologies to provide in depth commentary and questions about the sociolinguistic aspects of language use as well as about the language use of selections' authors and characters in those selections.

Similarly, one might expect recent American literature anthologies to feature a wide diversity of authors and selections in the light of the growing interest in multiculturalism as teachers, scholars, and readers call with Patrick Colm Hogan for "Mo' Better Canons"

(February 1992, 182), particularly when reviews of recent research reveal that inter-cultural and gender egalitarian literature classes "allow for freeing oneself from narcissistic constraints and experiencing what one is not--but still on the basis of what one is" (189). Literary study involving the extensive incorporation of diverse literary traditions--women's literature and minority literature--not only allows for a freer play of the heteroglossia as diverse stories, voices, and dialects are read and validated, it also proves by all current measures, concludes Hogan, to be "intellectually, aesthetically, and ethnically very desirable" (191).

In their adaptation of Shanhan and Knight's guidelines for evaluating and selecting classroom textbooks, Maxwell and Meiser (1993) argue:

Textbooks should represent our pluralistic society....A literature textbook should contain a balanced selection of representative pieces (not tokens)....A language text should address language differences, treating all dialects of equal communicative value, with the goal of enhancing understanding and interpersonal communications. The relationship between language and cultures should be made clear (278).

What are literature texts if not language texts? If not language in action? In its 1986

Expanding Opportunities: Academic Success for Culturally and Linguistically Diverse

Students, NCTE recommends the incorporation of "the rich backgrounds of linguistically and culturally diverse students by introducing classroom reading materials that celebrate the students' cultural richness." Their dialects are a critical part of that cultural richness.

Teachers should choose reading and writing materials that "have more than token representation of works by nonwhite minorities (I would add women) and that reflect a diversity of subject matter, style, and social and cultural views." Language use in these materials should be "realistic, consistent and appropriate to setting and characters."

What follows in this chapter are analyses of the tables of contents of the five anthologies under scrutiny in regard to the gender and ethnicity of the included authors and in regard to these authors' use of variants of English. Whose voices and stories do we read in these

anthologies? Which of the diverse dialects of American English can be heard in these "speakerly" texts?

***The American Experience.* Prentice Hall, 1991.**

Cover

Because this anthology contains no literature from Canada, South America, or Central America, the essentialist title, *The American Experience*, embossed in large gold letters, may give messages to its readers that the United States is the only real America, that experience in the United States has been universal ("experience" is singular), and that this experience is definable (use of the definite article "the"). The large portrait under the title of the face of Captain Joseph Reddeford Walker, a white male nineteenth century adventurer, which dominates both the cover and the frontispiece could imply to readers that the contents within come primarily from a white male perspective. The table of contents as well as an examination of who the selections' authors are bears out such a reading.

Table of Contents

The contents are arranged chronologically and begin with "Native American Voices," six short pieces ranging in length from five lines to one and one half pages. Rather than including early Spanish explorers or any Native American reaction to exploration and colonization, the table of contents moves from colonial times to 1946. After 1946, works are arranged by genre. While most of the table of contents is printed in black, blue is used as an accent color to highlight special sections which appear throughout the anthology: "Reading

Critically: Model," "You The Writer," "You The Critic," "Crosscurrents" (special topics and persons of interest), "Great Works." These are fully capitalized in enlarged print and highlighted in blue. As the eye is caught by the large blue type and blue bar accents, one can not help but notice that all of the six "great works" detailed are by white male authors, all persons named in "crosscurrents" titles are white males, and seven of the eight models read critically are by white males. One of the "crosscurrents" sections—one that was topically titled rather than named for a person—"The Music of Harlem," was granted more space, six columns, than the space given for the selections by all five of the Harlem Renaissance poets.

The male dominance visible in the table of contents corresponds with that found in the Teacher's section which precedes the student text in the Teacher's Annotated Edition. Here teachers find supplementary teaching materials for a variety of courses listed and advertised. All of the study guides depicted are supplementary to works written by white males. Of the 18 novels which make up the "Library of Great Works" that can be ordered from Prentice Hall, only two are by women; only one, Achebe's *Things Fall Apart*, was written by a person of color.

Further analysis of the authors and selections found in this anthology's table of contents can be found in Table 1 which follows on page 45. There Af.A. stands for African Americans, As.A. for Asian Americans, N.A. for Native Americans, and L.A. for Latino(a) Americans. Looking over Table 1's figures, it seems obvious that selections and pages by white male authors dominate the textbook. What I found surprising was the degree of domination in a 1991 publication. Hoping that an analysis of the selections and their authors which make up the post-1946 portion of the book would prove that section more diverse and balanced, I charted these below. Because the time and genre arrangements of units prohibited a similar charting for my other anthologies, I did not analyze them. I found major gaps and imbalances for the period 1946-present as well as for the textbook as a whole.

Table 1A

1946 to the Present

	Men	Women	Af.A.	As.A.	N.A.	L.A.
authors	27	14	5	2	2	2
selections	30	16	5	2	2	2
pages	145	38	7	2	3	9
percent	(79.2)	(20.9)	(3.8)	(1)	(1.6)	(5)

Table 1

The American Experience. Prentice Hall, 1991.

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1915	39	8	5	0	7	0
Post 1915	<u>52</u>	<u>21</u>	<u>10</u>	<u>2</u>	<u>2</u>	<u>2</u>
Total 128*	91	29	15	2	9	2
Percent	(71.1)	(22.7)	(9)	(1.6)	(7.8)	(1.6)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1915	71	26	5	0	7	0
Post 1915	<u>75</u>	<u>24</u>	<u>10</u>	<u>2</u>	<u>2</u>	<u>2</u>
Total 204*	146	50	15	2	9	2
Percent	(71.6)	(24.5)	(7.4)	(1)	(4.4)	(1)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1915	234	38	9	0	10	0
Post 1915	<u>268</u>	<u>66</u>	<u>8</u>	<u>2</u>	<u>3</u>	<u>2</u>
Total 618*	502	104	17	2	13	9
Percent	(81.2)	(16.8)	(2.8)	(.3)	(2)	(1.4)

Long Works — 1 (white male)

Selection Pages — 618

Non-selection Pages — 718

Works in Dialect — 14 or 6.9%

Af.A. — African American

As.A. — Asian American

N.A. — Native American

L.A. — Latino(a) American

*includes anonymous

As the above clearly reveals, even in that period 1946 to the present, an era from which widely diversified selections are readily available, the representation in this anthology for persons of color amounts to little more than token. Of the 145 selection pages containing men's writing, 17 contain writing by men of color. Of the 38 pages containing women's writing, 4 are devoted to writing by women of color. Prentice Hall's version of the American experience consists primarily of the experiences and voices of white males. Perhaps the short excerpts at the back of the anthology which illustrate literary terms and techniques are intended to modify or soften the message of white male dominance this anthology transmits. These 2-5 line pieces illustrate "the parts of a literary work" (1270) as those parts are defined and explained. A breakdown of the authors of the short excerpts reveals that 20 are men, 23 are women, 13 are African Americans, 3 are Asian Americans, 3 are Native Americans, and 0 are Latino(a) Americans. However these excerpts, hidden in the back of the book are too short, the numbers of their authors too many (43, 26 of whom appear nowhere else in this book) in too few pages (69) for students to fully acknowledge and incorporate into their knowledge of United States literature. They are barely mentioned.

Numbers without commentary tell an important, but only partial, story. Looking more closely at the table of contents, I find no work of fiction or drama in *The American Experience* written by a person of color. African Americans and Native Americans appear in the collection on largely a one poem per person basis or they appear in the nonfiction section of the book, a section that in too many literature classes holds the "least assigned genre" (Swibold 1984). In the post 1915 section of the anthology, persons of color are represented by only 22 of 334 pages or 6.6%. When one recalls the demographic projections recorded by Gonzalez and Farrell quoted earlier in this study, 6.6% seems like serious under-representation. When one remembers that women comprise slightly more than 50% of the persons in our classrooms, Prentice Hall's 16.8%, much of that in the nonfiction and poetry

sections of the book, also seems less than generous. It is worthy of question that writers of the stature of Langston Hughes, Gwendolyn Brooks, and Adrienne Rich receive only a page apiece of selection space, while Poe's selections receive 20 pages and Franklin's 17. No long works by women or persons of color appear; the text's one long work is Arthur Miller's *The Crucible*.

Introductions/Biographies

Prentice Hall's authors are introduced prior to their works. A few writers make appearances in two sections of the book and are given two full pages of introduction: Faulkner, Sandburg, Crane, and Whitman. Most writers prior to the modern sections of the anthology receive a full page of introduction which sketches the author's life, style, literary accomplishments, and views on writing. Thus students are "set up" before reading an author's selections to regard that author's work through a lens colored by editorial comment. Not all authors receive a full page of biographical introduction. An examination of who does and who does not reveals the following:

Table 1B

Introduction Lengths

Intro.	Men	Women	Af.A.	As.A.	N.A.	L.A.
Full pg.	70	20	5	0	1	1
½; ⅓ pg.	21	9	8	2	2	1

A disproportionate number of writers of color receive less than a full page of introduction.

62% of the men who receive a full page are white; 95% of the women who do are white.

Phillis Wheatley is the only woman of color given a full page of introduction. 90% of all full

page introductions are given to white authors. Not only can student readings be influenced by the texts of the introductions which precede pieces, but by the relatively small space in words nonwhite minority writers receive in introduction to their works.

Language Varieties

Not only are the primary voices found in *The American Experience* those of white males, those voices as recorded in writing, speak primarily in standard English. Students receive only limited exposure to the "Englishes" (Baron 1992; NCTE 1992) which are and have been spoken throughout the United States. Only 14 of the 204 selections contain usage which would be classified as either non standard or dialect. Too often those passages in dialect seem nearly drowned out by the flood-tide of standard English which surrounds them. For example, in Stephen Crane's "The Open Boat" the nonstandard speakers, the cook and the oiler, engage in little dialogue, their spoken passages claiming only about one tenth of the lines in this 30 column story told by an educated narrator who speaks in standard. Bernard Malamud's shoemaker and his assistant in "The First Seven Years" retain Yiddish syntactical traces—"So, how did you enjoy?"—although their speech is surrounded by standard English narration.

No selection is contained that has major passages written in Black English Vernacular as defined by Geneva Smitherman (1977). Nor do any appear in which can be found portions written in what might generally be called Spanish influenced English (Ramet 1992) or more specifically Chicano English (Ramet 1992; Finegan and Besnier 1989). The central character in Eudora Welty's "A Worn Path," Phoenix Jackson, a BEV speaker, speaks in only 30 lines of a 500 line story. In Faulkner's "The Bear," only Sam Fathers' speech shows dialectal influences of the rural South and of his Native American and Black heritage. All other

characters and the narrator are standard speakers. Sam serves as the boy-protagonist's mentor in the woods; he receives 41 lines of an 850 line story. No poems written in dialect are included in this collection. Even the two spirituals listed in the table of contents have been standardized so that "Coming for to carry me home" from "Swing Low Sweet Chariot" remains the only vestige of Black dialectal usage. While no evidences of Chicano dialect can be found as stated above, John Steinbeck does introduce a few untranslated Spanish words into his "Flight" as does Truman Capote in his "A Ride Through Spain." Steinbeck also retains an archaic translation of the familiar "thee" and "thou" as Mama addresses Pepe.

Other English variants to which students are briefly exposed include rural Maine and frontier, Western dialects. They read Cooper's version of frontier dialect as spoken by Natty Bumppo in an excerpt from *The Prairie*, well submerged in fathoms of standard narration. Harte's outcasts occasionally demonstrate frontier dialect (their dialogue makes up only about 1/13 of the story) in "The Outcasts of Poker Flat," but the story clearly belongs to the standard English speaking narrator. In Larry McMurty's excerpt from *Lonesome Dove*, characters converse in an 1870's frontier variant of English. Mrs. Tilley, a likeable but minor character in Jewett's "The White Heron," chats in her rural Maine dialect, but is the only nonstandard speaker in the story; her daughter, the ornithologist, and the narrator all use standard. Readers do "hear" a bit of dialect as Mrs. Tilley praises her Granddaughter: "There ain't a foot o' ground she don't know her way over....Last winter she got the bluejays to bangeing here, and I believe she'd 'a' scanted herself of her own meals to have plenty about amongst 'em" (PH, 543).

My point in reviewing the selections that include short passages in dialect is not to critique authors' styles. Rather I wish to demonstrate how few works PH contains where students are exposed to lengthy passages in dialect. Flannery O'Connor, Mark Twain, and Arthur Miller provide exceptions to the above pattern of nonstandard speech well insulated by

standard English. Sustained, major portions of their works are written in dialect. O'Connor and Twain still rely on the educated narrator, but s/he does not dominate their works.

O'Connor's narrator moves the storyline, provides descriptive detail, and summarizes characters' thoughts. Nonetheless, Mr. Shiftlet's and Mrs. Crater's voices, rich in southern rural dialect, emerge as critical to the story. Students hear variants such as:

"Saturday," the old woman said. "You and her and me can drive into town and get married."

"I can't get married right now," he said. "Everything you want to do takes money and I ain't got any."

"What you need with money?"

"It takes money," he said. "Some people'll do anything anyhow these days, but the way I think, I wouldn't marry no woman...unless I could take her to a hotel and giver something good to eat" (PH, 961).

Twain's narrator frames both "Tom Quartz" and "The Celebrated Jumping Frog..."

while the inner stories are told in western frontier dialect by Dick Baxter and Simon Wheeler, respectively, giving the illusion that the dialectal speakers are the tellers of their tales. More on this illusionary nature of Twain's dialectal characters as their own story tellers will be discussed in Chapter Four. The longest work in which characters converse in dialect is Arthur Miller's *The Crucible*, where readers find John Proctor and many of the other villagers and farmers speaking in what Prentice Hall identifies as "a New England dialect of the 1600's" (1219). The judges, examiners and ministers in the play all speak in standard English, thus serving as an opening for a discussion of the social class nature of standard English which never occurs in either the questions or commentary that surround the play.

Although students are exposed to informal varieties of standard English in the works of writers such as E.B. White, John Updike, James Thurber, and Katherine Ann Porter as she depicts Granny Weatherall's death-bed stream of consciousness, although archaic word uses are pointed out to them in Bradstreet and Bradford's works, and although they see the language experimentation of e.e. cummings, they receive extended exposure to the dialects of American English in only three pieces. Of these three, only one, O'Connor's "The Life You

Save May Be Your Own," is written in a dialect that could be called current. Both Twain and Miller replicate dialects from previous eras. And when one considers that only a small fraction of this anthology's selections have been discussed here (6.9%), it becomes apparent that the voices speaking in this textbook represent a very limited range of those who have participated in the experiences that make up the American experience(s).

Adventures in American Literature. Pegasus Edition. Harcourt Brace Jovanovich, 1989.

Cover

The title of HBJ's current American literature anthology allows for a somewhat broader reading than that of the previously discussed PH textbook. While the literature of the United States is still equated with American literature, thereby seeming to discount other Americas, Americans, and their creative works and revealing a subtext of ethnocentrism, "Adventures" is a more pluralistic and broadly encompassing term than the singular "experience" and definitive "the" in the PH title, *The American Experience*. The colorful cover picture, *Autumn Landscape*, a stained glass window by Tiffany, excludes neither gender. The frontispiece, a photograph of a silver Greek coin featuring Pegasus in flight may remind readers of the adventuresome nature of reading as one takes flights of the imagination, all of which allow for plurality and the openness of the unknown. However, this photographed coin with its direct reference to Classical Greek traditions could also silently signify the Classical Tradition's giving the works that follow its seal of approval, thus stamping the textbook with the authority of the Western classical tradition, a tradition that excludes both women for the most part and minority groups among its authors and artists.

Table of Contents

The table of contents features a chronological approach until 1914 with time period names, the years, and a title for the period announced in brightly colored bands. Unlike PH, HBJ includes short excerpts from the writings of the early Spanish explorers before covering English explorers and colonizers. Chronology is interrupted by the occasional inclusion of articles on the development of American English, critical reading and writing, suggested additional readings, and short, informative pieces on topics of rhetorical interest such as "The Plain and The Ornate Style." The most jarring, and somewhat inexplicable, interruption to chronology results from the placement of "Voices of Native Americans" just after Lincoln's "Gettysburg Address" and a letter from General Lee to his son. Included in the section are two pages of background material on the oral tradition, three brief oral tradition pieces which pre-date the arrival of the Spanish and the English explorers, Black Hawk's surrender speech (1832), Chief Joseph's surrender speech (1871), and an excerpt from his *An Indian's Views of Indian Affairs* (1877). The placement next to documents from the Civil War contains a certain irony since two of the selections are surrender speeches and since the defeat and mistreatment of Native Americans by United States military and governmental personnel is well-known. And as will be discussed in Chapter Five, the placement of Native American's selections so late in the anthology does not allow them a chance to speak for themselves early in the book despite the fact that they have been labeled "savages" by colonial writers.

The last half of the anthology contains post-1914 works arranged chronologically within genres by the authors' birth dates. Modern fiction, poetry, nonfiction, and drama are the subheadings for this portion of the book. A final section, "Reading and Writing About Literature," illustrates the close reading of a play, poem, and a short story. The works chosen as samples are all written by white authors, the play excerpt and short story by men,

the poem by a woman. "Writing About Literature" follows; here actual works from the main body of the anthology serve as examples or as texts to query. Twenty-seven works are mentioned in this section. Of these, only three are by women; only one is by a minority person, Paul Lawrence Dunbar's "Douglass."

Table 2 contains the charted analysis of authors and selections found in *Adventures in American Literature*. As in PH, a review of Table 2 overwhelmingly proves that to HBJ, "the finest works from important authors" (P-2) in this "innovative, authoritative" (P-1) anthology are primarily those written by white males. Out of a total of 575 pages of selections, the remaining 517 pages consisting of non-selection materials, 85.7% are written by males. Of those 493 pages, only 34 were written by men of color, leaving 79.8% of the selection pages featuring works by white men. 11% of the pages contain works by white women, leaving only 2.6% of the pages as those written by women of color. Clearly women, as well as persons from all minority groups-- Asian Americans are not represented at all--are seriously under-represented in HBJ. Native Americans at 2%, Latino(a) Americans at 3%, and African Americans at 5% of pages have received, at best, token inclusion. The "adventures" in literature contained here are predominately those told from male perspectives and in male voices.

Table 2

Adventures in American Literature. Pegasus Edition.
Harcourt Brace Jovanovich, 1989.

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	43	5	5	0	5	3
Post 1914	<u>62</u>	<u>19</u>	<u>11</u>	<u>0</u>	<u>2</u>	<u>6</u>
Total 134*	105	24	16	0	7	9
Percent	(78.4)	(18)	(12)	(0)	(5.2)	(6.7)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	100	24	5	0	5	3
Post 1914	<u>82</u>	<u>26</u>	<u>13</u>	<u>0</u>	<u>2</u>	<u>7</u>
Total 233*	182	46	18	0	7	10
Percent	(78.1)	(19.7)	(7.7)	(0)	(3)	(4.3)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	264	25	5	0	6	3
Post 1914	<u>229</u>	<u>53</u>	<u>24</u>	<u>0</u>	<u>6</u>	<u>14</u>
Total *	493	78	29	0	12	17
Percent	(85.7)	(13.6)	(5)	(0)	(2.0)	(3)

Long Works — 2 (white male)
 Selection Pages — 575
 Non-selection Pages — 517
 Works in Dialect — 16 or 6.9%

Af.A. — African American
 As.A. — Asian American
 N.A. — Native American
 L.A. — Latino(a) American

*includes anonymous

While the ratios shift a bit in the period 1914 to the present, the dominance of this textbook by white males is still assured. Of the 229 pages written by men, 204 were written by white men. Of the 53 pages written by women, 39 were written by white women. Converting to percentages, I find that in this section of the anthology, 72.6% of pages by white men, 8.9% by men of color; 13.9% of pages by white women, 5% by women of color.

The above does not reveal that no long works or works of drama written by minority persons are included. The two long works, James' *Daisy Miller* and Wilder's *Our Town*, are, obviously, the writings of white men. Of the 24 women writers in the book, 14 appear on a poem per person basis. Most of the short stories here are men's; only Alice Walker among persons of color has a short story included. Other minority writers have a poem apiece or a selection in the nonfiction portion, that least assigned portion. Again, I can not help but notice that Gwendolyn Brooks, Adrienne Rich, and Langston Hughes have been given room for only one poem while Robert Frost has 6 and Whitman has 8. The Poe section of the book spreads over 39 pages, more pages than the texts of all the African American writers found in this collection, more pages than those given to Native American and Latino(a) writers combined.

Introductions/Biographies

Similar to PH, HBJ places introductions to authors' lives, styles, and accomplishments prior to their selections. These introductions range in length from one half page to four pages. The space granted each author's introduction tells an interesting story on the subtextual level. Only white males receive more than a full page of introduction, except for Emily Dickinson at 1 1/2 pages. The ten men who receive more that a full page are: Twain (4), James (3), Melville, Hawthorne, Emerson, Thoreau, Faulkner, Hemingway, Crane, Poe

(2), and Fitzgerald (1 1/2). 95% of white male writers receive at least a full page introduction. 71% of African American writers do—all of the 5 women and 5 of the nine men. Of the 24 women authors in the anthology, 62% have full page introductions, all of the five African American women included and 10 of the 19 (53%) white women. One of the five Native American writers and none of the Latino(a) American writers receives a full page. Poets and nonfiction writers are less likely to receive full page introductions than dramatists and fiction writers; white women are far less likely than white men. The text is silent in regard to Asian American writers. As in PH, one must acknowledge that students and their teachers' readings not only of author's texts but also of the very nature of American literature can not help but be colored by the space afforded authors' introductions as well as the content of those introductions.

Language Varieties

Just as tokenism prevails in regard to the selections included in HBJ, tokenism prevails in the varieties of dialects and variants in which selections' characters express themselves. Most of this book's "Adventures" are narrated in standard English; most of the characters who dialogue do so in standard English. Of the 233 selections, only 16 (6.9%), incorporate variant voices. As was seen previously, many of these voices seldom speak. Selections previously discussed which contain nonstandard speakers whose lines make up less than 1/5 of the story's length are:

"A Worn Path"	Eudora Welty
"The Bear"	William Faulkner
"The First Seven Years"	Bernard Malamud
The Outcasts of Poker Flat"	Bret Harte

"The Open Boat"

Stephen Crane

As in PH, "Swing Low Sweet Chariot" retains only remnants of its original Black dialect, and the other spirituals have been wholly standardized. Other works in HBJ not found in PH whose nonstandard speakers say relatively few words include Stephen Vincent Benet's "The Devil and Daniel Webster," which according to HBJ features the occasional use of New England dialect (650), Jesse Stuart's "Another April," where Pap retains vestiges of his rural Kentucky dialect, Cooper's Natty Bumppo, this time speaking in *The Deerslayer*, and Willa Cather's "The Sculptor's Funeral." The townspeople, the sculptor's parents, and others among the sculptor's mourners speak in the dialect of small-town western Kansas at the turn of the twentieth century; the main character, Jim Laird, uses standard English to berate the cruel provincialism of his fellow Kansas dwellers.

Three plays capture language variants. *Trifles* by Susan Glaspell presents midwestern, rural speakers. Thornton Wilder's *Our Town* scripts the speech of a cross section of persons living in a New Hampshire village from the dialectal, nonstandard speech of Howie Newsome to the standard English, with occasional "lapses," of the Webbs and the Gibbs and the pedantic standard of Professor Willard. An early play of Eugene O'Neill, *Where The Cross Is Made*, contains Captain Bartlett, whose "speech suggests an earlier time" (958) than the 1900 California setting and who uses sea jargon. While all these plays voice language variants, they all only expose students to dialects of white persons living around the year 1900.

Again Twain and O'Connor present sustained passages in dialect. They are joined by James Russell Lowell who writes "The Courtin'" in the Yankee dialect of rural New England in the 1840's (315, 317). O'Connor's "The Life You Save..." has already been discussed as has Twain's "Celebrated Jumping Frog..." wherein he unites the tradition of the southwestern yarnspinner with the dialect of the western frontier miner (396) to contrast with

the genteel speech of the sophisticated Easterner who frames the story in standard English (391-2). In "Baker's Bluejay Yarn," the educated narrator only introduces the tale told by Jim Baker in "the language of the backwoodsman" (396). In the one page excerpt from *The Adventures of Huckleberry Finn*, Huck needs no educated person to introduce him; he gives the illusion of speaking for himself in his backwoods, rural southern dialect. The "Brag" taken from *Life on The Mississippi* is introduced as a sample of Keelboatman's dialect by the educated narrator of the novel. The narrator tells his readers that he has been working on a novel, *Huckleberry Finn*. He then takes his readers inside this novel where Huck narrates. It is Huck who overhears and records the "Brag." HBJ tells readers none of this. The book simply includes the "Brag" by itself as a sample of tall talk filled with the Americanisms which had come to pervade the language of the frontier (431) in a "Development of American English" article.

As in PH, students read works written in variants of standard English, many of which appeared in PH. An exception is Alice Walker's "Everyday Use," whose narrator, while she may retain elements of BEV, speaks primarily in informal standard. Works in HBJ already discussed as samples of informal standard usage include E.B. White's "Walden," Thurber pieces, and Porter's "The Jilting of Granny Weatherall." Archaic word usages are pointed out to students in Bradstreet's and Bradford's works as well as in the passage from Sarah Kemble Knight's *Journal* (TN only), whose syntax and spelling have been standardized for inclusion in this collection. The plain and the ornate style are described for students and are juxtaposed in the works of Bradford and Mather respectively.

As before, selections present readers no examples of Spanish influenced English or of Chicano(a) dialect. Three writers sprinkle their works with a few Spanish words as they narrate in standard English: Steinbeck, Ernesto Galarza, and Rolondo R. Hinojosa-Smith. And as before, no characters, except for Phoenix Jackson, speak in BEV. Thus the range of

exposure to the dialectal variants of contemporary English is almost nil (O'Connor and Welty are the exceptions). Only 6.9% of the anthology's selections present English variants, and most of these are variants spoken at least 90 years ago.

The United States In Literature. Classic Edition. Scott, Foresman, 1991.

Cover

SF eliminates the potential charge of ethnocentricity that could be levelled at the previously discussed anthologies with its title *The United States in Literature*. However unlike the gender neutral cover chosen by HBJ, SF has placed a copy of *Sailboats Racing on The Delaware* on its front cover. Admittedly, the figures in the sailboats are small, hardly full face male portraits as on the cover of PH. Yet the figures out adventuring in the river are surely male. Perhaps these are "generic" males, and a woman can assume the reading adventures this anthology holds are intended for her. The Scott, Foresman Classic Edition seal decorates the cover's top and the frontispiece. A shield shaped gold emblem on which is etched the figure of a sailing ship from the late sixteenth or early seventeenth century, it bears the words "CLASSIC EDITION" and the letters "S" and "F." In size, it compares with the Pegasus coin found in HBJ. All of this ship imagery may signify the exploration and adventure that open to one as s/he reads literature as well as the excitement of venturing into the unknown in the case of the older vessel. Yet, the Sunday sailing scene looks more like recreation than adventure, and fairly well defined and rule-bound recreation at that. As is the case in HBJ, the stamped coin character of the emblem with its logo "classic edition" make it possible to read it as a seal of approval stamped on the book's contents conferred by the authority associated with the Classical Tradition in literature.

Table of Contents

The table of contents arranges the book chronologically for the first seven chapters where it offers a "survey of major American writers over the past four centuries" (xvii). Chapters five through seven, which cover the period 1915 to the present, are arranged by genre. In chapter eight SF offers readers something unique: they can choose to purchase either the regular edition which contains Crane's *The Red Badge of Courage* or they can purchase the "Alternative Edition" which contains three short stories: "Four Meetings" by Henry James, "Afterward" by Edith Wharton, and "Tom Outland's Story" by Willa Cather.

One chapter title that appears in the table of contents may puzzle readers. Chapter three is entitled "American Classic." I wonder if its selections are somehow more classic than those which precede and follow the chapter and what it means to be more classic. Are these the selections that set the standards against which all other American literature is to be judged? In a "Classic Edition" are some selections or authors more classic than others? And who decides? Are Hawthorne, Melville, Emerson, Thoreau "better" writers than Twain, Dickinson, Whitman (the former set appears in this section)? Are Josh Billings, Louisa May Alcott, and Chief Seattle, also in this section, more "classic" than Mary Wilkins Freeman, Bret Harte, and Chief Joseph who appear in the next chapter entitled "Variation and Departures"? Raymond Williams recalls that as the word "classic" came into English in the early seventeenth century, it had "social implications before it took on its general meaning of a standard authority and then its general meaning of belonging to or associated with Greek and Roman antiquity" (1985,60). Are the authors, then, in this chapter standard setters? Do these standards have social implications?

Throughout the table of contents, "Thinking Critically About Literature" articles are announced. In these sections readers find critical commentary on selected literary pieces as

well as composition aids and suggestions and concept reviews. All 11 of the authors about whom "Thinking Critically" articles appear are white, 6 women and 5 men. In "Readers Notes," readers find discussions of 17 works. Of these, only Robert Hayden's is by a person of color; two are by women, Dickinson and Lowell. "Comments" contains short articles on 32 varied topics. Of those which treat authors and their works, 14 deal with white male authors, 3 with female authors, and 3 with male authors of color.

Introductions/Biographies

Selections or groups of selections are preceded by a biography of their authors. Again a subtext of gender and racial dominance can be read in the story of space allotments for these introductory comments and biographies. Only 25 authors (27 in the Alternative Edition) receive full page biographies. Of those, 20% are women. No African American, Latino(a) American, Native American, or Asian American author can claim a full page introduction. William Least Heat Moon's 2/3 page introduction is as close as a minority writer comes to full page representation. While variant stories might be read regarding the placement and space allotment afforded the Harlem Renaissance writers, it seems odd that their six biographies are crowded onto two pages and the poems from all six writers only receive five pages. Just before their "section," appears Robert Frost's full page introduction and six pages of poems; just after their section appears T.S. Eliot's full page biography and his six pages of poetry. I try to resist the "sandwiched" or "tucked away" metaphors, but they come to mind as I read this textbook.

Table 3

Table 3 contains the breakdown of authors, selections, and pages found in *The United States in Literature*. Table 3 again reveals the gender and racial dominance seen in the previous anthologies. If readers use the Alternative Edition (Alt. Ed.) gender ratios improve, but racial ratios do not. African American writers (8.6%), Asian American writers (.4%), Native American writers (3%) and Latino(a) American writers (2%) again receive token representation.

Table 3

The United States in Literature. Classic Edition. Scott, Foresman, 1991.

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	47	12	9	0	10	3
Post 1914	<u>60</u>	<u>30</u>	<u>14</u>	<u>2</u>	<u>5</u>	<u>3</u>
Total 164*	107	42	23	2	15	6
Percent	(65.2)	(25.6)	(14)	(1.2)	(9)	(3.6)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	75	29	9	0	10	3
Post 1914	<u>67</u>	<u>26</u>	<u>14</u>	<u>2</u>	<u>5</u>	<u>3</u>
Total 221*	142	70	23	2	15	6
Percent	(64.3)	(31.6)	(10.4)	(.9)	(6.8)	(2.7)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	168	41	21	0	7	5
Post 1914	<u>235</u>	<u>74</u>	<u>25</u>	<u>2</u>	<u>9</u>	<u>6</u>
Total 533*	403	115	46	2	16	11
Percent	(75.6)	(21.6)	(8.6)	(.4)	(3)	(2)
Alt. Ed.	359 (67.4)	169 (31.7)	(8.6)	(.4)	(3)	(2)

Long Works — 2 (white male); Alt. Ed. 1 (white male)

Selection Pages — 533

Non-selection Pages — 460

Works in Dialect — 20 or 9%

Af.A. — African American

As.A. — Asian American

N.A. — Native American

L.A. — Latino(a) American

*includes anonymous

Both of the long works in SF were written by white males: *The Glass Menagerie* (Williams) and *The Red Badge of Courage* (Crane). Further analysis of the book's pages reveals the following percentages. "W" means white; "NW" means nonwhite.

Table 3A
Pages Breakdown

pages	Men	Women	W Men	W Women	NW Men	NW Women
R B Ed	75.6	21.6	68	17.6	7.6	4
Alt. Ed.	67.4	31.7	60	28.2	7.4	3.5

All women are under represented, but women of color are most seriously so. Men of color, while they claim again as many pages as women of color, share their serious under representation. Remembering that demographers predict that by the year 2000, the minority school age population will increase to 42%, and that in large urban areas linguistically and culturally different children will comprise 80-90% of the school-age population (Gonzalez 1990, 16), these figures seem especially disturbing. SF presents a predominately white version of American literature and a predominately white nation as it presents predominately white males' views and voices. It, like the two previously discussed anthologies, presents a nation that no longer exists, if it ever did.

Language Varieties

Like PH and HBJ, SF offers a very limited selection of works (20/220 or 9%) written in nonstandard variants of English for the teacher eager to expose students to the wealth of variety that exists in American English. Works contained in this anthology already discussed above are listed below:

From <i>The Deerslayer</i>	James Fenimore Cooper
"The Celebrated Jumping Frog..."	Mark Twain
"The Outcasts of Poker Flat"	Bret Harte
"The First Seven Years"	Bernard Malamud
"A Worn Path"	Eudora Welty
"The Bear"	William Faulkner
"The Jilting of Granny Weatherall"	Katherine Ann Porter

Several works and authors have not been previously mentioned. Those which incorporate a limited use of dialect amidst standard English narration and/or standard English speakers include Mary Wilkins Freeman's "A New England Nun," where Joe Dagget and Lily converse in a rural New England dialect while Louisa, the main character, and the narrator use standard. A couple of lines identified as Cockney dialect are a part of Melville's "What Redburn Saw in Lancelot's Hey." A short excerpt from Harriet Beecher Stowe's *Uncle Tom's Cabin* contains the standard English dialect of the narrator and Eliza as well as the rural, Black dialect of Uncle Tom and Aunt Chloe and the southern, rural speech of the inn hostess and Solomon. Three spirituals are the only poems in dialect. Both "Follow the Drinking Gourd" and "Deep River" are nearly void of dialect and their original orality. "Swing Low Sweet Chariot" reads as far less standardized than the version found in HBJ. The short Josh Billings piece, "Uncle Josh's Zoo" contains only the nonstandard "ain't". It seems odd that Mike Fink's "Brag" has been fully standardized and that such standardization receives no comment in either the teacher's or the student's notes and commentary.

Several pieces yet to be detailed in this study expose students to more sustained passages of variant "Englishes." In *The Red Badge of Courage* edition, Stephen Crane employs the rural dialect of Henry Flemming and his fellow soldiers as well as that of Henry's mother. Despite sustained passages in dialect, especially in Chapter 10, the standard English narration

makes up at least 75% of the piece. Davy Crockett, in the dialect of the Southwestern yarnspinner, tells a Crockett tall tale. Eugenia Collier's "Marigolds" presents the BEV of a small-town African American family and their neighbor, Miss Lottie. Richard Wright's "The Man Who Saw The Flood" features long dialogue interchanges in BEV and juxtaposes Tom and May's dialect with the more standardized speech of Mr. Burgess, the owner of the farm on which Tom and May work as sharecroppers. This example comes from the final page of the story. Burgess is the first speaker:

"How things look?"

"They don look so good, Mistuh."

"What seems to be the trouble?"

"Wall, Ah ain got no hoss, no grub, nothin. The only thing Ah got is tha ol cow there."

"You owe eight hundred dollars down at the store, Tom."

"Yessuh, Ah know. But Mistah Burgess, can't yuh knock somethin off tha, seein as how Ahm down a out now?" (SF, 486).

William Least Heat Moon's excerpt from *Blue Highways* records the dialects of eight different Southern speakers including a shop owner in Shelbyville, Kentucky, a farmer/factory worker he meets on the Shepardsville Road near Nameless, Tennessee, a waitress in Gainsboro, Tennessee, and the rural Watts family, the proprietors of the store that makes up all there is of Nameless. One of the most colorful speakers he records is Thurmon Watts who incorporates idiom, folk wisdom, and rural Tennessee dialect into his speech. Three passages will serve to demonstrate:

"Always take a baby upstairs before you take him downstairs, otherwise you'll incline him downward" (SF, 762) advises Watts as he and Least Heat Moon head downstairs to the fruit cellar. About calming a person's nerves he recalls that the Doctor "put Miss Ginny on one teaspoon of spirits of ammonia in well water for her nerves. Ain't nothin' works better....None of them anteebeeotics that hit you worsen your ailment" (SF, 761). As Least Heat Moon is about to leave, Watts asks his his destination. When Least Heat Moon says he

doesn't know, Watts replies, "Cain't get lost, then." He grumbles about the weather, "Weather to give a man the weary dismals" (SF, 762).

I was delighted to find Sojourner Truth's dramatic "Ain't I A Woman?" in this anthology, but surprised to find that compared to the version printed in Paul Lauter's scholarly anthology, *The Heath Anthology of American Literature* (1990), this version had been so standardized that nearly all evidences of BEV had been eradicated. Truth is not the only author to be standardized. The grapholect of Sarah Kemble Knight, according to commentary in the student edition, has been "partially modernized," although "some of the archaic spellings have been retained to give the flavor of the original"(44). Indeed, when I compare this version with the one found in Lauter, it reads much closer to the original (in Lauter) than the version previously discussed in HBJ.

While the percentage of dialect pieces may not be a great deal higher than those found in PH and HBJ (9% as compared with 6.9%) and while teachers still do not have a wide variety of contemporary dialects included to expose students to--no Spanish words or Spanish influenced English or Chicano(a) dialects appear in this book; nor are working class New York, contemporary New England, Southwestern or Western dialects, and Asian American dialects to be found--SF is to be applauded for including Wright's, Least Heat Moon's, Collier's, Knight's, and Truth's works, though persons eager to explore language variants might wish the last two had been less standardized. SF's excerpt from *Uncle Tom's Cabin*, Collier's story and Truth's speech allow readers to "hear" Black dialectal voices for sustained periods of time as does Wright's. All allow for discussion of social class marked language and social class attitudes toward dialect as well as demonstrations of the communicative competence of Black English. And Least Heat Moon's highly entertaining nonfiction narrative records several contemporary language variants spoken currently in Kentucky and Tennessee.

***Elements of Literature: Literature of The United States.* Holt, Rinehart and Winston, 1993.**

Cover

The cover of HRW's 1993 anthology features a reproduction of Joseph Stella's *The Brooklyn Bridge: Variations On an Old Theme*. Both the book's title and the cover illustration refrain from overt ethnocentricity and gender dominance. No human figures appear on the impressionistic cover illustration whose vertical lines carry the eye upward and then to a downward plunge. The cover might suggest the notion of literature as a bridge, literature as a complex and multifaceted construct, or literature as ascent and descent. Without the picture's title in small print on page vi, the image could be open to any number of interpretations; its modernistic planes and curves only suggest a bridge. The frontispiece picture, *Threshing*, shows a steam powered tractor pulling a threshing machine. The farm equipment, set against a huge expanse of grain and sky is driven by two men. The two pictures pull together an industrial present with a rural past. Even though the image on the first is not overtly gender or race specific, both the mechanism of the bridge and the farm equipment are white male-designed, made, and driven. Expanses of harvest-ready grain may lead readers into mental metaphors of literature as harvest and literature's expansiveness. Alternatively both this and the bridge image could remind readers of commodity production as well as the mechanization and dominance of nature by humans.

Table of Contents

The table of contents announces itself to be a chronological survey, although as in HBJ, Native American pieces appear after the early English/American writers and no Spanish explorers precede them. Again, stereotypes of Native Americans as "savage" and cruel, especially with the inclusion of Mary Rawlandson's captivity tract, are reinforced long before Native American voices are given a chance to speak for themselves. After 1914, units are arranged by genre. Units are given both titles and interpretive subtitles, which tend to color a student's reading of a section prior to that student even opening to the selections. For example, the "The Colonial Age" is subtitled "The Age of Faith." "The Revolutionary Period" is dubbed "The Age of Reason" and is devoid of women or minority writers. Some unit titles evaluate the writers therein: "The American Renaissance--Five Major Writers," all white males, and "A New American Poetry--Whitman and Dickinson." In "The Moderns--The American Voice in Fiction," readers "hear" the monologic voice of white America and a predominately male voice by a 8:5 ratio. In "Poetry--Voices of American Character," the voices speak in standard English (except for one poem), and are male voices almost exclusively. Twenty-two male authors contribute 39 poems to this section; 2 women contribute 3. Unit 13, "Poetry in a Time of Diversity--1945 to the Present," contains only three poems by nonwhite writers among its 19 poems. A "Handbook" section follows the literary selections wherein is found a handbook of standard English grammar, study guides for two novels not included in the anthology, *The Great Gatsby* and *The Scarlet Letter*, literary terms defined, and aids for writing about literature. As in the case of other anthologies discussed, this "aids" section relates its comments to literary works--5 men and 3 women; 5 white and 3 nonwhite minority writers. These excerpts come too late in the book, are too

short, and too many crowded into a few pages for most readers to incorporate into their overall view of American literature.

An alternative table of contents organizes works by theme and mixes genre and, to some extent times in which selections were written. This table of contents does not offer judgements as to who is "major" or "new;" all authors and selections are printed in the same size and color in list form under the theme. However the ethnic and gender dominance of this anthology ensures that thematic units will exhibit only limited diversity. "Oh, Brave New World" lists 19 male-written pieces and 1 female-written; 17 white authors and 3 authors from nonwhite minorities. "Loss and Renewal," a bit more gender balanced--9 men, 5 women--contains no authors of color. "The Triumph of Love" offers readers 14 white writers and 1 Black writer. Only one unit displays what might be called a genuine diversity. "Freedom From Bondage" contains the voices of 5 women, 11 men, 5 persons of color. Even here, Edgar Allan Poe's selections receive more pages, 27, than anyone else's; all persons of color receive only a combined total of 15 pages.

Table 4 charts analyses of authors and selections. Once again, even in a 1993 edition, Native Americans, Latino(a) Americans and Asian Americans are granted only token space. Heartening is the fact that African American writers appear on 17.7% of the selection pages and the inclusion of a long work by an African American writer, *A Raisin In The Sun* by Lorraine Hansberry, although most of the other works by African American writers appear on a one poem per person basis or in the nonfiction section of the anthology. Emily Dickinson's poems (13) outnumber all of the poems written by persons of color (11) included in this book. Yet one would hate to see a simple reduction of Dickinson's section of the text, as white women claim only 9.9% of the anthology's pages. Poe, Hawthorne, Twain, and Melville receive abundant pages (26-36). Together, these four white male writers receive twice as many pages (119) than the combined total of all of the pages of white women (58). Of the

74.2% of pages granted to males, men of color receive 7.6% of the selection pages; women of color receive 15%.

Table 4

Elements of Literature: The Literature of the United States. Holt, Rinehart and Winston, 1993.

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	26	6	5	0	4	0
Post 1914	<u>51</u>	<u>23</u>	<u>15</u>	<u>2</u>	<u>3</u>	<u>2</u>
Total 112*	77	29	20	2	7	2
Percent	(68.8)	(25.9)	(17.9)	(1.8)	(5.5)	(1.8)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	61	18	5	0	4	0
Post 1914	<u>74</u>	<u>29</u>	<u>18</u>	<u>2</u>	<u>3</u>	<u>3</u>
Total 188*	135	47	23	2	7	3
Percent	(71.8)	(25)	(12.2)	(1.1)	(3.7)	(1.6)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1914	214	22	9	0	3	0
Post 1914	<u>227</u>	<u>126</u>	<u>96</u>	<u>11</u>	<u>10</u>	<u>10</u>
Total 594*	441	148	105	11	13	10
Percent	(74.2)	(24.9)	(17.7)	(1.9)	(2.2)	(1.7)

Long Works — 1 (white male); 1 (Af. Am. female)

Selection Pages — 584

Non-selection Pages — 653

Works in Dialect — 18 or 9.6%

Af.A. — African American

As.A. — Asian American

N.A. — Native American

L.A. — Latino(a) American

*includes anonymous

Introductions/Biographies

Nearly all authors are afforded at least a full page of biographical and critical commentary. These precede their selections. Again the length of introductory space tells a story with possible gender and ethnically biased subtexts. And again, since these materials precede selections, they can not help but influence students' and their teachers' readings of the texts that follow. Of the 18 writers who have more than a full page introduction, 15 are white men, 4 of whom, Melville, Whitman, Emerson, and Thoreau, receive 3-4 pages apiece. Three women, all white, were given 1 1/2-2 page introductions. One writer, Olaudah Equiano, a former slave, was not introduced at all in the student version of this book and was given only a few lines in the Teacher's Annotated Edition. Closer examination of the introductions reveals in this anthology as it did in PH a discrepancy other than space in the manner in which men and women are introduced to students. This discrepancy, one of introduction mode, will be detailed in Chapter Five.

Language Varieties

HRW exposes its readers to a wider variety of "Englishes" than any of the anthologies under discussion in this study. For the first time, readers find Asian-influenced English and Spanish-influenced English. *A Raisin in The Sun*, a study in heteroglossia, offers an entire long work's passages in BEV juxtaposed to other English variants.

Authors and works discussed previously are listed below. In addition I have added new works by previously discussed authors if the language patterns they display are not significantly different than those discussed before.

"The Jilting of Granny Weatherall" Katherine Ann Porter

"The Outcasts of Poker Flat"	Bret Harte
language experiments	e.e.cummings
"A Worn Path"	Eudora Welty
"The Life You Save..."	Flannery O'Connor
"The Open Boat"	Stephen Crane
"The Mystery of Heroism"	Stephen Crane
Journal excerpts	Sarah Kemble Knight
Spirituals From <i>Blue Highways</i>	William Least Heat Moon
"The Magic Barrel"	Bernard Malamud

Although Twain has been covered earlier, the extended passages from *The Adventures of Huckleberry Finn* and *Life On The Mississippi* merit further analysis. The latter is framed by an educated narrator who takes readers inside the novel he claims to have been working on, *Huckleberry Finn*. Within this novel, as detailed earlier in this study, Huck narrates his exploits aboard a keelboat and records the speech and a "Brag" of the keelboatmen, after which readers are returned to the educated narrator's commentary. Thus three dialects, all of which demonstrate communicative competence, all of which appear for extended passages, are juxtaposed. Although there can be little doubt that the piece's story belongs to the educated narrator, Huck's inner story gives the appearance of being his own. Standard English, rural Southern dialect, and the specialized dialect and rhetoric of the keelboatmen and their "Brag" are juxtaposed and play off each other to produce a Bahktinian heteroglossia. In almost postmodern fashion, the reader is then introduced to a lengthy passage from the actual novel, *Huckleberry Finn* where s/he finds the backwoods dialect of Pap, the rural Southern dialect of Huck, and the Black dialect of Jim, all seemingly recorded by Huck as he narrates the tale. Again heteroglossia rules, and again the communicative competence and range of dialects other than standard English are displayed in extended passages.

Authors who use English variants and who have not appeared in any of the anthologies so far detailed are Amy Tan, Julia Alvarez, Langston Hughes, James Alan McPherson, Nora Zeale Hurston, and Lorraine Hansberry, about whose work more must be said than was said above. In Amy Tan's "The Rules of the Game," Waverly Jong's mother speaks Chinese-influenced English, making Tan's the only piece in any of the surveyed anthologies that employs Chinese-influenced English in extended passages. To illustrate, readers "hear" Mrs. Jong inform Waverly, "this American rules. Everytime people come out from foreign country, must know rules. You not know, judge say. Too bad, go back. They not telling you why so you can use their way go forward" (HRW, 913). In Julia Alvarez's semi-autobiographical fiction, "Daughter of Invention," the parents, important characters in the story, and immigrants from the Dominican Republic, speak in Spanish-influenced English, especially the father as his "What ees wrong with her eh-speech?" (907) demonstrates. The story is the only work in any of the examined anthologies that illustrates a dialect of English which has been influenced by Spanish, a major gap when one considers the large number of persons living in the United States whose dialects show Spanish traces.

In McPherson, Hurston and Hughes' works, Black dialect is found. The framed portion of Hughes' poem, the only poem in dialect in this anthology except for standardized spirituals, "The Weary Blues," presents the song of the blues singer in dialect while the poem's outer frame is written in standard. Except for Lowell's "The Courtin'" in SF and aforementioned spirituals, this is the only poem in all of the examined anthologies written even partially in dialect, ironic in a country that enjoys a lengthy oral tradition of songs and ballads, tales and legends and a wealth of dialectal speakers and story-tellers. Perhaps these pieces, usually produced by workers, country people, minority persons, and writers who have not or who have not yet made the list of "great" writers, or "major" writers or "classic" writers are not "literary" enough to be included in any substantial numbers in literature

anthologies, particularly if what is literature continues to be measured by the residual traditional standards imposed by units entitled "Five Major Authors" or "A New American Poetry—Whitman and Dickinson." Nora Zeale Hurston, whose fiction appears only in HRW, is one of these, until recently, unheralded story-tellers who writes in BEV. Her "How The Lion Met The King of The World" from *Mules and Men* recounts an African American folk tale and provides another extended passage of dialect for study. McPherson's "Why I Like Country Music," presents the idiom-laced speech of a rural Black elementary schoolteacher and the BEV of her students.

A Raisin in the Sun is the longest piece in HRW in dialect and by far the longest when compared to any found in any of the textbooks discussed above. A widely acclaimed and major work, it not only merits serious literary study but also can serve as a forum for language study. Hansberry employs the BEV of Mama, Ruth, and Walter, the more standardized English of Beneatha, George Murchison, and Mr. Linders, and the British standard of Joseph Asagai. The BEV speakers in this piece are not just token characters with secondary roles, they are the play—their speech, their conflicts, their wide range of emotions, their triumphs. Two of the standard English speakers, Mr. Linder and George Murchinson, while in better financial condition than the Younger family, are less than desirable people, George due to what Beneatha labels his snobbishness and his superficiality, Mr. Linder as the spokesperson for a white citizens group who try to bribe the Younger family not to move into their neighborhood. Beneath's assumption of standard English serves as a source of comment by both the playwright and Walter.

Other language variants available to students are the informal and colloquial standard of Kurt Vonnegut and Sandra Cisneros and the experimental "Game" by Donald Barthleme, wherein characters' repetitive and choppy syntax parallels their disturbed mental states. And as has been the case consistently, archaic words and syntax are pointed out to readers in the

works of several of the colonial writers. Although written in standard English, Jamaica Kincaid's excerpt from *A Small Place* deserves comment here as does Russell Baker's "Little Red Riding Hood Revisited." Kincaid takes the commercial, standard English of the tourist brochure and through double-voiced irony folds it back on itself to reveal the difficult lives of the former Black British slaves who inhabit the island and the corruption and ugliness that the typical tourist to Antigua may likely never see or choose to ignore while vacationing on this tropical "paradise." Baker retells the story of Red Riding Hood as he satirizes those standard English speakers who construct their discourse from euphemisms, jargon, and over-inflated diction.

Even when remembering that the selections which employ dialect are small in number (9.6% of all selections) and even when acknowledging that 52.4% of this textbook (653 pages) is taken up by non-selection materials, all of which are written in standard and whose very numbers could tend to undermine the effects of dialectal passages by dialectal speakers, I feel cautious optimism as I see the range and variety of language found in HRW. Perhaps these oppositional and alternative approaches to "literary" language will increasingly become the norm as such effective and moving works undermine the idea that standard English is the only fit language for literature.

***Literature And Language.* McDougal, Littell, 1992.**

Cover

McDougal, Littell (ML) places "American Literature" on the frontispiece, not the cover, defusing an initial ethnocentric response to the contents within. The cover features a lone horseman riding into an almost overwhelming expanse of rock, hills, river, and sky, an

orange, green, and blue western or southwestern scene. Man and horse follow a river which winds into the world beyond the picture. Again metaphors come to mind as I read this almost stereotypic image of a man surrounded by the immensity of nature, unspoiled and somewhat forbidding, yet lovely, and I am tempted to interpret the scene as signifying a student's ride into the unknown as s/he (more accurately "he" in this picture) travels by way of literature and language. The frontispiece displays a reproduction of Katherine Westphal-Rossbach's 1964 *The Unveiling of The Statue of Liberty* which focuses reader attention on the statue as having torn through its draping, a sort of impressionistic patchwork quilt. Thus, the book is introduced by two traditional symbols of United States culture, the lone horseman and the Statue of Liberty. The Westphal-Rossbach reproduction is the only art work by a woman used to introduce any of the anthologies under study; its quilt, the only artifact whose production is more commonly associated with women than with men.

Table of Contents

As soon as readers view the table of contents, they can see that this anthology differs from those they may have encountered before. The contents are divided into units which in the first third of the book are first chronological, then thematic, and move readers from pre-colonial times to 1900. After 1900, the arrangement is entirely thematic as the twentieth century selections are categorized under four major themes, which are further divided into subthemes. ML's themes do not read in exclusionary fashion. Titles such as "Triumphs of the Spirit," "Secret Understandings," "The Double Edge of Deception," and "Unexpected Gifts" do not exclude women and minorities as do more traditional themes such as "The Age of Reason," "The Settlement of the Frontier," and "New England Renaissance" found in the other anthologies that offer thematic arrangement. Under themes and subthemes, throughout

the book, selections represent a variety of genres, and in the twentieth century portion, a mixture of times. For example, "Taking a Stand," a subtheme under "What We Believe," contains three works of nonfiction, two short stories, and two poems, the years of the pieces' production ranging from 1905 to 1978. An alternate table of contents, "Organization by Genre," reveals this collection contains 29 short stories, 34 poems, 41 nonfiction pieces, and four dramas, including the book's one long work, Hansberry's *A Raisin in the Sun*. Because genres and times are mixed throughout the text and because selections play off each other as arranged under themes and subthemes, contemporary works, especially poems and nonfiction pieces, are not relegated to the back of the book as has been the case in the previously discussed anthologies.

Perhaps to remind readers of links through time or between times, within the two major time divisions pre-1900 and post 1900, chronology is undermined. In the early portion of the textbook 12 "Contemporary Perspectives" pieces from contemporary times which play off "historical pieces," interrupt the flow of time. In the post 1900 section, "Historical Perspectives," pieces from the pre-1900 era, accompany each subtheme. Thus readers find a diversity of times, genres, and perspectives within each unit and sub-unit. For example Nina Otero's contemporary "The Bells of Santa Cruz" accompanies the exploration tracts of the Spanish explorers to the new world, and Anne Bradstreet's "To My Dear and Loving Husband" plays off the contemporary works of Tillie Olsen and Moss Hart.

Other features of the book apparent from its table of contents are the "Language From Literature" workshops which appear with each subtheme and which are divided into three: a writer's workshop, a language workshop which most often focuses on elements of standard usage, and a skills workshop which treats such topics as study skills, thinking skills, vocabulary, as well as speaking and listening tips and exercises. As the next chapter will show, despite the book's claim to being "the perfect blend of literature, language, and life,"

ML contains very little discussion of the sociolinguistic aspects of language use, concentrating instead on the skills of standard usage, reinforced by a "Language Handbook" which covers the basics of standard usage. A "Reader's Handbook" which provides a glossary, definitions of literary terms, and the biographies of about 1/3 of the book's authors, and a "Writer's Handbook," which details and illustrates the writing process as well as the formats and conventions of various writing genres complete the table of contents.

Introductions/Biographies

Unlike previous anthologies, ML contains only short author biographies, all of which appear after both the selections and the discussion commentary and questions on each piece. Such arrangement focuses student attention on the work rather than the author and counters the inevitable construct of the AUTHOR as an ideological abstraction and all of the authority conveyed by such an abstraction. Instead of reading HAWTHORNE, students are more likely to read "Dr. Heidegger's Experiment" less constrained by editorial commentaries and assessments.

Yet, even in this alternative anthology, stories with underlying texts of the sort of gender and ethnic discrimination read in previously discussed anthologies can be interpreted upon closer examination of these biographies. Only 42 of 89 writers receive biographies that directly follow their sections of the book and are a part of the book "proper." Forty-one receive very short biographical entries in the "Reader's Handbook," which follows the anthology's literary selections. Six receive no biography at all, even in the teacher's notes in the annotated edition. Of these two women and four men, four appeared in "perspectives" or in "insights," short inserts which play a short work against another, usually longer one; two, however, were the authors of complete or longer featured works: Martin Gansberg, author

of the news article "37 Who Saw Murder and Didn't Call the Police," and Jesus Colon, author of "Little Things Are Big," a nonfiction work featuring the double-edged nature of ethnic discrimination.

Of the 42 writers who receive 1/2 page biographies included as a part of the regular textbook and placed as a part of the section of the book that contains their work, 71% are male; 63.5% are white males. No Native Americans or Asian Americans are among them. Women receive only 29% of these biographies; women of color, 17%. Once again, it seems that the introductions which are a part of the literary selections portion of the anthology tell a story of the male dominance of American literature and of the under- representation of some groups of persons, especially in this anthology, Native Americans, Asian Americans, white women, and men of color. The story in this anthology is not nearly so blatant, however, as it has been in some of the previously discussed anthologies, such as HRW, where some white males received as many as four pages of introduction and some Black males' introductions were spaced three to a page. Here no author is granted more than 1/2 page of space for biographical information, and such information appears well after selections, rather than as a prelude to them.

Table 5

With its integrated, oppositional, and alternative format, readers might anticipate finding diverse and non-traditional selections in *Language and Literature*. Table 5 charts the authors and selections as found. The Table reveals some, limited, differences from those for the other anthologies considered. Although the number of male authors and selections still dominates the book, 69% and 70.3% respectively, and although male-written pieces still fill 65.4% of the pages, these numbers show some movement toward greater gender balance than

those found previously. African American representation has increased to 24% of the selection pages. However, the representation of other nonwhite minorities can still only be called token. No Native American pieces written after 1900 are part of this book; in fact, Native Americans are represented by only anonymous pieces and surrender speeches. One wonders what sort of negative or stereotyped message that sends dominant culture readers and Native American readers as well. Also under-represented by ML are men of color, whose selection pages only total 5.3% and white women who claim only 11% of the selection pages. Women of color receive 22.1%.

Similar to HRW, this anthology contains a long work by an African American woman, *A Raisin in The Sun*. New in this collection are three Latino(a) short story writers: Nina Otero, Manuela Williams Crosno and Jose Armas. A wealth of other writers not found in previously discussed anthologies includes Dorothy West, Martin Gansberg, Nora Ephron, Tim O'Brien, William Saroyan, Bill Cosby, Nikki Giovanni, and Joyce Carol Oates. While those authors who appear to constitute "the American tradition" in other anthologies as evidenced by unit and chapter titles as well as by the large blocks of space in pages afforded them appear also in this collection—Hawthorne, Emerson, Thoreau, Twain, Dickinson, Whitman, Melville, Poe, etc.—they do not dominate the collection as they have previously. Few authors, except for the dramatists, claim over 11 pages of selection space here. The mixing of past and present times as well as the thematic approach and the mixing of genres also works against what I might term the "great men and a few good women" approach to too many American literature survey classes. And, it helps undermine, as Foucault would say, the authority and power of the AUTHOR, *i.e.* "great" author domination.

Table 5

Literature and Language. McDougal, Littell, 1992.

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1900	30	6	5	1	4	2
Post 1900	<u>34</u>	<u>19</u>	<u>13</u>	<u>2</u>	<u>4</u>	<u>4</u>
Total 93	64	25	18	3	5	6
Percent	(68.8)	(26.9)	(19.4)	(3.3)	(5.4)	(6.5)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1900	36	9	5	1	4	2
Post 1900	<u>40</u>	<u>19</u>	<u>13</u>	<u>2</u>	<u>1</u>	<u>4</u>
Total 108*	76	28	18	3	5	6
Percent	(72.2)	(25.9)	(16.7)	(2.8)	(4.6)	(5.6)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
To 1900	162	12	14	1	8	8
Post 1900	<u>146</u>	<u>144</u>	<u>99</u>	<u>7</u>	<u>3</u>	<u>15</u>
Total 471*	308	156	113	8	11	23
Percent	(65.4)	(33.1)	(24)	(1.6)	(2.3)	(4.9)

Long Works — 1 (Af. Am. female)

Selection Pages — 471

Non-selection Pages — 595

Works in Dialect — 16 or 14.8%

Af.A. — African American

As.A. — Asian American

N.A. — Native American

L.A. — Latino(a) American

*includes anonymous

Language Varieties

Sixteen, or 14.8% of the 108 selections, employ dialects and/or variants of English other than the prestige variants of standard English. This percentage is significantly higher than all previously discussed anthologies, including HRW's 9.9%. However if the percentage of pages on which are found pieces which contain extended passages in dialects other than standard are compared the gap between HRW and ML narrows: 17.1% for HRW and 19.7% for ML. Because ML has no examples of contemporary dialects other than Black English, although a case could be made for the 1930's rural, Oklahoman dialect found in the excerpt from Steinbeck's *The Grapes of Wrath*, its range of illustrated dialects, while broader than PH, HBJ, and SF, is narrower than that in HRW.

The following lists works in English variants already discussed in this study.

"A Christmas Memory, " which, according to ML displays "southern colloquial expressions" (829)	Truman Capote
"Everyday Use," with "colloquialisms and "informal grammar and syntax" (687)	Alice Walker
One spiritual <i>Trifles</i>	Susan Glaspell
<i>A Raisin in The Sun</i>	Lorraine Hansberry
"The Devil and Daniel Webster"	Stephen Vincent Benet
poems	e.e. cummings
"What Redburn Saw in Lancelot's Hey"	Herman Melville
"Ain't I a Woman," standardized somewhat, and despite its BEV characteristics, described simply as nonstandard English (317)	Sojourner Truth

Characteristic of previously discussed anthologies, selections occur which display only limited passages in dialect. Williams Forrest's "Plainswoman" contains the hired hand, Pleny, who speaks in an informal, nonstandard style sprinkled with frontier colloquialisms. William Saroyan retains the syntactic patterns of the mother's "broken English"(12), the influence of her "old country" tongue, in the short story "Parsley." Although their stories show no evidence of Chicano(a) English, Manuela Williams Crosno and Jose Armas retain a few Spanish words and phrases in "Martinez' Treasure" and "A Delicate Balance."

More extended passages in dialectal speech appear in Dorothy West's "Jack in the Pot," where all of the main characters speak in BEV in contrast to the welfare worker's standard English and in *A Raisin in the Sun*, already discussed above. *Trifles* and James Agee's dramatic adaptation of Stephen Crane's "The Bride Comes to Yellow Sky" both employ rural dialects of an earlier time. The Agee play features the western frontier dialect of all of its characters from authority figures, the sheriff, to the outcountry person, Scratchy Wilson. This piece is one of the few in any of the textbooks examined where authority figures also speak in dialect. More often, as in the case of the West story or the Wright story in SF, characters with limited power speak in dialect; those with more power or social stature speak in standard. The inclusion of more pieces like Agee's could help dispel the myth of standard as the fit language for authority. In fact, the only standard speaker, the Eastern drummer, is a humorous character, his language clearly marking him as an outsider, a reversal of the situation in works like those of Twain, where often the dialectal character and his dialect are used for humorous intent. In Steinbeck's excerpt, a situation similar to that in the Agee play occurs where all characters, from the Joads to the store owners who sell them bread and candy sticks at a cut rate, speak in rural dialects.

Thus, ML gives readers ample evidence of the communicative effectiveness of various dialects and the dignity of their speakers. While I might wish their coverage of contemporary

English variants were more broad, the omission of any extended passages of Spanish influenced English or Asian influenced English creating real gaps, I recognize that their 19.9% of selection pages containing works which feature extended passages in the non prestige dialects of English is a significant increase over the other anthologies covered by this study, the exception provided by HRW.

Summary Tables and Commentary

As students and their teachers look at these five anthologies, they see that three of their covers depict men of action. The exceptions, HBJ and HRW depict artifacts produced and reproduced by men, a Tiffany stained glass window and the Brooklyn Bridge. Frontispieces display either traditional symbols which may serve to link the contents ahead with long-standing traditions--the Statue of Liberty, a shield-like coat of arms, and a Greek coin featuring Pegasus--or, again, men of action. In fact, the PH teacher's notes explain that Captain Walker, whose portrait graces not only the book's cover, but its frontispiece as well, also serves as a symbol of what is to come in the anthology as he represents the values of nineteenth century Americans (v). One, of course, is tempted to ask of whose values and of which Americans is this white male trapper, trader representative. PH, with its unitary approach to *The American Experience*, does not seem to take those questions into consideration. Women play no direct role in the images one receives from these anthologies' covers and frontispieces, unless one wants to make a case for the gender of the Statue of Liberty. Nor do any minority Americans.

That two of the anthologies are bound in tradition may be inferred from their edition titles "Classic Edition" and "Pegasus Edition." Three of the five ethnocentrically equate American literature with the literature of the United States. As the summary tables below

reiterate, this male dominated and ethnically limited approach is replicated in much that appears in the tables of contents of these anthologies.

Table 6

Summary Table

<u>Authors</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
PH — 128 (Percent)	19 (71.1)	29 (22.7)	15 (9)	2 (1.6)	9 (7)	2 (1.6)
HBJ — 134 (Percent)	105 (78.4)	24 (18)	16 (12)	0 (0)	7 (5.2)	9 (6.7)
SF — 164 (Percent)	107 (65.2)	42 (25.6)	23 (14.0)	2 (1.2)	15 (9.0)	6 (3.6)
HRW — 112 (Percent)	77 (68.8)	29 (25.9)	20 (17.9)	2 (1.8)	7 (5.3)	2 (1.8)
ML — 93 (Percent)	64 (68.8)	25 (26.9)	18 (19.4)	3 (3.3)	5 (5.4)	6 (6.5)

<u>Selections</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
PH — 204 (Percent)	146 (71.6)	50 (24.5)	15 (7.4)	2 (1)	9 (4.4)	2 (1)
HBJ — 233 (Percent)	182 (78.1)	46 (19.9)	18 (7.7)	0 (0)	7 (3)	10 (4.3)
SF — 221 (Percent)	141 (64.3)	70 (31.6)	23 (10.4)	2 (.9)	15 (6.5)	6 (2.6)
HRW — 188 (Percent)	135 (71.8)	47 (25)	23 (12.2)	20 (1.1)	7 (3.7)	3 (1.6)
ML — 108 (Percent)	76 (72.2)	28 (25.9)	18 (16.7)	3 (2.8)	5 (4.6)	6 (5.6)

<u>Pages</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
PH — 618 (Percent)	502 (81.2)	104 (16.8)	17 (2.8)	2 (.3)	13 (2)	9 (1.4)
HBJ — 575 (Percent)	493 (85.7)	78 (13.6)	29 (5)	0 (0)	12 (2)	17 (3)
SF — 533 (Percent)	403 (75.6)	115 (21.6)	46 (8.6)	2 (.4)	16 (3)	11 (2)
HRW — 594 (Percent)	441 (74.4)	188 (24.9)	105 (17.2)	11 (1.8)	13 (2.2)	10 (1.7)
ML — 471 (Percent)	308 (65.4)	156 (33.1)	113 (24)	8 (1.6)	11 (2.3)	23 (4.9)
SF — 533 Alt. Ed.	359 (67.4)	169 (31.7)	46 (8.6)	2 (.4)	16 (3)	11 (2)

Table 7
Summary Table

<u>Long Works</u>	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>As.A.</u>	<u>N.A.</u>	<u>L.A.</u>
PH	1	0	0	0	0	0
HBS	2	0	0	0	0	0
SF	2	0	0	0	0	0
HRW	1	1	1(w)	0	0	0
ML	0	1	1(w)			
SF-Alt. Ed.	1					

Works in Dialect

PH	—	14/204	—	6.9%
HBJ	—	16/233	—	6.9%
SF	—	20/220	—	9%
HRW	—	18/188	—	9.6%
ML	—	16/108	—	14.8%

Selection Pages/Non-selection

PH	—	618/718	—	44/56%
HBJ	—	575/517	—	52.6/47.4%
SF	—	533/460	—	64/46%
HRW	—	594/653	—	47.6/52.4%
L	—	471/595	—	41/59%

Table Heading Codes

Af.A.	—	African American
As.A.	—	Asian American
N.A.	—	Native American
L.A.	—	Latino(a) American

Tables 6 and 7 as well as earlier tables and discussions reveal that despite these textbooks' claims to multicultural approaches which demonstrate the diversity of United States language and life, *i.e.*, the perfect blend of literature, language and life, all five contain gaps between their claims and reality. In all five, Native Americans, Asian Americans, and Latino(a) Americans receive, at best, token representation as do African Americans in PH (2.8% of pages) and HBJ (5%). Women, too, are vastly under represented with their portion of pages ranging from 13.6 and 16.8% (HBJ, PH) to 24.9% (HRW), 31.7% (SF-Alt)—SF has only 21.6%—and 33.1% (ML). Other major gaps occur. ML contains no Native American works written after 1900; HBJ no Asian American writers. With the exception of *A Raisin in The Sun*, no long works in any anthology are written by a minority person or by a woman. The same play, again an exception as are a limited number of short stories, most works by nonwhite writers fall into the one poem per person category or appear in the non fiction sections of anthologies. A student reading about the Harlem Renaissance could easily get the impression from four of these anthologies that it consisted of 3-4 Black male poets who wrote 4-5 poems in total. In the first three anthologies discussed (PH, HBJ, SF) both women and men of color, along with all women were greatly under represented. In the two most recent anthologies, I find women to be still under represented, although their percentage of selection pages has increased to 24.9% (HRW) and 33.1% (ML). Pleased to see this increase, I am disturbed to see that white women claim only 9.9% (HRW) and 11% (ML). And I am equally disturbed to see that men of color receive only 7.6% of pages in HRW and the token 5.3% in ML.

All five anthologies surveyed demonstrate what Raymond Williams has called the selective tradition. By their very nature, they retain residual elements of the past that verify some view of the present and incorporate the actively residual "by reinterpretation, dilution, projection, discriminating inclusion and exclusion" (1977, 123) into the selective tradition of

the dominant culture, *i.e.* white male. Literature traditions and canons, and as Apple and Christian-Smith (1991) contend, by extension, the textbooks that contain them, promote "a selective version of the character of literature" (Williams 123). Such selection works to incorporate the residual into the dominant culture to preserve it from the pressures of oppositional and alternative versions (123). Or such selection may appropriate elements of alternative or oppositional traditions by "mentioning" them, thereby "integrating selective elements into the dominant culture by bringing them into close association with the values of powerful groups" (Apple and Christian-Smith 10), thus defusing their oppositional elements. Are such defusion and "mentioning" deliberate attempts to silence by appropriation? While writers such as Rudolfo Anaya see deliberate conspiracies against the works of their peoples, others avoid simple conspiracy theories. A discussion of this issue will be taken up in Chapter Six.

The figures above amply demonstrate Apple and Christian-Smith's concept of "mentioning;" rather than produce a United States literature textbook which offers alternatives to or undermines the "many great men and a few good women" approach to American literature survey texts, publishers tend to grant a few pages to minority writers and a few more to women; that is, they mention them. They seldom reduce the number of pages held by the "traditional greats;" instead, they add pages, producing heavier and heavier anthologies. The PH student edition weighs almost 15 pounds! The teacher's annotated edition is even heavier! As Apple and Christian Smith observe:

As disenfranchised groups have fought to have their knowledge take center stage in the controversy over legitimacy, one trend has dominated textbook production. In essence, very little tends to be dropped from textbooks. Major ideologized frameworks do not get markedly changed. Textbook publishers are under considerable pressure to include more in their books. Progressive items are perhaps mentioned, then, but not developed in depth. Dominance is partly maintained here through the process of "mentioning" (101).

Not only are the alternative literatures of women and minority persons, too often, only "mentioned," variant forms of English other than prestige variants of standard English appear seldom and in short spans of pages. Notable exceptions are *A Raisin in The Sun*, and the Twain selections in HRW. Even these selections are interspersed with and surrounded by standard English commentary and questions. When one remembers that the non-selection portions of these anthologies constitute from 46-59% of their pages, the space provided even these long passages of dialectal variants, appears to be rather small. The limited number of dialect selections, the even smaller number in contemporary dialects, the standardization of some selections (Mike Fink, Sojourner Truth, Sarah Kemble Knight), standard English handbooks at the back of anthologies (HRW, ML), and all of this non-selection commentary, while sometimes helpful to students, work to undermine the linguistic effects of the dialect pieces and tend to reinforce the idea that standard English is the best language for literary production and the only language for literary discussion. Literature, as John Willinsky notes, becomes the province of "the well-tempered tongue" wherein "standard is represented for all students as the highest, and most perfect form of expression in English." "What tends to be lost," he adds, "is the fact that language in its entire range is something that can be worked to great effect rather than just properly, by the 'rules'" (133). As appears to be the case too often in the five anthologies under discussion, literature becomes a "celebrity endorsement for the standard form" (133) and propriety merges with prestige.

Thus, for the most part, exceptions to be discussed below, an examination of the five anthologies under study reveals the narrow range of voices, stories, and language variants these textbooks contain. Huge gaps and silences occur due to limited inclusion of women's voices, working class voices, and minority persons' voices. Kurt Spellmeyer, sounding like the some of the theorists reviewed early in this study—Bakhtin, Pechy, Foucault, Rose—argues that to discredit a person's voice, to silence a person works toward the colonization of that

person's mind and aids in the politics of dominance (1993). Ogbu would contend that to do so may create an oppositional resistance to all things white and standard on the part of minority persons, thus ensuring their distrust of and disinterest in "white" education (1987, 1992) and educational institutions. Ogbu would agree with Spellmeyer that:

To silence any person or prohibit his speech or discredit his manner of speaking is to silence much more than the person, not only everyone from whom the speaker learned his words but also everything these words have made real (271).

Apple and Christian-Smith note, however, that all textbooks do not, of necessity, work to impose the values and traditions of the dominant culture upon their readers. Some offer oppositional discourse and alternatives, or, at least, contain elements of the genuinely oppositional which may tend to undermine dominant traditions (11). To a very limited extent in HRW, despite its very traditional format and ratios of selection pages, and to a much greater degree in ML, I find what Apple and Christian-Smith might term "progressive echoes" (11).

HRW offers at least "echoes" of the oppositional or alternative through its inclusion of its heteroglossic Twain selections. In these, not only does the heteroglossia triumph, their placement raises the question of the degree to which Huck is the narrator of his own story and the degree to which he operates as Twain's tool (and, perhaps, sometimes, fool). The Hansberry play allows readers to hear a variety of Black voices speaking varied "Englishes," all of which serve them well and constitute, in part, their characters. Such a play counters the notion of the superiority of standard English for literary purposes. The Kincaid piece folds the standard English of the tour guide back on itself to reveal social inequities standard English speaking tourists might otherwise choose to ignore. Tan and Alvarez introduce readers to dialects they may not have frequently seen before in literature and legitimize those dialects as effective literary languages.

In ML, chronology, which is often used to explain away the white male dominance of those anthologies which contain a national literature, has been somewhat rearranged by this work's mixing of times via "Perspectives" and "Insights" sections. The thematic arrangement in both the pre-1900 and post-1900 sections of the book promotes a mixing of genres; no longer are contemporary poetry and nonfiction, the genres in which are found the greatest representation of women and minority writers, relegated to the back of the book. The increased inclusion of works which contain extended passages of English variants allows readers to "hear" more voices and validates them as literary voices and legitimate ways of speaking.

The placement of authors' biographies after their work as well as the limitation of individual introductions to 1/2 page and the limitation of nearly all individual author's selection portions of the book, except for the dramatists, to 11 pages all help to undermine the "Great men and a few good women" approach to American literature. No longer do Poe, Hawthorne, Whitman, Thoreau, Emerson, Faulkner, etc., "own" 25 or more pages apiece while Hughes, Rich, Sexton, Brooks "own" two. Placing authors' biographies after works promotes readers' placing initial emphasis on the work itself without interference from lengthy (or short, depending on the author) assessments of style, lists of accomplishments, and literary evaluations. Additionally the reader will not be swayed by the relative lengths of such information as it appears before authors' works. All of this can serve to demythologize "literary giants" and counter the authority of the ideology of the author.

Chapter Four

Language History, Dialects, Levels of Usage

Chapter three reveals that the five American literature anthologies under study do not contain a broad range of the authors, selections, language varieties, voices, and stories that make up United States literature. Rather:

1. Writers who are women or persons of color are seriously under-represented, particularly in the light of the demographic projections of students in United States public schools by the year 2000 A.D..
2. Those writers who are women and/or persons of color whose selections are included often appear on a one poem apiece basis or in the nonfiction portions of the textbook.
3. Introductions/biographies/critical assessments of authors and their works most often appear before authors' works where they may influence readers' responses to both the works and their authors.
4. Women and persons of color are most likely to have shorter introductions/biographies than white male authors. Introductions vary in length from 1/4 page to 4 pages. Those writers with multipage introductions are most often white representatives of the traditional canon in United States literature: Twain, Hawthorne, Poe, Melville, Emerson, Faulkner, Whitman, Crane.
5. Wide variance occurs in the number of pages granted authors. Except for Emily Dickinson, Lorraine Hansberry (two textbooks), and Susan Glaspell (two textbooks), seldom is a woman given 10 or more selection pages. The recipients of more than 10 pages of

selection space are primarily white male authors. No Native Americans, Asian Americans, or Latino(a) Americans receive 10 or more pages.

6. In three of the five anthologies no long works by women appear. In three of the five anthologies no long works by persons of color appear. Four of the five anthologies contain long works by white males.

7. The covers and frontispieces feature pictures that, when they depict human beings, depict white males. If they contain artifacts, most often the artifacts they depict are those produced by males. Women appear only indirectly as the Statue of Liberty or as the probable producers of a quilt. Persons of color do not appear at all.

8. Three of the anthology titles or subtitles imply subtexts of ethnocentricity.

9. Some unit titles legitimize and/or valorize some works more than others:

"American Classic," "Five Major Writers."

10. The range of variants of English other than the prestige variants of standard English is narrow, with limited emphasis on contemporary dialects and infrequent exposure to extended passages in dialect. *A Raisin in the Sun* provides the exception in two anthologies (ML and HRW). Between 93.1% (HBJ, PH) and 85.2% (ML) of the selections are written in prestige variants of standard English. All selections are surrounded by extended non-selection passages in standard English. Non-selection materials make up from 46% (SF) to 59% (ML) of the anthologies.

11. Some oppositional and alternative elements can be found in limited degree in HRW, though gender imbalance, format, and page allocation tend to undercut them. In a greater degree, oppositional and alternative elements can be found in ML.

12. Even so, "mentioning" and appropriation serve as the primary modes through which non-traditional "literatures" and "languages" are placed in all anthologies except for ML. All

too often these are included in only token fashion. All too often such selections are relegated to the back of the book.

Having reviewed the above, this chapter will present the results of my analysis of the non-selection materials which surround literary works and units of those works. As detailed in Chapter One, the results below will determine:

1. These anthologies' demonstrated responses to recent theorists' research and pedagogical calls for the inclusion of the sociolinguistic aspects of language use in English language arts classes. Do these anthologies directly discuss or question language history, language use, dialects, and the language related issues of class, gender, and ethnicity? If they do, to what degree?

2. Whether these anthologies actively promote student thought and discussion about the role of language in reflecting and possibly perpetuating social, economic, and political stratification.

3. The nature of the texts and subtexts of such demonstrated responses (or silences) as they occur in the non-selection material found in these anthologies. As has been argued in chapters 1-3, this non-selection material makes up a considerable portion of all of the examined anthologies and carries a significant weight of classroom and social authority.

To determine the quantity and kinds of questions and commentary about language found in the five anthologies, I categorized and tallied those portions of each textbook that directly treat six aspects of language use. My results appear below in Table 8. The numbers in Table 8 refer to the number of columns of printed material about each of the six topics found in each anthology. A column equates to 50 lines. The reader of Table 8 can not simply add up the columns recorded to find the total number of columns devoted to language discussion in each anthology because over-lapping material has been cross listed. For example, material on dialects that appears in a history of the language article in an anthology is entered under both

"The History/Changing Nature of American English " and under "Dialects" in Table 8.

However, within sections of Table 8, columns can be totalled to find the amount of space given a particular heading. For example, under "Dialect" the entries under SF can be totalled to reveal that SF devotes 1.56 columns to discussions or questions about dialect. As has been my previous practice, anthologies are abbreviated as PH (Prentice Hall), HBJ (Harcourt Brace Jovanovich), SF (Scott, Foresman), HRW (Holt, Rinehart and Winston), and ML (McDougal, Littell). I did not include in HRW's and ML's figures the many-paged grammar handbooks that are contained at the end of each anthology following all of the literature selections.

However, since these may act to reinforce the primacy of standard English as the only acceptable literary dialect and because often these label sentences as "Correct" or "Incorrect," "Clear" or "Unclear," and "Standard" or "Nonstandard," I do consider them as I discuss anthologies' presentations of the varied levels of English usage. Following Table 8, Chapter Four will provide discussion of the results and the implications of those results for the first three categories: "The History/Changing Nature of American English," "Dialects," and "Levels of Language Use." Chapter Five will provide discussion of "Language and Gender," "Ethnicity and Language," and "Names and Labels."

Table 8
Columns of Language Commentary and Questions

	PH	HBJ	SF	HRW	ML
1. <u>The History/Changing Nature of American English</u>	4	13	16	39	1.5
2. <u>Dialects</u>	.3	.3	.4	1.1	.5
— The definition of dialect					
— Dialects in American English	0	0	.6	3.8	2.9
— Author's use of dialect	1.4	6.4	.5	4.0	1.8
— Dialect as status/stigma	0	0	.06	.6	0
3. <u>Levels of Language Use</u>	0	0	0	0	.16
— The definition of standard English					
— Contrasts between standard and nonstandard English; Standard English grammar	20.5	.6	.2	(20p) 2	(55p) 42.7
— Language standards, language control, setting standards	.34	.4	.5	6.5	0
— Varied levels of language	2	4.3	2.2	15	2.4
— Author's use of varied levels of language use	2	.5	2	6	1.2
— The status/stigma attached to varied levels of language use	.16	1.3	.2	2	.8
4. <u>Language and Gender</u>	0	0	0	0	0
— The generic "he" and "man"					
— Author's use of the generic "he" and "man"	0	0	0	0	0
— Other sexist language use	.16	.1	0	.06	.32
— Implications of sexist language use	0	.1	0	.06	.22
5. <u>Ethnicity and Language</u>	.3	.2	0	.4	.7
— Racist language use					
— The implications of racist language use	.5	0	0	.7	.96
6. <u>Names and Labels</u>	3	.5	1	.44	1.04

The History and Changing Nature of American English

All five anthologies present students with information on the sources of American English as well as on some of the changes it has undergone. PH and ML contain the least of this sort of information and spread it throughout their anthologies in short, 10-15 line sections. Both seem primarily interested in vocabulary enrichment and dictionary work as they ask students repeatedly to research etymologies. PH contains 13 of these short sections titled variously "Finding Word Histories" or "Understanding Word Origins." PH privileges Latinate words; seven of its 13 sections treat words with Latin origins. One article apiece covers words from Native American languages and words from Spanish, Greek, French, and Old English. Following 8-12 lines of comment, students are sent to the dictionary to find roots and contemporary meanings of listed words. The answers appear for teachers in the teacher's notes.

ML has three short sections on language sources and change. The first, a 15 line entry on language change, appears as a part of a "Study Skills Workshop" (57). The article mentions two ways languages change--through borrowing and through the coining of new words. It becomes obvious that the emphasis here is not on language but on reading skills. Students are told to scan, skim, and read the article and then to write its main idea in one sentence and to list the examples in the article which support its main point. ML's second language commentary, titled "Latin Roots," is in reality a "Vocabulary Workshop" (257). Following 13 lines of instruction and 9 of examples, students are directed to the dictionary to find the roots of 17 words. Again, the teacher's notes supply answers for teachers. ML's final entry on language origin and change treats archaic language in six lines and suggests that as students read Anne Bradstreet's "To My Dear and Loving Husband" they replace the archaic words with current ones (777).

HBJ, SF, and HRW present students with more discussion of language change and history than ML and PH. HBJ offers two 13-15 line "Finding the Origins of Words" pieces wherein the "diverse and composite" nature of American English is stressed (673) as is the importance of Native American words to the American English vocabulary (22). As in PH and ML, students are given lists of words to look up in the dictionary to determine their origin. In addition, HBJ contains three longer articles on "The Development of American English." A six-column piece by Frederic G. Cassidy (60-62), details and exemplifies three causes of language change: borrowed words, coined words, adapted words. Spanish, French, Dutch, Native American, and German borrowings and naturalizations serve as illustrations. The questions which follow the article, rather than extending or applying Cassidy's comments, ask students to recall specifics from the piece. The second article, a "brag" excerpted from Twain's *Life on The Mississippi*, as discussed previously in Chapter Three, is said to demonstrate the tall talk, colloquialisms, and exaggerations of frontier vernacular (432). Rather than connecting this "brag" with those that appear in Greek, Anglo-Saxon, and African American traditions or than asking about the social and political purposes of such boasts, HBJ directs students to find examples of metaphors, exaggerations, and phonetic spellings in the "brag" and to compare it to Davy Crockett's which is found later in the anthology. Thomas Pyles' and John Algeo's article (561-562) covers Noah Webster's work in standardizing American English pronunciation and spelling as it points out differences between current British and American spelling and pronunciation. Why Webster or anyone might want to standardize a language and distinguish it from its "kindred" is not considered; nor is the connection between language standards and social class distinctions. Instead, students are told to find more examples of differing British/American spellings and to read Shaw's *Pygmalion* and "report on Shaw's spelling innovations" (562).

Table 8 reveals that SF's primary emphasis falls on language sources and change as the book offers language use commentary. Its "Story of American English" articles accompany each of its eight units. Each of these two-column pieces traces a different source of the contemporary American English vocabulary. The positive tone that pervades all of the pieces culminates in the statement "Change is not to be lamented; it is a sign of vitality and life" (658). Among the language sources highlighted by SF, sometimes in a nearly list-like fashion, are French, Spanish, Black pidgin English, and Native American languages; war; industrialization and technology; the frontier; and immigration. In the Alternative Edition, SF's final article, rather than treat language change, focuses on formal versus informal language use. Additionally, and almost in passing, the topics of Black double-voicing, Bryant's disdain for Americanisms, and Webster's standardization work are addressed. The articles are not extended through comments and/or questions by SF, although each piece's lively tone makes for interesting introductory reading about language. The topics covered could lead to more in-depth thought and discussion about language on the part of students.

HRW contains, by far, the greatest amount of direct comment on the changing nature of American English. Its seven articles which run 5-6 full-page columns apiece cover a wide variety of topics under the umbrella title "The American Language." Among those given at least 1 1/2 columns of coverage are: British versus American English, language control and linguistic authority, social status and language, slang, euphemisms, language unity (Cooper's view) versus language diversity (Jefferson's and Twain's view), the dialects of American English, and the sources of language expansion. Not only are topics afforded more space and covered in more depth than in the other anthologies under examination, they are also followed by questions, which, while they often send students to the dictionary, occasionally ask them to do a bit more theorizing, extending, and applying. For example, the "High Tech" section tells students to list computer terms found commonly in standard (non-computer) usage and

define how each is used in current speech and writing. Additionally they are directed to list five more terms they think might enter standard usage in the future and to tell what each means now and may mean then (1082). They are to invent "upgraded" words or phrases for "student," "babysitter," "automobile," and "apartment house" in the "Euphemisms" section (981). In the "Dialects" section, students must "propose reasons for any spelling inconsistencies they find in sample dialect passages" (702). HRW directs students to "compile a brief dictionary of the special vocabulary of people in a business you are familiar with....Explain the meaning of each word or phrase, and, if you can, cite its origin" (490).

Commentary

It is encouraging to find that three of the five anthologies (HRW, HBJ, SF) provide extended discussions of language history and change which move students well beyond the etymological concerns which prevail in ML and PH. Two of those do so in a particularly lively and engaging fashion. Both SF and HRW embrace change as essential to the vitality of a language. HRW's articles provide the most in-depth discussion of language change and frequently address topics the other four anthologies do not consider or consider very briefly such as the debate between language liberals and language conservatives over language controls which occurred in the United States in the late eighteenth and early nineteenth centuries and the social and political forces underlying language change. Both of these will be discussed in more detail in later portions of this chapter. In addition to the extended articles, what would be of value to both students and their teachers would be for these three anthologies to provide more in-depth and thought provoking questions following the articles to encourage student thought and discussion about current changes in and debates about American English and their attitudes toward those changes.

Dialect

Prentice Hall

Students encounter PH's first discussion of dialect in conjunction with the book's presentation of Mark Twain and his works. The link between dialect and humor is stressed, and dialect is consistently discussed as a source of humor. Students are told that:

regional dialects--the colloquial languages of people living in certain areas--were an important element of Western humor. The use of regional dialects helped capture local color and made the characters more interesting and amusing (506).

"Simon Wheeler's use of regional dialect" as well as "his frequent use of unexpected words" makes him "a very entertaining character" and "adds to the humor of 'The Notorious Jumping Frog of Calaveras County'" (506). After the selection, dialect and humor are connected four times in the questions and comments that follow the story (511). Even the teacher's notes affirm that without Twain's use of dialect, Wheeler would be "less unusual," "less well-defined," and "less amusing" (511-TN). "Dialectal speakers amuse;" "dialect calls for laughter" are the messages students and their teachers are sent and may well receive. Yet the anthology never asks, "amusing to whom?" or "why amusing?". Following this presentation of dialect, students are asked "to write a story in which the characters speak in a regional dialect" (511). Brief comments precede Paul Lawrence Dunbar's poems where students are told that Dunbar was disillusioned and disappointed that critics esteemed his dialect poems but ignored his more formal works. Except for these, dialect receives few additional comments other than students' being told to find examples of dialectal usage in Twain's and Harte's works until late in the anthology in conjunction with Arthur Miller's *The Crucible*.

There dialect is defined as "the distinctive manner of speech of people living in a particular region" (1219). Authors use dialect to "capture the flavor of a particular region"

(1219). After being told its features, students are directed to find examples of dialect in the play. One wonders if they notice that farmers and common villagers speak using dialectal features, but preachers and judges do not. No questions concerning dialect as a marker of social class distinctions occur in the anthology. Students are asked how the play would be different if dialect was omitted. The "correct" answer having been supplied for them only a few lines above the question, students should answer, according to the teacher's notes, that the play would be less "realistic" without the use of dialect (1219-TN). In the "Handbook of Literary Terms," the definition of dialect reads very neutrally: "the form of a language spoken by people in a particular region or group. Every dialect differs from every other dialect in the details of vocabulary, grammar, and pronunciation." Authors use dialect to advance realism and to create local color (1336). Although humor plays no role in this neutral definition, the reader is referred back to Twain's "Jumping Frog" story, where, as has been shown above, texts linking dialect and humor surround the piece.

McDougal, Littell

Unlike PH, ML avoids making the consistent link between dialect and humor. Most of ML's limited coverage of dialect is confined to the teacher's notes in short passages intended to point out difficulties Limited English Proficiency (LEP) students may have reading sentences which contain dialect or colloquial idioms. Examples of two of these short passages which accompany *A Raisin in The Sun* read:

LEP: Dialect. Some students may have difficulty with this speech of Mama's as it contains words and phrases of dialect, including one long sentence containing several thoughts. Help students see that Mama first contrasts Walter and Bennie with her husband and herself. Then she accuses her son; then she lists the things that she and her husband provided for their children; and finally she states how different two generations of the same blood seem (871-TN).

LEP: Dialect. Some students may have difficulty with this speech in which Walter lets down his guard and speaks more gently with his wife. Be sure they are clear as to his tone, as well as about the meanings of phrases such as "much understood" (things agreed upon) and "folks" (other people). In standard English, the end of Walter's speech might read, "How did we get to the place where we are, scared to speak about our tenderness for each other? Ruth, what is it that gets into people who ought to be close?" (880-TN).

This sort of commentary can only prove beneficial to both teachers and students, providing teachers raise the issues in class that the teacher's notes present. Of the 22 references I found to dialect, six appear in the student text.

Of those six references to dialect, all but one define it. That one briefly comments on the spoken-language characteristics of Native American literature (589). The others define, illustrate and, sometimes question. Three times these definitions focus on dialect as regional speech: "Dialect is the particular variety of language spoken in one place by a distinct group of people. Dialects exhibit the pronunciations, vocabulary, expressions, and grammar of a region" (243). And, again, "Language that is characteristic of a specific geographical area is called a dialect. Dialects vary in vocabulary, pronunciation, and grammar" (356). Later, the ethnic and social dimensions of dialect are added to the definition as students are told that "a dialect is the distinct form of language spoken in a particular region or by a certain social or ethnic group" (401). That definition is repeated and ML adds, "writers use dialect to honestly portray the characters in a story" (872). The "official" definition as found in the literary terms section of the book reads: "Dialect is the particular variety of a language spoken in one geographical area by a distinct group. Dialect includes the pronunciations, vocabulary, expressions, and grammatical constructions used by the people of a region." Writers use dialect to establish setting and to characterize (939). Two points must be made about this "official" definition. First it avoids any reference to dialect as a source of humor as is consistent of ML's treatment of dialect and speakers of dialect throughout the anthology.

Second, it excludes consideration of ethnic and social class dialects and, thus, does not consider a large range of dialects and dialectal speakers.

The longest entry on dialect is found in a "Speaking and Listening Workshop" (401). After introductory comments on regional vocabulary differences (hero, sub, grinder, hoagie) and the acknowledgement that many regional dialects exist in the United States, dialect is defined as above. Even while defining dialect, ML asserts the desirability and primacy of standard English as it states, "There is no right or wrong when it comes to dialect. There are, however, certain situations where it is important to speak standard English with none of the nonstandard grammatical elements that are sometimes a part of dialect" (401). Previously in this book, students have read that "standard English is language that is acceptable at all times and in all places" (317). They are offered the same information in the Literary Terms section, that "standard English is language that is acceptable at all times and in all places" (946). The statements' inaccuracy aside for a moment, one wonders if conflicting messages are being sent to students as "unacceptable" is not so very different from "wrong."

On page 401, ML asks students to "translate...into standard English" ten statements made in a frontier Western dialect and taken from James Agee's adaptation of Stephen Crane's "The Bride Comes to Yellow Sky." Teachers are advised to accept all reasonable answers and to point out that "although dialect sounds normal to the speaker, it is not standard English" (401-TN). The teacher's notes further advise teachers to "accept all dialects without judgment," but to also "discuss which occasions demand the use of standard English" (401-TN). Occasions in which dialectal English may be more desirable and appropriate than standard are not queried. Standard English is "acceptable at all times and in all places."

Harcourt Brace Jovanovich

HBJ defines dialect only once in its 1092-page textbook, although dialect and the vernacular speaker are the topics of extended passages in the portion of the book that presents Mark Twain and his works. "Dialect," according to HBJ, "is the characteristic speech of a particular region or social group. Dialects differ from standard English in sentence structure, vocabulary, and pronunciation. Writers often use dialect to establish local color. Here is a humorous example of dialect ..." (1048). Again dialect is linked with humor; again dialect is presented in contrast to standard English. Standard English is seen as a reality, a definable entity, just as it was in ML.

In HBJ, as happened in PH, dialect is most often discussed in conjunction with humor. Two short comments on dialect are exceptions: those following the selections by Washington Irving and James Russell Lowell. Here students must list examples of dialectal use they find in the two pieces (317, 650). By far the majority of the discussion about dialect accompanies commentary on the work and skill of Mark Twain. In introductory comments to the unit in which Twain appears, dialect and humor are linked three times (347-348). Twain, readers are informed, fused local color writing with vernacular humor to create "the embodiment of the vernacular perspective" in *Huck Finn*, thereby giving a dialectal character the voice in which to tell his own story as he "cuts through the hypocrisies of society" (348).

Inside the actual unit, six statements connect the vernacular style with humor, four of them occurring on one page (396) as Simon Wheeler's narration of the jumping frog's exploits is reviewed. The teacher's notes rather bluntly tie this humor to readers' feelings of class superiority:

The basic method of this humor is to establish our superiority to the voice of the narrative: not only are we his [Wheeler's] superiors in matters of grammar and usage, we are aware, as he is not, of how ridiculous his story is (391-TN).

Readers, then, feel superior to Wheeler due to both his language and his sense of story. This "superiority," one of social class and education, is not challenged as classist by HBJ. Rather, it appears accepted as it is described as, "the distance between ourselves and Simon Wheeler as readers" (391). HBJ states that Twain has given Wheeler his own voice: "It is Wheeler's voice that tells the story" (396). I question equating Twain's creating a character at whom readers--the "superior" we--will laugh due, in part, to his manner of speaking, with giving a character "voice."

In HBJ's discussion of *The Adventures of Huckleberry Finn*, the teacher's notes take up the issue of the increasingly widespread claims that the novel is racist. They state: "It [the novel] has been banned from the libraries of many schools by those who have failed to read it or have grossly misinterpreted it as being racist; the book is, in fact, a strong statement against slavery" (402-TN). The logic of the defense is suspect for it implies that being against slavery automatically renders one free of racism. Additionally the defense does not address the language issue many critics of the novel have raised, the frequent and repeated use of the word "nigger." Nor does it address Huck's and Tom's demeaning "sport" with Jim near the novel's end as they seek to "free" him.

As to HBJ's contention that Huck is given his own personal voice as he engages in "*his* way of conveying his experiences" (403), Myra Jehlen suggests that rather than Twain's granting Huck "the ultimate critical power when he gives him control of the novel's language," he allows Huck sight but not judgement. Huck is not the author of his own story as HBJ would have readers believe. The sincere and naive admiration for Colonel Grangerford and the splendors of his parlor expressed in the uneducated dialect of "lower-class Huck," which tends to heighten the reader's sense of Huck's sincerity and naivete, is not shared by either Twain or, Twain hopes, the reader. The reader reads against Huck's account rather than *with* him as Twain presents the Colonel as "an absurd mannequin of a grandee, a

humbug" (1990, 12), thereby disempowering Huck and rendering his "voice" the tool of Twain's satire. Here, as in the *Jumping Frog* story, Twain's humor and satire depend, in part, on the reader's "superiority" to Huck.

HBJ's questions and exercises regarding language use in the Twain pieces asks students to point out examples of both dialect and exaggeration, to write an advertisement for *The Adventures of Huckleberry Finn* in Huck's "voice," to contrast the narrative styles and language use of Simon Wheeler and Jim Baker ("Baker's Bluejay Yarn"), and to note the language style of the standard English narrator in an excerpt from *Life on the Mississippi*.

Scott, Foresman

SF defines dialect in terms of deviation: "Dialects deviate from the norms of standard language in vocabulary, pronunciation, and usage," and "Twain chooses a narrator who tells this story in frontier dialect, using peculiar sentence patterns, mispronunciations, and grammatical deviations" (334). Again, dialect and humor are equated (333-TN, 282, 339) and students are asked to consider Twain's use of dialect as they analyze his humor. Teachers are told that the use of dialectal speakers conveys "a lighthearted, humorous tone" (333-TN). Frontier humor displays, among other characteristics, "a disregard for standard English," as both Twain and Josh Billings utilize "colloquial misexpressions" (282).

SF notes that dialect is used by authors (and readers and listeners) as a class marker, but does not tease out any of the implications of that fact. With Richard Wright's "The Man Who Saw the Flood," students compare the language of the Black family (tenant farmers) with that of Burgess (landowner) and consider how Wright's use of dialogue reveals "social relationships" (486). The teacher's notes supply the answer for teachers: "through dialect Wright situates his characters in the rural South. Burgess' speech is more standard; this

difference reveals the social gulf between them" (486-TN). The Twain section also picks up on the social distance between Twain's educated and uneducated narrators as revealed through their language (330, 338). Elsewhere dialect is addressed and queried as evidence of local color (873, 859 Alt. Ed., 494-TN, 354) and students are asked to point out "peculiarities of speech." William Least Heat Moon is praised for his ability to capture "the rhythms and peculiarities of various dialects of American English," (763) and students must look for them. The teacher's notes list only nonstandard speakers as displaying language "peculiarities" (762-TN). The only reference to Black English dialects in SF occurs as SF names "Black pidgin English" as one of the sources of contemporary American English. That description of Black speech is never updated nor is Black English Vernacular described.

By the time the student reaches the "official" definition of dialect in "The Handbook of Literary Terms," which reads, "a form of speech characteristic to a particular region or class, differing from the standard language in pronunciation, vocabulary, and grammatical form" (954), the student may have notions of dialect as humor, dialect as peculiar, and dialect as mispronunciation and deviation rather firmly in mind.

Holt, Rinehart and Winston

HRW devotes the greatest amount of space to the discussion of and questions about dialect of the five anthologies. Its definition from the "Handbook of Literary Terms" reads:

A way of speaking that is characteristic of a certain social group or the inhabitants of a certain geographical area. Dialects may differ from one another in vocabulary, pronunciation, and grammar. As in most countries, one dialect has become dominant in America, and it is known as Standard English. This is the dialect used most often on national radio and television news broadcasts. Many writers try to capture dialects to give their stories local color, humor, or an air of authenticity (1172).

This definition differs from those which have been noted before in that it places "social group" before "geographical area," it refers to standard English as a dialect, it bluntly asserts the dominance of standard English, and it attempts a definition of standard English in terms of its users. However, the definition and its explanation leave out what is meant by "dominance" (the most speakers? social prestige? academically enforced? cultural hegemony?), the how's and why's of such dominance, and what this dominance means to nonstandard speakers. HRW explores some, but not all of these issues in its language discussions which occur throughout the anthology.

Similar to all previously reviewed anthologies, HRW positions a great deal of its dialect commentary near the works of Mark Twain. In the short article "Dialect and Frontier Humor," the use of dialect to arouse laughter is briefly discussed, and students are sent back to Twain's text, the excerpt from *Life on The Mississippi* examined in Chapter Three where Twain juxtaposes the dialects of Huck, Jim, the keelboatman's brag, keelboatmen's conversation, and the educated narrator, to find examples of dialectal speech as well as other devices of humor such as exaggeration (413). Students are encouraged to read the selection out loud to hear the variants of English this selection displays. Unlike HBJ, HRW links the keelboatman's "brag" with a "brag" of Odysseus. Students are directed to write a boast and to rewrite a section of the text's boast in standard English. "What has been lost in the standard English translation?" they are asked (413). The teacher's notes that accompany the excerpt from *Huckleberry Finn* suggest three times that students translate dialectal passages into standard English (418, 420, 426-TN) as both Pap's dialect and Jim's are "thicker than that spoken by Huck" (426-TN).

HRW contains a second lengthy passage where it directly treats dialect, its "American Dialects" article (698-702). In this useful and engaging article, dialect is defined and distinguished from "dominant" standard English in much the same manner as in the

"Handbook of Literary Terms." The HRW article treats dialect in much greater depth than any of the other anthologies as it details the ways dialects originate, maps out three major dialect regions of the United States, and exemplifies the "language peculiarities" of each region. All of this is introduced by a passage from *The Grapes of Wrath* in which Pa Joad and Ivy Wilson comment on the many ways people pronounce words. They deem these variant pronunciations "queer." HRW continues, "The 'queer' talk that makes these Americans so different in speech is, of course, dialect" (699). Later in the anthology, dialect as an author's tool for characterization is demonstrated by means of excerpts from the work of Bobbie Ann Mason and Flannery O'Connor. Dialect's use for humor is also covered, and HRW asserts that the dialectal pieces of regionalist authors "were usually comic; much of the humor derived from funny pronunciations and peculiar local words" (699). "Funny to whom?" and "Why funny?" are questions one might wish the text would ask.

To reinforce the above, HRW gives students a list of words which vary from region to region (pail/bucket; soda/pop). Next, the textbook directs students to note and list the variations from standard spellings, nonstandard or slang words, eye dialect, and spelling inconsistencies which occur in four dialectal passages which are identified as Missouri, 1840; Midwest, 1920's; African American, New York City, 1980's; and Interstate Truckers, 1980's. HRW wants students to theorize as to why the spelling inconsistencies they find occur. Finally HRW asks students to identify the passage that demonstrates the dialect of a social group as opposed to a region, an odd phrasing of the question since the BEV passage qualifies, but is not deemed correct in the teacher's notes. The teacher's notes find the Interstate Truckers' passage to be the one written in the dialect of a social group, an occupational group falling under the umbrella term "social."

HRW offers additional commentary on dialect in conjunction with Hansberry's *A Raisin in The Sun* and Alvarez' "Daughter of Invention." Hansberry's drama contains a wide

variety of dialects; only two questions, both of those found in the teacher's notes, address these dialects. Asagai's British English is queried and referred to as "stilted" (828-TN). The second question asks why Walter assumes the "dialectal patterns of a slave" as he prepares to sell out to Linder (860-TN). Both these are certainly worth asking, but HRW's lack of further comment on the language use found in this play is worth noting. This play not only amply demonstrates the communicative effectiveness of dialect, it also juxtaposes five dialectal variants of English spoken by the Younger family and their acquaintances and lends itself well to a discussion of language change and language assimilation. Hansberry's stage notes clearly distinguish Mama's speech from Ruth and Walter's and Beneatha's from the rest of the family (818, 821). Why these differences occur and their sociolinguistic implications would make for interesting thought and discussion. In Alvarez' "Daughter of Invention," the mother, a native Spanish speaker, speaks English as a second language. The mother's mix-ups as she uses English idioms are referred to as "corruptions" (909-TN) and as "mangled" speech (910) as ML queries the story.

HRW leaves hanging Paul Lawrence Dunbar's and James Weldon Johnson's negativity toward writing in dialect. Whether Black authors should "write white" to gain wider exposure with a white reading audience is asked in the teacher's notes (644-TN), but no mention is made of current writers who write in dialect and are highly successful at reaching all sorts of audiences such as Toni Morrison, Gloria Naylor, Ishmeal Reed, and Alice Walker. Instead students are left with Johnson's "doubts about the further possibilities of stereotyped dialect" and his paraphrased comments that standard English is capable of conveying greater variety and power than dialectal English (646, 680). Teachers and students have only to read William W. Cook's "The African American Griot" (1985) to debate these negative attitudes toward dialect's ability to communicate powerfully. Having done so, they might begin to question what part the linguistic hegemony of standard English and the

economic and cultural domination of standard English speakers may have played in Johnson's negativity toward dialect.

Commentary

As I review the above in regard to the anthologies' discussions of dialect, I find patterns emerging. One readily apparent is the limited space given to discussions of dialects in all five anthologies, although HRW (9.5 columns), HBJ (6.7 columns), and ML (5.2 columns) grant considerably more space than PH (1.7 columns) and SF (1.56) columns.

With the exception of ML's, much of the discussion of dialect centers around the work of Mark Twain. There the connections between dialect and the speech of dialectal speakers for humor emerges as a predominant theme. None of the anthologies explore or ask students to explore "humorous to whom?" and the possible classist overtones of educated speakers laughing at the speech of less educated speakers. HRW is the only one of the four to also provide extended discussion on dialect elsewhere in the book. Its discussion in its "Dialects" article, while it again covers the link between dialect and humor, also stresses dialect's social aspects and provides information on how dialects develop and the major kinds of dialects found in the contemporary United States. HRW, as it asks students to translate ten sentences of frontier dialect into standard English, is the only anthology to ask "What is lost?" as the dialect passages are changed.

Anthologies' definitions and discussions of dialect also tend to emphasize the geographic or regional aspects of dialect. Although only PH completely excludes the social aspects of dialect from its definition and presents it as a strictly a phenomenon which correlates with geographic regions, the others place greatest emphasis on dialect's regional aspects as they define it and/or as they illustrate it through the selections they contain. HRW, again, proves

to provide a partial exception to my statement in that in its "American Dialects" article it queries the dialects of social groups. And both HRW and ML carry Hansberry's play which contains a wide range of dialects more readily associated with social and/or ethnic groups than with geographic regions.

It may be this emphasis on the regional aspects of dialect that accounts for the lack of questions and discussions in the anthologies on the sociolinguistic aspects of dialect use as well as the lack of questions which might prompt students to think about their attitudes toward their own dialects and those of others. Or it may be, in part, anthologies' reluctance to explore a topic that is both sensitive and controversial as persons even within the English teaching profession are very divided in their attitudes toward language diversity and language pluralism as the divided and emotional response to Dennis Baron's recent article in the *Chronicle of Higher Education* (to be discussed later in this study) reveals. In the article, Baron asks why academics continue to insist on 'proper English' when such English is a "mythic construct" (1992). The general patterns for questions on dialect in all five of the anthologies are either find and transcribe or simply find and list examples of dialectal usage. Each anthology asks students once to write a passage in dialect.

Passages which define, describe, question, or illustrate dialect often to have a somewhat negative tone. Dialects and dialectal speech are labelled "peculiar," "queer," "mispronunciations," "funny," "corruptions," "deviations," and "mangled." Students are asked to suggest situations which *demand* (my emphasis) the use of standard English without being asked to suggest when dialectal speech may be more appropriate than standard by ML and are told that "Standard English is acceptable in all times and at all places." HRW tells students that standard English is the "dominant" dialect without exploring the nature of that dominance and what that dominance means to dialectal speakers. Standard is the norm against which other languages appear to be judged as "peculiar." HBJ is the only anthology

to directly and bluntly link education, a higher social class, and the speaking of standard English to personal "superiority," but I would argue that the other four anthologies inadvertently send similar messages to student readers an increasingly large number of whom are dialectal speakers.

Many linguists and researchers have asserted the ideological/mythic nature of standard English and the difficulties entailed in trying to define its properties (Milroy and Milroy 1985; Baron 1990, 1992; Willinsky 1988; Williams 1983, Bakhtin 1981). As the ideology is reified, it becomes the standard against which other dialects are judged and defined. Words like "peculiar," "deviations," and "norms" tend to reinforce its authority and ride on the underlying assumption that there is only one way to speak and write the English language. Such authority-laden reification of standard English projects, in the words of Raymond Williams, "a selected authoritative version [of language] from which all other varieties can be judged as inferior or actually incorrect" and participates in "the process of cultural domination" (1983, 106). Crowley, as he mediates Bakhtin, argues that the reification of standard English as the only "correct" way to speak and write works toward a solidification of grammatical and cultural forms which serve to insure the cultural hegemony of standard language speakers (77-81). In such a climate, students who are dialectal speakers may "wonder if they have anything to say at all" (Friendenberg in Willinsky, xi). Or as John Ogbu argues, dialectal speakers may choose to enact oppositional resistance to all things they regard as "white," maintaining their self-esteem at the cost of disenfranchising themselves within the dominant culture (1987, 1992).

I wonder what it is like to be the speaker of a nonstandard dialect in classrooms that use anthologies that repeatedly link dialect with humor and describe it as "peculiar" or "queer" or "deviations. As a source of humor or as the speaker of a dialect not "acceptable at all times and in all places," the dialectal speaker may be made to feel as Smitherman suggests, that

"the value assigned to nonstandard speech is tantamount to the difference between going to the front door and going to the back door" (1988, 157). These students who sit in the 63% (Applebee 1990) of classrooms where anthologies serve as the predominant source of literary selections read may be made to feel the "insufficiency and shame" described by Crowley and noted earlier in this study, the public embarrassment felt by Christiansen, or the diminished self-respect reported by Willinsky which caused dialectal speakers to refer to themselves as "speechless, babbling."

Levels of Usage

My examination of the five anthologies' presentations of varied levels of usage within English speech and writing, *i.e.*, formal/informal, standard/nonstandard, plain/ornate, slang, and colloquialisms, overlaps, to some extent, the previous segment of my examination and yields some of the same conclusions. Yet, because the phrase "levels of usage" is more inclusive than the term "dialect" and incorporates the concept of social registers within dialects, I will discuss this topic as a separate category. What follows will consider those varieties of usage other than dialects. As Table 8 details, I surveyed each textbook's commentary on language standards, varied levels of language use, and the status or stigma attached to those varied levels.

Prentice Hall

PH offers no definition of standard English; however, PH uses the phrase as the norm into which dialectal and archaic passages are to be transcribed. Ironically the four sentences PH wishes students to "rewrite in standard English" (52-TN) already are in standard English. They contain a few archaic words and phrases typical of William Bradford's time. Throughout the anthology, 56 grammar exercises entitled "Grammar in Action" appear. They present standard English usage and conventions and seek to correct such nonstandard usages as the double negative, a legitimately grammatical construction in Black English Vernacular and Chicano(a) dialects, and who/whom mix-ups. Because all of the grammar exercises assume standard English to be the norm and the usage they seek to "correct" to be "nonstandard," I have entered these exercises under the category "Contrasts Between Standard and Nonstandard English" on Table 8, even though the contrasts are most often implied rather than directly stated. None of these exercises appear in the student edition of the textbook; all are confined to the teacher's notes. Whether or not students are exposed to them will be a matter of teacher choice, though, since they are listed in the objectives for each section where they occur, PH assumes they will be used.

PH's teacher's notes offer a brief discussion of language standards as they mention Webster's standardization efforts. They link the emergence of dictionaries and grammars in England with the rise of a middle class "keen to ape their betters" and "anxious to define and circumscribe" lexical boundaries (89-TN). This detached, almost satiric tone seems ironic in the light of the definitions and circumscriptions which occur in the grammar lessons PH includes in its Teacher's Annotated Edition. The tone of the lessons indicates they are to be taken seriously.

PH comments on formal and informal language and the plain and the ornate styles. After defining the plain and ornate styles, PH points out William Bradford and Ernest Hemingway as plain-style writers and Cotton Mather as an ornate stylist and concludes that the plain style's less complicated syntax and diction make it easier to understand (22, 1344, 1345). PH presents contrasts between formal and informal usage in conjunction with the Lincoln's formal "Gettysburg Address" and the informal works of Robert Benchley, Carl Sandburg, and Katherine Ann Porter.

PH distinguishes formal usage as more complex, more in line with "traditional standards for correctness," and more serious than informal usage which it finds more suitable for conversational situations, dialogue, humor, and entertainment (445). When used by powerful and respected figures such as Lincoln in his more relaxed moments, informal quips and coined words both humanize speakers and entertain listeners. Even so, the dignity and elegance of formal usage is stressed; formal language "persuades, instructs, informs, explains," while informal amuses and entertains (445, 769, 775). Informal pieces are "less serious in purpose," "more loosely organized," and informal writers and speakers are more likely to "stray from the topic" (769, 775). PH's diction seems to privilege the more formal style, a style, which by definition dialectal speakers can not attain as it adheres to "traditional standards for correctness (445)." Readers may infer that PH denies the discourse of power to nonstandard speakers who, according to PH's definitions, can not hope to persuade, instruct, inform, or explain.

PH, alone of the examined anthologies, states that sometimes stilted, formal English can serve as a device for humor and points to the Eastern narrator of Twain's "Jumping Frog" story as its example. The point made in this three-line entry in the teacher's notes (507-TN) tends to be easily lost amidst the six entries which link nonstandard speech with humor, four of which appear in the student edition of the anthology (506-511).

Harcourt Brace Jovanovich

HBJ defines neither standard versus nonstandard English nor informal versus formal usage. Nonetheless, HBJ English standardizes the grapholect of Sarah Kemble Knight and the spirituals it includes, contrasts dialect with standard English as it forges the link between dialect and humor as discussed above, and consistently assigns students the translation or transcription of nonstandard or archaic language into contemporary standard English.

The book provides a two-page discussion of the plain versus the ornate style (32-33) and reinforces its discussion with shortened definitions in its literary terms section (1055, 1056). Cotton Mather, as in PH, exemplifies the ornate style; Hemingway, Bradford, Twain, Anderson, and Dickinson use a plainer style, which is said to more direct and simple. Such statements may mislead students. Although usually written in simple diction, the poems of Emily Dickinson can hardly be called "direct and simple." PH links the prevalence of the plain style in American literature with American democracy, an odd connection when one remembers that the plain style originated with the English Puritans, a group hardly noted for its democratic governmental policies where non-Puritans were concerned either in England or in the American colonies.

The article on Webster's standardization efforts by Thomas Pyles and John Algeo has been covered above in the previous section of this study. More pertinent to this discussion are the four short sections in HBJ which link language use with social class status. All four open discussion on social status as revealed through language. Already commented on is the passage that assures readers of their social distance from the uneducated narrators of Twain's pieces. In Bernard Malamud's "The First Seven Years," Feld's retort, "I pay you wages in cash," is said to reveal his regarding his assistant as a mere hireling unworthy to marry his daughter (708, 708-TN). In conjunction with Pound's "The River-Merchant's Wife: a

Letter," the teacher's notes point out the obvious use of "My Lord," to reveal the lower social standing of the merchant's wife (767, 767-TN).

HBJ's inclusion that most directly links language with economic and social status is Rolando R. Hingosa-Smith's "This Writer's Sense of Place" which reveals the role language plays in a person's acquiring a sense of identity and a sense of place. HBJ is the only anthology under study to address this topic. According to Hingosa-Smith, language serves to create a social network for persons who live and speak together in a geographic region. Hingosa-Smith's people speak "the language of the Border." Borderers, Texas-Mexicans who live near both sides of the border between Texas and Mexico, have preserved their derivative Spanish language, despite the derision of "gringos." Their language ties them to each other and to their geographic region. Hingosa-Smith states that the price Borderers have paid to maintain their linguistic unity has been exorbitantly high. In its commentary on the piece, HBJ asserts in the teacher's notes that "the inability to speak English remains an economic handicap" for the Borderers in response to the question in the student text, which queries what Hingosa-Smith means by an "exorbitantly high price" (890, 890-TN). This answer alters the whole tone of Hingosa-Smith's remarks, and reduces the high price paid to a matter of economics. The desire to preserve one's identity and sense of place through linguistic unity is reduced to an "inability to speak English" by HBJ. Even so, HBJ's inclusion of the piece may serve to prompt students' discussion and thought about the role of language in their own acquisition of an identity and a sense of place and the economic and social consequences of preserving linguistic unity in the face of what Peter Farb would call "linguistic chauvinism" (1990, 201) and James Sledd names "the linguistics of white supremacy" (1973, 388). HBJ is to be applauded for its inclusion.

Scott, Foresman

Table 8 reveals that, except for issues relating to dialect, SF provides little commentary on levels of language use. In the Alternative Edition a discussion of informal and formal language usage occurs. The work of seven male authors and one female author illustrates SF's distinctions: Cather, Twain, Anderson, and Hemingway fall into the formal camp; Mather, James, Melville, Faulkner, and Wolfe into the informal. Additionally, SF touches on language control and standard setting with its half-column on the work of Noah Webster (97).

An extended presentation of standard and nonstandard language use appears in a poem, "Words," by Vern Rutsala. In the poem the speaker makes it clear that he and his associates chose to speak nonstandard English because it fit the lives they lead as children much better than standard English. Standard named too many "ghosts," "things you only saw in movies," not at home. He came to hate these names, the language that named, and the sense of vacancy these names stirred in him. Thus, even though he knew better, he used "ain't" and "he don't" and "came to love/ the double negative" (723). The poem provides a wonderful opportunity for the examination of class attitudes toward language and students' attitudes toward their own and the language variants they hear around them. SF confines its questions entirely to the poem and suggests in the teacher's notes that the "we" of the poem, even though they know better, use nonstandard forms because those forms are more in keeping with the "*shabbiness*" (my emphasis) of their lives and the "vacancy" in their lives (725-TN). "Sub-standard" language forms (723-TN) are equated with "lack, absence, and emptiness" (725-TN).

Holt, Rinehart and Winston

HRW gives more space to language levels than the other four anthologies. Like the other anthologies, HRW asks students to translate archaic or dialectal usages into standard. Although to a lesser degree than SF, HRW standardizes Sarah Kemble Knight's journal. The anthology reinforces standard English in another, very definitive way, by placing *two* grammar handbooks at the end of the book. The first, "Literature and Language" (1153-1168) reviews five troublesome usage problems (fragment and run-ons, pronouns and antecedents, short, choppy sentences, diction, and commas) and the persuasive, expository, descriptive, and narrative modes of writing. Short literary passages accompany each of the "modes" lessons to illustrate the particular mode under discussion. The second, the "Grammar, Usage, and Mechanics Reference Guide," walks students through a review of English grammar conventions, complete with the "rules governing standard English usage" (1183-TN) and examples of "correct" standard usage (1183-1228).

HRW's presentation of the plain style and the ornate style reads much the same as those discussed above in conjunction with other anthologies. The book's consistent assignment to students as it discusses and defines inflated words, archaic words, or unusual syntax (Knight's, Hawthorne's) is "find and translate." The textbook points out archaic words for students five different times with five different authors. The "find and translate" or "find and list" mode of questioning continues as students are briefly introduced to jargon (490), euphemisms (1001), and colloquialisms (562). Russell Baker's "Little Red Riding Hood Revisited" satirizes jargon, euphemisms, inflated diction, cliches, and redundancy. The questions which follow direct students to find examples of each of the "abuses" listed and to transcribe three paragraphs of the piece, eliminating all "abuses." Though the students are

told that the inflated and evasive languages of these fields are being mocked (1001, 1001-TN), they are not asked to consider the popularity of such rhetoric or its manipulative potential.

Two lengthy pieces on language varieties found in HRW remain to be discussed, "Slang" (621-624) and "Euphemisms" (977-981). Because the "Euphemisms" article includes a great deal of information which could open discussion about the classist nature of much language use and because it addresses such topics as many persons' preference for "prestigious" Latinate words over Anglo-Saxon words, I have placed its six columns on Table 8 under "Levels of Language Use." HRW addresses the tendency of many language users to inflate language in the hopes of seeming to upgrade and grant more prestige to the referents of that language and to themselves. Users of "the language of anticipation" might refer to the University of Michigan as "the Harvard of the West." Americans, says HRW, tend to use euphemistic job titles. For years I have been a reader or a table leader for Educational Testing Service for the Advanced Placement Reading. This year, according to a recent letter, I am no longer table leader. Although I have exactly the same job as in the past, I now am a "professional consultant." This is the sort of euphemistic upgrading HRW alerts students to as "teachers" become "educators" and a "job" becomes a "profession" (979). The article states that some users of euphemistic language hope that language will promote "civilized attitudes." Perhaps, the article asserts, that motive coupled with democratic impulses is the reason for "gentleman" being applied liberally to men in the United States. Euphemisms which deliberately obscure meaning (final solution) for political reasons and those which treat topics difficult to face (passed away) make brief appearances in HRW's article.

The article reads in lively fashion; it offers many examples of euphemisms, theorizes as to why they are used, notes the classist overtones of those persons who seek to inflate themselves and their referents via euphemisms, and points out the possible political uses of euphemisms. The exercises which follow the article direct students to the telephone book to

find euphemisms in the yellow pages, to categorize a list of words as "plain" or "fancy," to create their own euphemisms, and to translate several "bureaucratic" euphemisms.

HRW provides the most thorough treatment of slang of any of the reviewed anthologies. The "Slang" article defines slang as "any informal nonstandard, specialized language" (621). Besides providing a definition and asserting "most peoples's" negative attitudes to slang, HRW reveals the "social kinship" slang use lends its specific groups of users. Slang serves the "social function of marking members of a group and asserts the group's relatedness" (621). HRW details five ways slang words and phrases originate and discusses the role of print and non-print media in spreading slang. Although, the article certainly does not openly disparage slang; it refers to the transition that some words make as they move into standard usage as a "jump" (624). Words which never make this "jump" are described as "so informal as to resist standard English" and "commonplace" (624). As students complete the article, they are sent to dictionaries, are told to make lists, and asked to identify figures of speech found in a list of slang terms. Once again, as in the euphemism article, HRW provides interesting and stimulating commentary that could open discussion and thought on the social aspects of language use. Then, instead of following up on these sociolinguistic issues, HRW relies on seek and list exercises.

Two sections in HRW raise the issues of standard setting and language control. In "The American Language" (109-112), HRW reviews the disagreement between language conservatives such as John Adams and Noah Webster, who as purists wished to establish an official Federal English, and the language liberals such as Thomas Jefferson who opposed the formation of a national language academy and a prescribed Federal English. "Noah's Ark" (172-176) notes the growing need for linguistic authority felt by persons in the United States. What prompted, it asks, this need for authority? It replies, the fluid class system in both the United States and in England. A baker who rises into the middle class will not want his

children to learn his speech patterns, which clearly mark his lower class origins. Hence the rise of English grammars and "the schoolmastering of English" as persons sought to learn the speech habits (and writing habits) "of the class they wanted to imitate" (172). Webster's dictionary and speller served dual roles: Like "arks", they kept the newly language-conscious rising middle class from drowning in "lower class dialects," and they distinguished American English from British English, thereby satisfying growing United States nationalism. Many households placed their copy of Webster's *Dictionary* "next to the Bible" (176), a telling comment as it reveals the authority granted Webster's prescriptive book. This commentary is, by far, the most searching of any encountered in the five anthologies' presentations of Webster's work and the class origins of language prescriptivism. Following the article HRW asks students to make various sorts of lists of words and to find spelling inconsistencies.

McDougal, Littell

The definitions ML gives to standard and nonstandard English read as follows:

Standard English. English is divided into two main levels, standard and nonstandard. Standard English is language that is acceptable at all times and in all places. It conforms to accepted standards of grammar usage and mechanics (946, 401, 317).

Nonstandard English. Nonstandard English does not conform to accepted standards of grammar, usage, or mechanics. For example, expressions such as "he don't" and "I ain't" are nonstandard. Nonstandard English is chiefly a form of spoken English; it is not used in writing except in dialogue (943, 317).

Following these definitions on page 317, students are alerted to the two speakers who follow, Sojourner Truth and Frederick Douglass, and are told that Douglass' speech is in standard English and that Truth's is in nonstandard. They are asked which speech is more persuasive and impressive. Having just read the valorization of standard English as "acceptable at all times and in all places" one wonders if students are not being set up to prefer Douglass'. The

questions that appear in the teacher's notes ask students to think of times when nonstandard English is not acceptable (317-TN). In fairness, it must be added that unlike the situation on page 401 when this same question is raised in connection with dialectal speakers, the text does also query situations in which standard English might be ineffective, but, for many students, the answer may already have been given by the textbook. To argue otherwise would place the student in the position of going against the weight of authority of the text as well as the standard English lessons and grammar handbook it contains. Students are asked in the teacher's notes to translate portions of Truth's speech into standard English (317-TN).

Truth's "Ain't I a Woman?" is accompanied by a "Teaching Tip": "The fact that she used nonstandard English did not take away from her effectiveness as a speaker; in fact, it probably enhanced it" (322-TN). The answer ML gives to its question "Do you think Truth's speech is effective?" (Effective for what and to whom—the whole question is decontextualized.), allows that Truth speaks in a brief, clear, powerful, and logical manner, but adds that, for some students, "her use of nonstandard English may have made her less credible" (324-TN). With the weight of the classroom's and the textbook's authority on standard English, that prediction is very likely accurate. The textbook never queries, *why* standard English may seem more credible to some students.

ML might have continued its story and told students (and their teachers) in its background material or teacher's notes that following the speech, roars of applause erupted. Truth's speech was instrumental in salvaging the 1851 Women's Rights Convention in Akron, Ohio, which had neared dissolution due to the jeers and mockery of heckling men in attendance. Truth silenced the mockery, and the convention proceeded. According to Frances Gage, Chair of the convention, Truth "turned the sneers and jeers of an excited crowd into notes of respect and admiration" (Gage in Lauter 1990, 1913).

Other language varieties succinctly discussed by ML include slang, formal versus informal English, and colloquialisms. After each of the language varieties are defined, authors' uses of them are pointed out in the teacher's notes. When students are asked specifics about slang, colloquial, or informal usage, they are most often asked to identify and explain those they find in passages they have just read. Informal and formal English are defined according to use, that is, purpose, audience, and venue. ML defines informal language as "everyday language," and often "the language of newspaper and magazine journalists" (55, 609). Slang, says ML, is very informal English which consists of colorful words and expressions. Often created by a group of people, it is often quickly out of date. "Bug" serves as ML's example. Colloquialisms are "informal words and phrases used in everyday conversation" and in "informal conversational English" (648, 829). Fourteen "Language Workshops" reinforce standard grammar throughout the textbook, and a 78-page "Language Handbook" near the end of ML adds further weight of authority. A "Language Workshop" correcting student use of the double negative follows a subunit where is placed Dorothy West's "Jack in The Pot," a story featuring Black English Vernacular a dialect in which multiple negation is correct and grammatical.

Commentary

Again, if the sections which treat English grammar are deleted from consideration for a moment, Table 8 reveals rather limited discussion of language varieties in all of the anthologies except for HRW. Reviewing the discussions that occur, I find two patterns emerging which require further commentary. The first relates to the questions which follow selections which directly treat language use. SF offers no follow-up questions to its "Story of American English" articles. The questions which follow Rutsala's "Words" directly query the

poem's content but do not extend that content out beyond itself. PH and HBJ ask students to find examples of dialect or of archaic language and translate them into standard usage.

HRW, although it does ask students to do some theorizing as to spelling inconsistencies, euphemisms, jargon, and technical terms which may become a part of the common language pool, most often assigns exercises of the "list and transcribe nature" or the "find and list" nature.

ML often asks students to translate passages into standard English and to find examples of various language varieties (slang, colloquialisms) in pieces they have just read.

All anthologies as noted above ask students to write a passage in nonstandard language such as a story, a dialogue, or an advertisement for *Huck Finn* in Huck's dialect. The tasks, asked of students, while surely of value, the writing tasks asking students to briefly code-switch and hear dialect in their mind's ear, do not query students' experiences with language varieties, students' attitudes toward their own language and the various languages they hear around them, the motivations which underlie the use of slang and euphemisms, and their own usage of and attitudes toward varying social registers as they move from less formal to more formal language and change social situations.

A second pattern emerges as anthologies treat nonstandard and standard English. All the textbooks ask students to translate and transcribe language variants into standard English. SF associates the "vacancy" and "shabbiness" of persons' lives with their "nonstandard" and "sub-standard" language. Two texts contain lengthy standard English grammar handbooks (HRW and ML), and two texts intersperse standard English grammar exercises throughout the anthologies' selections, one placing them in the teacher's notes (PH), the other directly in the student edition of the anthology (ML). Four anthologies standardize selections. ML asserts three times in the student edition that standard English is acceptable at all times and in all places. HRW declares standard English to be the "dominant" dialect in the United States without any discussion of that dominance. In short, even though all anthologies contain

selections written in nonstandard variants of English, the anthologies, at the same time, assert the primacy of standard English and reinforce that primacy, thereby, demeaning nonstandard speakers' language and perhaps appearing to those speakers, by extension, to demean them.

Julia Penelope (1988), Dennis Barron (1992), and Robin Lakoff (1990), among others, have written about language control and "language police." Language police, language conservatives, and members of what Milroy and Milroy call the "complaint tradition" (1985) attempt to enforce what Sledd refers to as "Anglo Conformity" (1990) as they seek to contain and constrain language change, place a high social premium on standard usage, and sometimes seek to legally enforce such exclusionary policies as an English-Only amendment to the United States Constitution and English-Only laws at the state level (Daniels 1990). Lakoff finds the following to be the motivating factors behind language policing:

1. Admiration for another language (Latin, for example) or culture as more learned or "civilized."
2. The notion that conservatism is good in itself. Change is equated with corruption; language evolution must be stopped, or at least contained.
3. The desire to maintain power. By controlling language, "those already in power (political, intellectual, social) both justify their possession of power and keep others from getting a piece of the pie." Those in power, well-educated and well-born, have always been in positions of influence and have been in the position to determine "what forms of language count as articulate and persuasive" (289-296).

Larry Andrews, in his *Language Exploration and Awareness*, reviews the myths about standard English compiled by Gere and Smith. These "Ignorations About Language" include:

1. Standard English is a clearly definable set of correct pronunciations. It is "standard" because it represents the widest usage and because it has been refined to be the most versatile and acceptable form of English.
2. Standard English is the kind of English people should use for all occasions.
3. Standard English is necessary for success and therefore employment.

4. Standard English is the best version of English for the expression of logical and abstract thought. Because all of the great English and American writers use this form,...it must be the form best suited to the expression of precise and sophisticated thought.

5. Some people, such as Blacks and hillbillies, speak a version of English that is degenerate (1993, 128).

The patterns just discussed which emerge from the analysis of these anthologies' discussions of language varieties in combination with those discussed above in the dialect section suggest that in their commentary on and questions about dialect, nonstandard English, and standard English all five anthologies tend to reinforce these "Ignitions About Language," and in doing so, act to an extent as language "police." This reinforcement and "policing" carry with them messages of both ethnic and social class discrimination as dialectal and nonstandard speech is described as "peculiar," "queer," or "sub-standard."

However it would be both unfair and misleading not to acknowledge and credit those inclusions of language-issue related passages and articles which open sociolinguistic discussion on language and introduce students to the social aspects of language use. Most notable among them are:

1. HRW's seven "The American Language" articles.
2. SF's eight "The Story of American English " articles.
3. SF' inclusion of Rutsala's "Words" and HBJ's of Hingosa-Smith's "This Writer's Sense of Place."
4. HRW's inclusion of Russell Baker's "Little Red Riding Hood Revisited" and, as discussed in Chapter Three, Jamaica Kincaid's excerpt from *A Small Place*.
5. Both ML's and HRW's inclusion of extended selections written in nonstandard variants of English.
6. HRW's and ML's emphasis on dialect as something other than a tool for arousing laughter.

7. The many short passages in ML's teacher's notes which define and point out language variants.

These seven items, of course, do not eliminate or lessen the seriousness of the suggestions above that subtexts found in the five anthologies under study reinforce discriminatory cultural attitudes toward nonstandard speakers of English. What they do provide is evidence that interested and creative teachers can find some basis for introducing and extending discussion of the sociolinguistic aspects of language use in their classrooms through these anthologies.

Chapter Five

Gender, Ethnicity, Names and Labels

Chapter Four reviewed Table 8's results and the implications of those results in regard to the surveyed anthologies's discussions of language history and change, dialect, and levels of language use. In this chapter I will continue my analysis of Table 8's findings as I consider passages in each anthology which directly treat gendered or racist language use by way of definition, description, or explanation or which comment on or query the gendered or racist use of language by either characters in or narrators of literary works within these anthologies. As has been the case in the previous chapter, I have not focused on the selections themselves but on the comments and questions which surround the selections. Any discussion of the selections in this chapter appears only to inform my analysis of non-selection materials. Through such analysis, I will consider the extent to which these anthologies actively promote thought about the role of language in reflecting and possibly perpetuating racial and gender subordination. Additionally, I will consider whether some of the passages themselves potentially send readers messages of such subordination. A final section of this chapter will address the commentary provided by these anthologies about the practice of naming and labelling. I will treat only those names and labels not already covered above.

Gender

Any discussion of language use and issues of gender directly questioned or commented upon by the five anthologies under study would, of necessity, be brief as almost no such direct questions or comments are contained. Thus, much of what follows will focus on the silences which occur and the implications of those silences, *i.e.*, the subtexts of these silences. In addition, I will point out any non-selection materials that seem to contain sexist messages.

Linguists and theorists who have considered the implications of the use of the generic "he" and "man" include Steinem, Spender, Penelope, Nilsen, Baron, and Kosroshahi. All note the exclusionary nature of these terms; all link this exclusion from discourse with an exclusion from power. Penelope (1977, 1990) and Koroshahi (1988) consider the terms directly. Kosroshahi's research reveals the strong tendency of college students to assume that "he" or "man" refers to males even when used in sex-neutral sentences. Nielsen is interested in the sexism that pervades language practice and the English lexicon as she examines the dictionary and the language usage around her in 1972 and updates her findings in 1990. Penelope offers convincing evidence that both the deep and surface structures of the English language are vehicles which carry texts of male domination as she examines the metaphors in sentences like "Washington likes to get rid of sick savings and loans by marrying them off to strong mates. But some cases are so hopeless no suitors can be found" (41), and contends the passive voice obscures agency in sentences like "The suffragettes were brutalized and defeminized" (158). In sentences such as "But man reproduces himself" (191; see also 109-117) women are excluded from the discourse. As readers they can not find themselves in such texts. She refers to the generic "he" and "man" as the "pseudo" generic (116). Baron states the problem as follows:

The common use of the generic masculine renders women linguistically invisible, a situation that subtly controls everyone's perceptions of what women can do....the

exclusion of any specific reference to women (Everyone loves his mother) has the psychological effect of limiting the reference of such language--and standard English in general--more or less exclusively to men (190).

With the exception of HBJ, all anthologies avoid sexist wording as they comment and question. "Man" becomes "person" and "men" become "people." "Person" is referred to as "he or she." "Spokesperson" replaces what once would have been "spokesman." HBJ asks, "Does 'self-interest' mean 'selfishness'?" and replies, "No, *man* will work because reward follows effort" (107-TN). As HBJ probes students' reading of Thoreau, it asks students about the *man* who hears a different drummer (245). Although HBJ notes that non-Europeans are excluded in de Crevecoeur's discussions of Americans, the book does not acknowledge de Crevecoeur's omission of women.

Four out of the five anthologies avoid the use of masculine generics. Yet none of them query its use in author's selections. Products of their times, Jefferson, Emerson, Thoreau, Longfellow, Paine, de Crevecoeur, and Henry all use the generic "he" and "man." Close analysis of the imagery and metaphors used in these writers' pieces makes it clear that when these writers spoke of "men," often they only meant "males." Irene C. Goldman, in her "Feminism, Deconstruction, and The Universal: A Case Study on *Walden*" (1990), gives ample evidence and convincing argument that Thoreau does not include women in his use of "he," "man," "mankind," and "we." Thoreau follows his "Talk of divinity in a man" with references to teamsters cowering before squires. He "admonishes his readers to be 'the Lewis and Clark and Frobisher of your own streams and oceans'" (127). While Thoreau does consistently view Nature as feminine, as do most of the male romantics, his writings are not inclusive of "real women and their real lives" (129). In spite of statements like "The lives of great men all remind us" (Longfellow), "Whoso would be a man must be a nonconformist" (Emerson), "I do not say that John or Jonathan will realize all this," and "If a man does not keep pace with his companions,..." (Thoreau), the anthologies do not address this issue.

None of the above is meant to imply that these texts should not be included in anthologies intended for high school students. I readily recognize the esteem in which these texts are held. What I am suggesting is that the four anthologies whose questioning patterns change "mankind" to people and "man" to "person" directly ask students to consider the exclusionary and diminishing effects of the pseudo-generic on women, thus to some degree, perhaps, defusing its effects. Obviously, I would also suggest that HBJ eliminate its use of the sexist "man" as it poses questions.

Another issue of sexist vocabulary not directly addressed by these five anthologies is that of gendered labels given to women. Among theorists to publish early on the derogatory effects of sexist labels were Nilsen (1981/72), Miller and Swift (1991/72), and Lakoff (1975, 1991/74). Haig Bosmajian, another early commentator on "the language of oppression" (1974), succinctly sums up the argument: "As long as adult women are "chicks," "girls," "dolls," "babes," and "ladies," their status in society will remain inferior; they will go on being treated as subjects in the subject-master relationship" (9). To Bosmajian's list I would add some of the negative labels applied to women in the examined anthologies: "hags," "nags," "shrews," "termagants," and "scolds," all of which reductively dehumanize women and two of which depict them as animals. In addition to the list just before, references to adult women as "flirts," "girls," and "pretty girls," are found in selections by many writers including Washington Irving, Henry James, Anne Tyler, Tim O'Brien, F. Scott Fitzgerald, Herman Melville, Ernest Hemingway, Sylvia Plath, and Sherwood Anderson. The use of such sexist and reductive labels is not queried by any of the anthologies. Several of the anthologies use the above labels, themselves, as they ask questions or make comments on literary pieces. For example in HRW, Dame Van Winkle "nags" (116); she is a "termagant and a shrew" (137-TN), an "ill-tempered shrew" to whom Rip is "enslaved" (136). Nothing is said, however, of the role Rip's irresponsibility toward his family may have played in her

anger at her husband. Rather, Rip is described earlier in HRW as a "triumph of American innocence (121). In 1978, Judith Fetterly, in her *The Resisting Reader* suggested the difficulties stories such as "Rip Van Winkle" pose for women readers who certainly can not identify with Rip and who are loath to identify with Dame Van Winkle as described by Irving. Where is a woman reader to stand in relationship to the text? She must either read against herself and accept Irving's view of women as presented in this story [or in "The Devil and Tom Walker"] or be accused of misreading the text by the literary establishment, as represented in this study by the comments and teacher's notes which surround texts. She must "immasculate" herself and identify with a male point of view and "accept as normal and legitimate a male system of values, one of whose central principles is misogyny" (xx). HRW's comments and name-calling in its non-selection materials only compound the problems for the female student of this text. Patrocínio P. Schweikart makes an equally strong statement as Fetterly's in regard to women's reading androcentric texts. The reading of such texts, she contends, can "have a profoundly damaging effect on women readers....For a woman, then, books do not spell salvation. In fact, a literary education may well cause her grave psychic damage" (1986, 41). In conjunction with Irving's "The Devil and Tom Walker," SF refers to Tom's wife as "shrewish" (118-TN) and a "termagant" (110-TN). Again women readers are placed in the position of literary schizophrenia and must read against themselves.

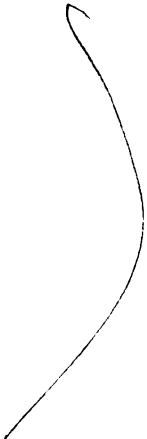
Other names applied to women include HRW's reference to Emily Dickinson as a "spinster" as it offers discussion of a painting accompanying Sylvia Plath's "The Spinster." The painting, *Emily Dickinson and The Raven*, is placed without comment in one full column of the questions which follow Plath's poem. In the teacher's notes, teachers are advised to ask students what connection this dark painting has with Plath's poem. The anthology's suggested answer asserts that the picture is appropriate to the poem "because Dickinson was a spinster and a recluse who found personal relationships difficult" (1121-TN). The raven's

presence in the picture is explained by the fact that the narrator in Poe's poem of the same name was alone grieving at the time of the raven's entrance into the poem. Such labelling of women in regard to their marital state occurs elsewhere in HRW in regard to Emily Dickinson and Anne Bradstreet. About Dickinson, students are told that her youth seemed "normal." "No one doubted that she would grow gracefully into womanhood, make a good marriage..." (352). HRW's view of normal may send readers rather conventional messages as to the normal state for adult women. When Dickinson chose, however, a much more unusual way of life, HRW describes her in terms of her dress and her marital state: she dressed "in white—like the bride she would never become" (352) and died at the age of 56, "the perpetual bride who never crossed her own doorstep" (353). About Bradstreet, HRW exclaims, "Who would guess that the poet who would begin our literature would be an immigrant, teen-aged bride" (42). One wonders which is most surprising to HRW—teen-aged? Immigrant? Bride? In fact, Bradstreet was 38 and long-married when her first work was published. HRW is not the only anthology to name-call in its non-selection materials. ML labels "hags" the old, poverty-stricken beggars Melville refers to as "hags" when querying "What Redburn Saw in Lancelot's Hey" (485-TN). Two of the anthologies refer to women as "girls" as they question selections. HBJ deems the twenty-year-old Daisy Miller "a young girl" when it asks about Mrs. Costello's refusal to be introduced to her (536). A "Commentary" section on the James piece describes Daisy as "a fresh and beautiful young girl, and an *American* girl" (559). SF's references to the younger Lucynell Crater, a woman of nearly thirty according to O'Connor's story, as a "deaf mute girl" (680-TN) and a "girl" Mrs. Crater feels protective of (680) may be explained by the younger woman's mental retardation which makes her appear to be younger than she is. However, that is not the situation when, in conjunction with a Dorothy Parker piece, SF's teacher's notes explain an

adult Swedish woman's asking "Please?" as "the Swedish girl does not understand the statement" made to her in conversation (561-TN).

Julia (Stanley) Penelope (1977, 1990) and Casey Miller and Kate Swift (1991/72) find labelling women past adolescence "girls" to be trivializing and reductive. Lakoff calls the practice "patronizing" (1975, 1991) and asserts that it contributes to the imbalance of social and economic power between men and women as do the generic "he" and "man" among other linguistic practices (1990, 211-214). "Girl" suggests a person "too immature and too far from real life to be entrusted with...decisions of any serious nature" (1991/74, 296), Lakoff adds. Miller and Swift exemplify their objections to the term and point out its trivializing effects by recounting the ordination of the Reverend Barbara Anderson to the American Lutheran Church. Beneath her picture in the newspaper read the caption "Happy Girl" (1991/72, 254). Despite this early work and the continuing efforts of feminists to bring the sexist and diminishing effects of such language use to public attention, referring to adult women as "girls" is not commented on by any of the five anthologies although any number of works in them contain this usage and, occasionally, two of the anthologies seem to authorize this usage in their non-selection materials.

Again, I wish to point out that I am not trying to censor the language of literary texts. Wondering about their effects on both young male and female readers, I am suggesting that classroom discussion may be enriched by a consideration of those elements of language that researchers and theorists have shown to exclude and/or diminish women or render them inferior. Additionally, I am suggesting that students' literature anthologies which contain selections that include these elements might open that discussion. At the very least anthologies might refrain from using sexist labels as they query and comment on selections and, thus, avoid authorizing the use of such terms.



HRW, ML, and HBJ do address women's exclusion from discourse some degree. In its teacher's notes, ML states that de Crevecoeur excludes women from his definition of an American, and it quotes Abigail Adams' remark to her husband that despite the revolutionaries' desire to emancipate nations, they maintain absolute power over their wives (70-TN). Later, ML asks students to consider Bill Crosby's piece on dating exploits from the perspective of one of the women the male narrator has dated (582). HRW attempts to give Dame Van Winkle a voice when it assigns students to write an epilogue to Rip's story detailing her response to Rip's disappearance. Students are asked to consider whether they will write in Dame Van Winkle's voice or Diedric Knickerbocker's (137). The two anthologies which contain Gaskell's *Trifles* (HBJ, ML) both point out the condescending attitude toward women the county attorney reveals through his language (HBJ 948-949; ML 642-TN, 645-TN, 645).

Timelines and Historical Chapters

All of the anthologies introduce units with 4-to 20-page sections that briefly narrate the historical and literary background of the period forthcoming. Each of these historical pieces features a 2-to 4-page timeline which places the historical and literary events highlighted in the introductions with the year in which they happened, thus helping students visualize the chronology of events. In four of the anthologies, these events are accompanied by pictures. While there is not an absolute correlation between the events narrated in the chapter and those on the timeline, the two closely correspond. An analysis of the events and pictures placed on the timeline, then, will yield a close approximation of that which could be made of the events discussed in the chapter. In analyzing these events I labelled those produced by individual or groups of males as "male events." "First flight at Kitty Hawk" would be classified as a "male

event; World War One declared would also be a "male event," since a woman or groups which consist primarily of women do not have the power to declare war in the United States. "Hemingway's *A Farewell to Arms*" would obviously also be a "male event." "Woman's Rights Convention in Seneca Falls" and "Pearl Buck wins the Nobel Prize" would be female events. I was also interested in the number of events on timelines that might be designated as specifically Native American, Latino(a) American, Asian American, and African American. When Spanish explorers' accomplishments were noted, I counted them as Latino(a) American events. In short, I counted all events which relate in some specific way to the ethnic groups under consideration and categorized them under the appropriate group. Some events such as weather, population, or plague events I counted as neutral. I categorized the pictures which accompany events in much the same way, except that I counted all artifacts, landscapes, and mixed gender pictures as neutral. Through these tallyings and categorizing, I hoped to show the view of history that seems to predominate in the textbooks' introductions. The results appear in Table 9A--Events and 9B--Pictures.

As Table 9A overwhelmingly demonstrates, men's events, accomplishments, and publications clearly dominate the textbook's histories by high margins. From 85% to 92% of events placed on timelines are male. When one realizes that 1/3-1/2 of the events that fall under the categories "African American" and "Native American" relate to either slavery or to battles and defeats and that most of the events that comprise the listings under Asian American relate either to World War Two or to the United States' forced opening of trade with the Far East, the nature of white male domination of the versions of history presented by these anthologies becomes even more clear. Except in SF, the pictures which accompany timelines depict primarily white male faces. Native Americans, if present at all, are usually dressed in feathers; persons with Spanish origins are most often explorers or soldiers in either the Mexican War or the Spanish American War.

Table 9A
Timeline Events

	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>N.A.</u>	<u>L.A.</u>	<u>A.A.</u>	<u>Neutral</u>
PH Percent	431 (91)	33 (7)	10 (2)	3 (.6)	3 (.6)	3 (.6)	10 2
HBJ Percent	213 (92)	18 (8)	11 (5)	1 (.4)	5 (2)	1 (.4)	0 0
SF Percent	281 (88)	33 (10)	25 (8)	6 (1.8)	5 (1.5)	2 (.6)	4 (1.2)
HRW Percent	235 (85)	30 (11)	20 (7)	6 (2)	4 (1.4)	2 (.7)	12 4.3
ML Percent	135 (88)	11 (7)	16 (10.4)	4 (2.6)	1 (.65)	2 1.3	7 4.6

Table 9B
Timeline Pictures

	<u>Men</u>	<u>Women</u>	<u>Af.A.</u>	<u>N.A.</u>	<u>L.A.</u>	<u>A.A.</u>	<u>Neutral</u>
PH Percent	103 (86)	13 (11)	5 (4)	3 (2.5)	1 (.8)	3 (2.5)	4 (3.3)
HBJ Percent	32 (68)	5 (10.6)	2 (4)	2 (4)	1 (2)	0 (0)	5 (10.6)
SF Percent	12 (28)	10 (23)	1 (2.3)	5 (11.6)	0 (0)	2 (4.6)	21 (49)
HRW Percent							
ML Percent	19 (54)	3 (8.6)	5 (14.3)	1 (3)	0 (0)	0 (0)	13 (37)

Women have virtually no or very little space in history as related by the five anthologies. Does that matter? As early as 1979, Florence Howe argued, "The images we pick up, consciously or unconsciously from literature and history significantly control our sense of identity and our identity--our sense of ourselves as powerful or powerless for example--controls our behavior" (62). According to Katherine Gill, professor of history at Yale Divinity School, as she reviews Gerda Lerner's *The Creation of The Feminist Consciousness* for *The New York Times Review Of Books*:

The exclusion of women from history has not been one among many exclusions, it has been women's most debilitating cultural deprivation....Men's power to define what is political and what is not, what is historical and what is not, what is meaningful and what is not, has left women adrift in an eternal present (1993, 12).

This is obviously a difficult position to be in as women strive to have their authority acknowledged and their voices regarded as equal and important. One wonders how students perceive the limited representation of women in the historical introductions. From such representation they will likely be taught subtexts of female insignificance and subordination. One also wonders if the limited number of African Americans, Native Americans, Latino(a) Americans, and Asian Americans found on timelines teaches both white and non-white readers subtexts of white domination and superiority.

Introductions

The introductions/biographies which accompany writers in each anthology have previously been discussed in regard to the racist and gendered subtexts which can be read from their placement and their lengths. As I examined these introductions more closely, I found a pattern emerging in the ways two anthologies, PH and HRW, lead in to the body of their introductions. It appeared that these two anthologies introduce male writers more often in terms of their accomplishments than is the case for women writers. Curious, I examined

the first two sentences of each introduction, realizing that these would give readers their first impression of each author. I found that authors were initially introduced in one of four ways: by their accomplishments, by the place where they were born or lived for a significant portion of their lives, in terms of other people they were related to or influenced by or by interpretive comments on their outlooks or writing style. I charted the results below by percent.

Table 10
Modes of Introduction

			Accomplishments	Place	Other people	Style
HRW	—	Men	49%	22%	13%	14%
		Women	7%	52%	28%	19%
PH	—	Men	81.3%	7.7%	4.4%	6.6%
		Women	39.7%	20.7%	20.7%	20.7%

The results show that men are much more likely to be introduced by their accomplishments than women. In both HRW and PH women are far more likely to be introduced in terms of other people, usually friends, family, or literary mentors or in terms of where they were born or lived. The other two anthologies that utilize introductions did not show any pronounced patterns or tendencies. The messages read by students in the sorts of introductions found in PH and HRW may be that men accomplish and their accomplishments rank high in importance. Fewer women accomplish great literary feats. They are interesting only in regard to whom they have known or been influenced by, where they have lived, or their outlooks or writing styles.

Features Specific to Individual Anthologies

Features specific to individual anthologies also send messages of gender domination to student readers and their teachers. PH ends each of its historical unit introductions with a page of "American Voices." Here readers find "quotations by prominent persons of the period" or so reads each "Voices" subtitle. Totaling all these American voices under the same gender and ethnic categories that have been used consistently throughout this study yields the voices of 20 women and 93 men. Four Native Americans and five African Americans are among this 113 person chorus. No Asian Americans or Latino(a) Americans add their voices. The chorus, while not wholly monoethnic nearly is. Only 16.7 % of those voices are women's. PH also introduces each of its units with quotations. Of the eight introductory quotations, seven are male; one is female, but that female, Joan Didion, has no selection in PH. All the quotations are the words of white persons. ML also uses quotations to lead into units. Of ML's eight, students find one by a male African American, one Chinese proverb, two by white women, and four by white men. HBJ, rather than using introductory quotations or a "Voices" section, contains a "Critical Reading and Writing" page at each unit's end. Here students are given writing assignments which incorporate the texts read in the unit each follows. Often literary critics are quoted, and, as a part of these assignments, students are asked to agree or disagree with the professionals' assessments. Of the 16 critics quoted, all are white males.

As HBJ addresses "Pluralism in Literature," the textbook places a heavy burden on Gwendolyn Brooks who is said to combine both the African American's and the woman's point of view (580). In HBJ, male critics and writers express a wide variety of points of view. Yet women's and African Americans' perspectives are treated as synonymous and unitary, thereby diminishing them in dignity and importance. With such a heavy burden, it is

surprising that HBJ gives Brooks no more than two pages of its 1092-page book. A literature from many perspectives is promised by HBJ to students who read the final portion of the anthology. What students find are 282 selection pages on which appear the works of 82 men and 22 women. The pages break down as follows: Men, 229; women, 53; African Americans, 29; Native Americans, 6; Latino(a) Americans, 14, and Asian Americans, 0. Other perspectives may be *mentioned*, but white male perspectives dominate.

A similar burden is placed on Maxine Hong Kingston by HRW. HRW states that Kingston "speaks for some of the long-stifled voices" of "women, Native Americans, Blacks and other ethnic groups, blue-collar workers, and the poor, who did not in anthologies of the past often have the chance to tell their stories directly" (1025). Kingston's own ethnic group is not listed among those for whom she is said to speak. If Kingston speaks for them, how can all of the listed groups possibly be telling "their stories directly?" As I am sure that Kingston herself would agree, she can not possibly speak for all of those diverse voices. For HRW to imply that she can, diminishes all of the women and all of the varied ethnic and social groups she is said to speak for by merging them into a mass of indistinguishable faces. Again, students may well be given false impressions that women and ethnic groups speak with one voice, a unitary voice, while white men speak with many. That one woman's voice will seem rather insignificant amidst the varied male perspectives which surround it.

HBJ's introduction to the "American Novel" includes pictures: six men and four women. No pictures of non-white novelists are among them. The discussion of the novel's development covers 33 novelists: six women and 27 men. Only two minority writers receive brief acknowledgement, Ellison and Walker. The introduction to the "American Drama" unit describes the contributions of 18 male playwrights and three females. Ironically, Susan Glaspell's name never occurs; her play *Trifles* is the first of three plays HBJ contains. Neither HBJ or HRW as they narrate drama's growth in the United States give recognition to

the Black Theater Movement of the late 1950's and 1960's; nor do they acknowledge Lorraine Hansberry, an odd omission in any case, but particularly odd in HRW as *A Raisin in The Sun* is one of HRW's featured long works. One hopes that students and their teachers do not read these omissions to mean that Glaspell's and Hansberry's works have little importance to the development of American Drama.

The gender and racial imbalances which are readily apparent in SF's "Thinking Critically," "Reader's Notes," and "Comments" sections have already been addressed in Chapter Three. SF periodically gives its readers a full-page article on "Themes in American Literature." A review of these themes as well as the authors SF associates with them reveals them to be largely those which have engaged the efforts and stories of white men. For example under the "Initiation" article, students read of the initiations of Huck Finn, Henry Flemming, Tom Outland, Holden Caulfield, and Ishmael. Other initiations are briefly mentioned as well. In all, 12 men and one woman are considered initiates. The woman, "a young girl who learns compassion" (843) in Eugenia Collier's "Marigolds," is given no name and only three out of 100 lines. The "Journey" theme features the works of 10 male and three female authors. The journeys of the women travellers include those of the younger Lucynell Crater, who is abandoned by Mr. Shiftlet, Phoenix Jackson, who travels to town to buy medicine for her grandson, and Teresa Palomas Acosta, who reminisces about her grandmother. These receive five out of 100 lines in the article. The "American Dream" theme discusses 11 male author's works and those of one female author, Harriet Beecher Stowe. In SF, it seems that women's experiences constitute a very minor part of the over-all picture as literature is divided into themes. The picture is colored by and features male experiences and perspectives. SF's limited inclusion of women's voices and perspectives parallels that in regard to the inclusion of nonwhite perspectives. Harriet Tubman and Frederick Douglass make brief appearances in three of the articles, and William Least Heat

Moon appears in one. Acosta receives 2-3 lines in two articles. Other than these persons, those who are featured in the ten "Themes" commentaries are not only primarily male; they are also primarily white. SF places a good deal of emphasis in its second theme piece on finding "a voice" in American literature, a "uniquely American voice," a "national voice" (127). Perhaps it is this artificial emphasis on a unitary voice that deafens SF to the chorus of voices that make up the United States' cultures and experiences as well as its literature. This "Voice" article with its 15 voices of Anglo writers—14 male—suggests that the voice SF projects speaks to readers primarily in white and male tones. Gregory S. Jay's comments in his "The End of 'American' Literature: Toward a Multicultural Practice," question the organization of literature around traditional themes such as "Individuality and Nonconformity" and "Initiations." Jay contends that thematic approaches are largely androcentric and

can be especially discriminatory since themes are by definition elements of a totality or metanarrative centered on an historically limited point of view; though thematic criticism regularly universalizes that perspective....it presents a partial experience in the form of an eternal verity (1991, 211).

SF's "universal" and "eternal verities," as has been shown by the above, exclude whole worlds of experience.

To SF's credit, it includes the text of Elizabeth Cady Stanton's address to the first Women's Rights Convention in Seneca Falls, New York, in 1848. So does HBJ. Yet SF also includes two sections of commentary elsewhere that appear to be anti-woman. While discussing humor in its "Types of Colonial Literature" piece, SF quotes Nathaniel Ward's negative comments on women. SF notes that today Ward may seem more "misogynist than humorist" (43). Yet SF may have legitimized his attitudes by printing his lines:

The world is full of care, much like unto a bubble
Women and care, care and women, and
Women and care and trouble (43).

No "humorous" lines critiquing men's behavior are quoted anywhere in SF's non-selection materials or in any of the other four anthologies'. A more lengthy passage of anti-woman

sentiment occurs in "Woman Novelists of The Nineteenth Century" (265). SF recalls Hawthorne's distress at the popularity of nineteenth century women novelists' works and his judgment of them as a "mob of scribbling women." The text of the article never queries why "the women novelists of this period have been forgotten." In fact, it seems to agree with Hawthorne's judgment as it "elevates" only one author, Harriet Beecher Stowe, "above Hawthorne's ranks of 'scribbling women'" (265). Who determines such judgments never becomes an issue; nor does the role respected male writers and critics like Hawthorne may have played in ensuring the present silence of these "forgotten" women writers. One is reminded of Dale Spender's contention that "Men have been in charge of according value to literature, and they have found the contributions of their own sex immeasurably superior" (1989, 1). Paul Lauter, who backs his calls for a restructuring of American literature with 67 syllabi for diverse and inclusive courses, supports Spender's views. "Surely," he states, "the political system system we call 'patriarchy' is at some level involved in choosing works that focus on male experience and perspectives" (1983, xvii) as those which form the basis for study in many American literature courses.

Because it does not examine the sociolinguistic aspects of the language use involved and because it may send unexamined sexist messages, potentially abusive messages, to readers, one work in SF must be detailed briefly. Harry Mark Petrakis' "The Wooing of Ariadne" (649) features a male protagonist who has fallen "in love" with Ariadne who emphatically and consistently tells him "no." He launches a loud campaign to defeat her opposition to him and harasses her at a dance, follows her, visits her father's grocery store, repeatedly knocks on her door, shouts to her from the sidewalk, visits her priest after following her to church where he shouts and creates a scene. She, the fulfillment of male fantasy, finally decides that he may call her, much to his triumph and joy. In the days of stalking laws and women's insistence that "no" means "no," it seems irresponsible for SF to include this story which may

teach that male harassment will prevail and that women do not know their own minds. Rather than query the sociolinguistics of dating and courtship, SF refers to the protagonist's final speech as "eloquent" (657).

Ethnicity and Language

Because direct commentary is rare, this analysis of anthologies' texts and subtexts in regard to ethnicity and language use must also consider silences and absences. In the analysis that follows, I do not wish to imply that I favor the censorship of literary texts as I comment on derogatory ethnic labelling as found in the selections I examined. My primary focus centers on the non-selection materials and the degree to which they consider and open discussion on the issues of ethnicity and language use. As has been my stance above, rather than argue that all literary texts be excluded which contain derogatory names or labels, I would propose that textbooks directly open discussion on those included in the works they contain. I would also propose that textbooks consider that when they use derogatory labels themselves as they discuss and query literary works, they may seem to students to authorize and condone their use.

Table 8's figures show that four of the five anthologies directly point out racist language use. Sometimes they almost do. For example, HBJ describes John Smith's language as "biased," but fails to identify the racist labels, "savages" and "barbarians" which make it so (18-TN). Elsewhere, HBJ comes close to questioning the internalized racism evident when Phillis Wheatley describes the goddess of liberty as "golden haired" but stops short when it only asks students how Columbia is described by Wheatley (110-TN). Wheatley, a slave, has been doubly victimized in that, as Alice Walker notes, she defines liberty as a white goddess; liberty is not a blond goddess for Black people (1992). PH and SF follow this same pattern

of questioning the Wheatley poem. None of these books query the irony Walker finds here. HBJ's final comments on racism are the defense it presents of the supposedly non-racist nature of Twain's *Huckleberry Finn* pointed out in Chapter Four and the book's directing students' attention to de Crevecoeur's omission of all races except for Europeans in his definition of an American (107).

PH also queries Smith's "bias" and ties it to his use of words like "savage" and "barbarian" to describe Native Americans in the teacher's notes (44-TN). The possible racist implications of such "bias" are not addressed, and the discussion all occurs in the teacher's notes rather than in a location which would open discussion directly for students. Prior to "The Devil and Tom Walker," PH more directly introduces the topic of language and racial bias when it quotes Washington Irving's contentions that "the appellation of 'savage' and 'pagan' were deemed sufficient to sanction the hostilities " of the colonists and of early American writers. Native Americans, says Irving, were "persecuted and defamed" (183). While the statements of Irving PH quotes mitigate to some extent the effects, Irving perpetuates such defamation in his "The Devil and Tom Walker," included in PH, which associates "Indians" with the devil and stereotypes them as savage killers. This mixed message is not addressed by PH.

HRW directly addresses the problem and reality of racist language when it includes Countee Cullen's "Incident." It asks what might lead an eight year old child to insult another child with a "racial slur" (697). The teacher's notes make it clear that discussion of the origins of the child's prejudices is to occur (697-TN). Yet, HRW reproduces Edward Winslow Kemble's 1884 illustration of Jim on his knees with his hands raised in supplication to Huck who stands before him, gun in hand, with its *Huckleberry Finn* excerpt (426). No amount of teacher's notes commentary (426-TN) can undo the potential of such a picture to

reinforce racial stereotypes and prejudices. No commentary of any sort about the illustration appears in the student edition of the textbook.

Three of the five anthologies begin their surveys of American literature with several Native American texts, giving voice to the United States' original inhabitants well before students read about them from the perspectives of the colonists. HRW and HBJ, as was noted in Chapter Three, place the all the pre-twentieth century Native American texts they include after the colonists' selections have labelled Native Americans repeatedly as barbarians, savages, and wild men. HRW also precedes the Native American texts with an excerpt from Mary Rowlandson's *A Narrative of Her Captivity*, which, as HRW acknowledges, "contributed to the further deterioration of relations between Native Americans and colonists" (23). Well before Native American voices have the chance to speak for themselves in these two textbooks, they are repeatedly shown as enacting stereotypes all too many white Americans internalized as young children and may still hold as high school students (Stensland, 1979; see also Charles, 1987). In HBJ, Native Americans appear on the timeline ready to slay John Smith (7); in ML in feathers (20). As noted earlier, ML contains no Native American literature produced after 1900; that which it contains prior to 1900 consists of oral tradition pieces and "defeat" speeches.

None of the texts give in-depth consideration to the dehumanization that occurs as racial slurs are used by "in-groups" to define others and maintain power. The implications of derogatory ethnic labels (DEL) have been researched by Greenburg, Kirkland, and Pyszczynski (1988), who review research prior to theirs, describe the psychological properties of DELs, discuss the motivations for using DELs, and delineate the effects of DELs on their users and targets. While the research of Greenburg et al. may not have been available to the publishers of the 1989 HBJ, an abundance of commentary on this issue existed well before the 1974 publication of Bosmajian's *The Language of Oppression*. In it, he states succinctly, "the

segregation and suppression of Blacks in the United States was justified once they were considered 'chattels' and 'inferiors.' The subjugation of the American Indian was defensible since they were defined as 'barbarians' and 'savages'" (9). Later, he adds, "calling the Black American 'nigger'...has given Whitey a linguistic power over victimized Blacks, a power many whites are unwilling or afraid to give up" (60).

HRW does query the double-voiced and euphemism-laden speech of Mr. Linder, the representative of the Clybourne Park Improvement Association who tries to convince the Younger family (*A Raisin in The Sun*) that it is in their best interests to not move to an all white neighborhood. HRW identifies his speech as "insulting," as "hypocrisy," and as "racism" (848-TN, 851-TN). All of this appears in the teacher's notes; the questions in the student edition do not address this "hidden" racism. In Act III, Walter's assumption of the "dialectal patterns of a slave" is noted as a means of students' judging that Walter will not "feel fine" if he sells out to Linder, to whom he refers to as "Captain, Mistuh, Bossman" and "*The Man*" 860-TN). Again, this commentary is found in the teacher's notes. Student questions at the end of Act III maintain silence about the language of racism.

The space ML provides for the discussion of racist language is greater than that in the other anthologies. ML suggests that "some students may insist that his [Linder's] statements are the statements of a racist, whereas others may state that his ideas may be unpleasant, but true in some communities" (891-TN). ML identifies racist labels various races use for each other and describes them as derogatory. "Cracker," "Ofay," "gringo," and "nigger" are defined; however, the tendency of these labels to dehumanize and generalize their targets even while they may give their users feelings of power or solidarity are not discussed by ML. Mike Royko's possible racism is exposed as his language use is questioned in "Shorthand Grad is Shortchanged." ML states that his article received accusations of racism and asks students if they find evidence of racism in the piece. The teacher's notes suggest that some

students may find such evidence in Royko's naming the race of the poorly prepared secretarial candidate when race has nothing to do with his argument (606-TN). ML also reprints Royko's response column in which he asserts that "Anybody who says that column was racist is an idiot" (607). ML's teacher's notes suggest that some students may find Royko's response "strident and unpleasant" (609-TN). Additionally, ML questions possible racist attitudes as evident from language choices in Nina Otero's "The Bells of Santa Cruz" (44,48), William Bradford's work (63-TN), Irving's "The Devil and Tom Walker" 233-TN; 236-TN), and in the white speaker's graduation address in Maya Angelou's excerpt from *I Know Why The Caged Bird Sings* in addition to giving considerable information on school desegregation (806-TN; 811-TN; 814-TN).

In ML, as is the case in the other anthologies under study which treat the issue, readers find the majority of commentary and questions regarding racist language and the social phenomena which accompany its use in the teacher's notes in the Teacher's Annotated Edition rather than in the student edition of the anthology. Because the issues surrounding racist language use often arouse vigorous and heated discussion as well as potential community reaction, some teachers, without authorization and the reinforcement of its importance in the student edition, may hesitate to open such discussion. Their students will find these admittedly sensitive but certainly timely and critical sociolinguistic issues never raised in their classrooms. By maintaining silence, these classrooms may seem to sanction racist language use. Even in those classrooms where the issue of racist language use is raised by teachers in accordance with the Teacher's Edition's commentary, students finding such discussion not validated and authorized by their own editions may regard this issue and its discussion as peripheral, trivial, or purely a matter of their teacher's opinion.

Names and Labels

Besides the sexist and ethnic names and labels discussed above, all five anthologies at least briefly consider the importance of other names and of the ability to name and define. Sometimes they, themselves, use derogatory names and labels. HRW's application of "spinster" and to Emily Dickinson has already been noted. Elsewhere HRW's teacher's notes consider whether Salzman in Malamud's "The Magic Barrel" is a "schlemiel" and decide he probably is a "schlemiel," a dolt or a bungler (889-TN). Salzman, a marriage broker whose sense of etiquette appears lacking, is hardly a schlemiel as he in Columbo-like fashion cleverly "buckles" his way to whetting Leo Finkle's interest in meeting and arranging a marriage with his daughter. Following O'Connor's "The Life You Save...", HRW offers students an article on connotations and notes that words with strong connotations reveal speakers' attitudes (610). As the sister of two mentally retarded brothers, I wonder what attitudes HRW and HBJ convey and what sorts of linguistic authorizations they give students when they refer to the younger Lucynell Crater as an "idiot" (607-TN and 717, respectively) as they discuss the story. Earlier HRW's non-selection commentary seems to have dehumanized other O'Connor characters by calling them "freaks and clowns" (603).

While it is true that the younger Lucynell Crater is severely mentally retarded and that O'Connor's works often feature persons on the margins of the societies her works depict, my argument is concerned not with whether the name-calling which occurs can be "justified." O'Connor, herself, refrains from such labelling in her works. Rather my argument centers on the fact of the name-calling itself. Instead of focusing student attention on the sociolinguistic issues surrounding the use of names and labels, HRW appears to authorize the use of labels which are reductive and dehumanizing and which may make persons who inhabit social margins the targets of ridicule. As more and more students who once peopled special

education classrooms--the educational margins--are mainstreamed into the "regular" classroom, my contentions gain in pertinency. Farb (1981), Bosmajian (1974), Baron (1989), Andrews (1993), and Penelope (1977, 1990) are only a few of the linguists and rhetoricians who have described the harmful effects of labelling. Names set boundaries and limit persons. Bosmajian has already been cited in Chapter Two as asserting that names and labels "can be used to dehumanize human beings and 'justify' their suppression and even elimination" (6). Farb, in much the same vein, adds that name-calling can have a major impact on a person's "feelings about his identity, and it can sometimes be devastating to his psychological development" (139). Smitherman (1987) and Penelope remind their readers that words can hurt as much as sticks and stones. And words can set dismissive or reductive boundaries for a person as insurmountable as those set in stone.

Most often, ML appears sensitive to the importance of names and labels, despite its having labelled the old beggars in Melville's story "hags." "Boy" when applied to adult males as in "Boy, bring me a drink" or "So you're her Southern boy" insults the manhood of those to whom it is addressed (576-TN); "Native American" is a more appropriate name than "Indian" (18-TN); and "Mister" rather than "Excellency" as an address for the President was a critical switch (156-TN).

Two works especially point out the importance of one's name to one's sense of self as well as the value in coming to terms with one's name or in renaming, (un)naming as Kimberly Benston would say (1984), oneself. These two works could serve to call student attention to and open student discussion of the power associated with naming and defining as well as prompt student awareness of the personal and social conflicts one's name or one's (un)naming can arouse. Both ML and HBJ carry Alice Walker's "Everyday Use." Both comment in their teacher's notes that the name "Dee" to the mother in the story incorporates and reminds her of personal, family heritage. To Dee, herself, the name may seem like a

redupiation of her African heritage and a link to former oppressors, as slaves were not given African names by slave owners. To Dee, who has (un)named herself by choosing "Wangero" as her name, her new name serves as a link to her ancient heritage. To Dee's mother, "Wangero" may indicate that Dee has reduplicated her personal, family past and the people for whom she has been named (HBJ, 730-TN; ML, 693-TN).

PH and SF contain the second piece, an excerpt from Ralph Ellison's *Shadow and Act*. Here Ellison recalls the difficulties and puzzlement his own name caused him as he grew up. Finally, he renamed himself, that is, he suppressed his middle name, Waldo. The questions in PH's student edition and their answers in the teacher's annotated edition raise the following issues: the power of names, African Americans' names sometimes having associations with slavery, one's name placing an obligation on one, the link between persons' identities and their names, persons' renaming themselves and why they might chose to do so (1048-1049; 1048-TN-1049-TN). SF raises similar issues and adds that people can establish a unity between themselves and their names as they make them the associative center of their personal world and as they see their names representing the values for which they stand (778; 776-TN-778-TN).

Although both sets of questions alert students to the importance of names, neither directly queries the power involved in conferring names or in renaming oneself or, as Humpty Dumpty recognized long ago, the power inherent in defining what labels mean and what persons mean based on the labels "masters" give them. In the introduction to the piece, PH does bring up these topics. It asserts that to an extent:

naming is controlling....For, example, a young woman may be called a dumb blonde. She will have no control over the way she has been quantified, or named, but it will affect her life greatly. People may pigeonhole her....The greatest danger for the young woman, of course, is that she will accept the name applied to her. When that happens, language...has become a club for control (1043).

This brief passage is one of the most sophisticated and insightful comments on language I have found in any of the anthologies I examined. I am grateful for it, though I wish the questions at the end of Ellison's article, in addition to the issues they raise, had followed through on this introductory comment by asking students to examine the names they and others apply to people, to trace the sources of those names and labels, and to consider the effects of such naming. If all five anthologies considered the sociolinguistic aspects of names and labels, students would not need to read of people being referred to as "hags," "shrews," "idiots," "girls," "termagants," "spinsters," "freaks," and "clowns" in the non-selection materials of their high school American literature anthologies, textbooks which carry the weight of the classroom's and the school's authority and which may seem to condone and reinforce the use of such labels.

Commentary

A review of Table 8 reveals that all five anthologies grant very little space to direct discussion of language issues related to race and gender. Nor is very much granted to the issues which center around names and labels. No direct discussion in any anthology occurs about the generic "he" and "man," although four out of five avoid its use in their non-selection materials. ML's .32 column or sixteen lines given to "other sexist language" doubles that granted by PH and triples that granted by HBJ. SF does not bring up the topic. All of the anthologies (except for SF) grant more space to the issues surrounding racist language. Again ML's 83 lines (1.66 columns) of discussion significantly exceed that given by the anthology in second place, HBJ, with 1.1 columns or 55 lines and double the third anthology's amount, PH's at .8 column or 40 lines. However, when one remembers that these are the total number of lines devoted to these discussions in anthologies whose length

varies from 993 pages or 9,930 lines to 1336 pages or 13,360 lines, these numbers seem very small. All of the anthologies, except HRW, devote a good deal more space to the issues involved in conferring names and labels. That HRW devotes relatively little space to this topic may account for its tendency to name-call in its non-selection materials as has been discussed above.

Two of these anthologies contain lengthy grammar handbooks (ML, HRW), and two intersperse grammar exercises throughout the anthology (ML, PH). Three of these anthologies describe themselves as an integrated approach to language arts study (HRW, ML, PH). Thus, I find it worthy of comment that so little space has been assigned to sociolinguistic concerns which, if addressed, would enrich student discussions about the literary works included, could heighten their language awareness and alert students to the texts and subtexts of racism, sexism, and classism that underly not only some of their literary texts but also the varied and diverse texts which surround them daily, and would ask students to probe their own language use and language attitudes. Why so little space has been assigned will be a topic explored in the chapter which follows.

Reviewing and summarizing the Table 8 numbers, while of value, is not enough on which to base conclusions or attempt a response to the above considerations. As I review the preceding analyses of the kinds of questions and commentary that are found which account for the numbers on Table 8, leitmotifs emerge. The more readily discernible are as follows.

None of the five anthologies use ethnic or racial labels in their non-selection materials. Four out of the five anthologies use gendered names or labels such as "girl" for adult women, "shrew," "hag," "termagant" in their non-selection portions as they comment on or query selections. PH avoids all sexist labelling. Interestingly enough it is PH that includes the particularly insightful commentary on the power of names to quantify persons and affect persons' views of themselves. HRW contains the least commentary on labelling and is the

anthology that most often labels people in its non-selection portions. Because the numbers involved here are very small in comparison to all of the space available in these anthologies, I am reluctant to draw hard and fast correlations. However, I would argue the numbers suggest that anthologies which include more discussion of the sociolinguistic aspects of language use in regard to names and labelling are less likely to use gendered or sexist language themselves.

Women and persons of color appear infrequently, if at all, on timelines, in historical chapters and critical commentaries, in articles delineating literary history or the development of particular genres, in "Voices" and "Themes" sections, or as the authors of pre-unit quotations. While I can hardly expect anthologies to wholly rewrite history, I can suggest they revise theirs to more inclusive versions. I recognize as does Linda Hutcheon (1989) that histories are "fictions," that is, "versions" as opposed to "what really happened." All contain gaps. The versions of history and literary development presented by these anthologies contain huge gaps and appear to be white and male dominated. Despite the fact that during the half century after 1870 "most of the major fiction writers were women" as attested to by both Lauter (xiii) and Schweickart (44), very few women's names appear on time-lines or in sections of the anthologies which present literary history. Except in ML, no women critics are quoted, at least by name. These sorts of exclusions cause one to wonder just where do women readers, African American readers, Latino(a) American readers, Native American readers, and Asian American readers find versions of themselves in these histories and other non-selection commentaries. When they are explicitly given voice through comments in non-selection materials by HBJ and HRW, they are seen as representative voices and as unitary voices for large and varied groups of peoples. The roles assigned Kingston and Brooks as "the voice" of many peoples has been discussed above. Men's voices speak for themselves as individuals, and a great many men's voices, names, and faces are heard and seen in these anthologies' selections and non-selection materials. Far fewer women's and minority persons'

voices are heard, and, in some cases, they seem to be expected to represent the ethnic point of view as though there were only one and/or the women's point of view as though it were unitary. This condensation of many divergent views into one seems much like essentialism which can easily lead to tokenism. Two anthologies (HRW, HBJ) do not allow Native American voices to speak for themselves until after the early English colonial writers have repeatedly named them "savage" or "barbarian." Only one anthology, PH, addresses directly the hostility toward Native Americans on the part of the early colonists those names seemed to sanction.

The above raises several questions. Despite the work of theorists such as Terry Eagleton (1983), Linda J. NicholSEN (1990), Dale Spender (1982, 1989), Paul Lauter (1983), and Annette Kolodny, Nina Baym, Carol Ohmann, and Elaine Showalter (see Schweickart 1986, 39-45) in historicizing male domination in the establishment and maintenance of traditional literary canons, delineating the essentialist nature of the thought scaffolding such canons, exposing the "androcentric critical strategies that pushed women's [and minorities'] writing to the margins of the literary canon" (Schweickart, 44), and detailing the harmful effects of women's near exclusion from canonical literary discourse, women and persons of color continue to receive limited historical, critical, and literary attention in high school American literature anthologies. This limited attention can not be explained by the unavailability of high quality and challenging literary works written by women and persons of color, especially in the last 120 years. How, then, can it be explained? What are the effects on students and their teachers as they encounter this limited representation in combination with a limited direct treatment of racist and gendered language and as they find their literature anthology itself using sexist language (ML only once) as it comments on selections as well as using names like "idiot" and "freak" (HRW) to refer to characters in stories?

These questions defy simple answers. Parts of their answers relate to the realities of the publishing business which I will address in the next chapter. Parts of the answers would require further research. While an increasing number of studies exist on the way readers read and respond to individual literary texts, nothing has yet been done to determine how anthologies' non-selection materials influence their student and teacher readers.

I readily acknowledge that these anthologies seem to represent steps forward in regard to their inclusion of women and persons of color both as readers and authors as has been asserted and documented by Applebee (1992) among others (although my research in Chapter Three reveals large steps forward have not been taken by white women in ML and HRW). Yet, in the light of the above commentary as well as that which occurs in Chapters Three and Four, I would contend that these anthologies, all the most recent editions available from their publishing houses, reflect and reinforce dominant culture subtexts of racial and gender subordination and act, most likely inadvertently and unconsciously, as perpetrators of this subordination.

Chapter Six

Conclusions

After briefly reviewing four anthology series and basing their evaluations on criteria taken from an *English Journal Symposium* on "The Textbook Gap" (Guth, Boynton, Squires, 1989), Appleby, Johnson, and Taylor conclude: "What do we recommend when buying a literature series? Just say 'No.'" (1991). Instead they state that teachers should pick and choose individual anthologies from various series or that teachers should use paperbacks rather than anthologies. The first suggestion, while excellent, is of little help to teachers seeking a specific anthology, as the three reviewers do not make specific recommendations. Nor is Gregory Jay's "'American' literature--R.I.P." (1991) practicable advice for the majority of high school English teachers and high school curricula. Appleby et al.'s second suggestion, while in accordance with my past public school teaching practices, may not be possible to enact in cash-strapped districts concerned about the cost of constantly replacing consumable paperbacks. Most paperback editions do not stand up for long to the wear and tear of many 16 year old students. Even relatively wealthy schools may prefer buying sturdy anthologies at the cost of \$35.00-\$55.00 per book and using these for 8-10 years rather than spending \$15.00-\$20.00 per student for paperbacks which will only last a short time and for which over-all cost will be increased if one adds in the time spent ordering and reordering them.

In a more ideal world, individual literary texts and non-selection materials for those texts might be made available for classes from an immense computer bank. Individual authors

would store published works in these banks, or, in the case of non-living authors, works would be stored. A school district or preferably an individual teacher, for a small service fee and royalty fees, would access the computer bank and create consumable anthologies for each class. Obviously such a system would raise many questions which would need to be resolved, among them, who controls what is placed in the bank and administers the system, who has the authority to decide which selections are "acceptable" for use in classrooms at various levels, who composes the non-selection materials and to what extent will a variety of them to choose from be available. Perhaps current publishing houses would create competing banks, which might lessen fears of state control. The technology for this alternative system is available. Mc Graw-Hill's Primus system features a large data base wherein are collected literary pieces, letters, and documents of cultural interest. Currently, Mc Graw-Hill is adding texts to its collection and producing a catalogue which will be available to teachers. They will select and arrange pieces from the catalogue; Mc Graw-Hill will produce lower cost anthologies made up of the teacher-selected texts. Soon university instructors will have access to the system. As of yet, the system has not been extended to the production of high school anthologies (Judy Nichols, personal conversation, July 2, 1993). A system such as this for individual teacher use in the high school would require major changes in the outlooks of current publishing houses who, according to Michael Apple, are far more interested in what will sell than in what students should know (1991, 31). A Primus-like system would free teachers in Massachusetts to use materials and approaches that teachers in California might hesitate to use or that powerful state boards in Texas might influence publishing houses to exclude from current anthologies.

Such a system would require teachers who are knowledgeable and confident of their own judgments and interpretive abilities. They would not only need to decide which texts to use, but how to contextualize them and play them off each another. College English departments

and English Education professionals would need to work closely together to ensure that their pre-service teachers are exposed to a wide variety of texts written from diverse and multicultural perspectives in a broad range of language variants. Additionally all those involved in teacher preparation would need to provide their students with access to learning and practicing a variety of critical strategies so that they become confident readers and interpreters as they construct meaning. The opening of texts to variant readings would need to be embraced as essential to transacting with and interpreting literary texts as well as all of the texts that surround students everyday.

Until such a system or a far better one is in actual practice in high schools, school districts or state boards of education will be faced with choosing anthologies, and the anthology will likely remain a significant part of public school teaching, especially when, according to Applebee as quoted in Chapter One, 92% of teachers report anthologies to be "at least adequate" as a source of literature selections and 88% report anthologies to be an "at least adequate" source of teaching suggestions.

As noted in Chapter Three, NCTE provides teachers with a list of criteria to consider as they select textbooks for use in English language arts classrooms. A brief review of this list is provided for the convenience of the reader. The criteria include:

1. Students should gain skill through using language. Activities should encourage students to think about their own language use.
2. Textbooks should emphasize the social uses of language.
3. The language arts should be integrated.
4. Textbooks should reflect our pluralistic society...and should contain a balanced selection of representative pieces (not tokens). They should address language differences, treating all dialects as variants of equal communicative value (in Meiser and Maxwell, 1993).

As do I, Meiser and Maxwell find sociolinguistic considerations to be of critical importance as teachers choose literature anthologies and other teaching materials. The results compiled and discussed in Chapters Three, Four, and Five of this study reveal that the five American

literature anthologies examined, although each has some strong points to be reviewed below, appear to meet the above criteria, at best, minimally.

All five have major gaps in their representations of the diverse groups that contribute to United States' literature. Women and various peoples of color are under represented in all five in their selections and in the historical chapters, timelines, and critical commentaries included. Textbook covers and frontispieces most often feature males. No long work by a white woman is included in any of the five anthologies nor is one by a male author of color. Four of the five contain long works by white male authors. Two contain a long work by a woman of color, the same work, *A Raisin in The Sun*. Women's and minority authors' works are most likely to appear near the back of the textbook on a one poem apiece basis or in the non-fiction portion of the book. White males are far more likely to be afforded more selection pages per author and longer introductions. They are more likely to be introduced in terms of their accomplishments, rather than in terms of their region of the country or the people with whom they have associated.

Two of the five anthologies give significant portions of their selection pages to works in which are found extended works in dialect (HRW, ML); the others devote relatively few pages to dialectal pieces. In their discussions of dialect and nonstandard usage, all five anthologies in the many ways reviewed in Chapter Four reinforce the primacy of standard English and appear to demean nonstandard variants of English as humorous, "peculiar," and "deviations" as they valorize standard incorrectly as acceptable in all times and at all places. Standard is the "norm" against which they define and judge other dialects. Three of these anthologies provide standard English grammar exercises and/or handbooks which add an additional weight of authority to standard English usage.

These heavy anthologies function as reservoirs and repositories of language. Their "speakerly" selections could serve as an ideal field on which to sometimes foreground the

study of sociolinguistic language issues as well as content-related rhetorical, social, and aesthetic issues. As Chapter Two demonstrated, pedagogical researchers and theorists have been calling for such study for well over 25 years. Linguists and theorists have repeatedly pointed out the importance of such study on the personal, social, educational, and political levels. Yet these anthologies seldom directly address the social aspects of language use in their non-selection materials. Even when they contain selections and articles which might prompt such discussion, they tend to send students to dictionaries, ask them to list and transcribe, and request that they point out examples or make word lists. While all of value, these activities do little to promote student thought on their own and the language use of others or to examine their attitudes toward both of these as well as the attitudes they find in the culture around them. Much of the discussion about sociolinguistic issues occurs in these anthologies only in the teacher's notes where students have no direct access to this information.

As has been detailed in Chapter Five, some of these anthologies appear to condone or authorize gendered name-calling as they, themselves, use gendered labels as they comment on or query selections or in "Commentary" sections. While none use ethnic or racist labels in their non-selection materials, with the exception of PH and HRW, they provide no examination or discussion of the derogatory effects of the racist labelling which occurs in the selections they include. None provide commentary or questions on the derogatory effects of gendered labelling, although PH comes close as it discusses the power naming entails.

Strengths

Yet all the examined anthologies do have a number of strengths. ML's alternative format mixes chronology allowing a diversity of works to appear in the "early" section of the

anthology and allowing works from the past and present to speak to one another. Its shortened "introductions" have become biographies and are placed after works where they are less likely to influence students' initial reading of pieces. While ML's historical introductions are male-dominated, they have been shortened to 4-5 pages, rather than the 14-20 pages other anthologies include. While white male selections still are the majority found in ML, no longer do a few white male authors receive 20-30 pages while other authors receive only 1-2. Seldom is an author's selection section longer than 11 pages in ML. ML points out racial labels and avoids the linkage of dialect to humor. Its brief definitions of slang and colloquialisms are succinct and non-judgmental. Like all of the anthologies, except for HBJ, ML avoids the use of the generic "he" and "man" as it offers commentary and questions.

HRW's "American Language" articles have already been listed as an asset for HRW as have its inclusion of the Baker and Kincaid pieces and its arrangement of its Twain pieces. Its head-on discussion of racial slurs in conjunction with Cullen's poem is the only one of its kind in any of these anthologies. HRW more thoroughly than the other anthologies discusses language variants and traces their origins. It offers commentary on language control and the classist nature of some language use. It contains the widest range of dialectal pieces and offers the second highest percentage of works (second to ML) with extended passages in dialect. While it discusses dialect in conjunction with humor, the discussion does not stop there. Rather, HRW links authors' use of dialect with characterization and the establishment of setting in some depth. Both its and ML's inclusion of Hansberry's play illustrates the communicative effectiveness of dialect.

SF's use of pictures of many artifacts on its timeline prevents white male domination of it visually. The book's inclusion of its "Story of American English" articles has already been discussed as has its inclusion of Ellison's and Rutsala's works, all of which can open discussion of sociolinguistic aspects of language use. PH's insightful comments about names

and labels in conjunction with its Ellison excerpt, its quotation of Irving's comments on the names the colonists gave Native Americans and the effects of those labels, and HBJ's inclusion of Hingosa-Smith's "This Writer's Sense of Place" all raise sociolinguistic issues.

Considerations

In addition to capitalizing on the above strengths, all of the anthologies under study should consider:

1. The inclusion of shorter and fewer selections by white males coupled with the inclusion of more pieces by women and persons of color. Native Americans, Latino(a) Americans, and Asian Americans make token appearances in all of these anthologies. Space for a more balanced table of contents, in addition to the above, might be provided by shortening or eliminating historical chapters, eliminating "themes" sections and most "commentary" sections both of which provide readings for students rather than asking them to construct their own readings and most of which are, at present, dominated by male commentary and perspectives.

2. In three of the anthologies, the inclusion of more pieces in dialect and the inclusion of a wider range of dialects. Students will be less likely to respect each other's language if they do not see variants of English authorized by their literature textbooks and experience the communicative effectiveness of those variants. Nor will a significant number of them get a "feel" for and an "ear" for the pronunciations, diction, rhythms, and flow of dialectal variants other than their own if they do not find them in the literary pieces they read.

3. A more careful presentation of the definition and explanation of dialect and nonstandard usage so that the textbook, itself, does not send messages of negativity toward variant forms of English. Judgmental words like "peculiar," "corruptions," "deviations,"

"norms," "dominant," and "queer" should not appear in discussions of language variants. The communicative effectiveness of all dialects should be stressed and demonstrated. The tendency to associate non-standard English usage with either "shabby" thought or "shabby" lives should be avoided as should the presentation of dialect primarily as a tool for humor.

4. The direct opening of discussion of the role of standard English in the United States, the link between prestige variants of a language and power, and students' own attitudes toward their own languages and those of others.

5. The elimination of standard English grammar exercises from the main body of the anthology.

6. The opening of discussion on gendered labelling and the use of the generic "he" and "man" as well as the opening of discussion on other ways language practices and use discriminate against women.

7. The head-on discussion of racist language as well as the more subtle texts of racism that permeate language use and practices.

8. More probing and searching questions on language control, naming, and sociolinguistic issues not addressed by this study including bilingualism, a topic briefly opened by ML in conjunction with a Richard Rodriguez piece.

9. The elimination of name-calling in the non-selection portions of the anthology and the opening of discussion on that which occurs in selections.

Questions Raised

Reviewing the above raises several questions, some of which were posed in Chapter Five. Why, despite all that has been written on the exclusionary nature of traditional canonical approaches to literature study, do these anthologies include relatively few selections

by women and persons of color? Why is a relatively narrow range of English variants presented in relatively few pieces? Why do so few questions and/or comments and in-depth discussions about the sociolinguistic aspects of language use occur, particularly in those three which refer to themselves as integrated approaches to language arts study (PH, HRW, ML)? Why do all of the examined anthologies appear to contain subtexts which may be read as discriminatory toward women, various ethnic groups, and less educated persons? And, what do all of these questions and their possible answers mean to English education professionals who help prepare pre-service teachers as well as to current high school English language arts teachers? The questions evade easy answers. The answers most likely consist of a combination of factors.

As to why so few authors from non-white groups appear in anthologies, Rudolfo Anaya, author of *Bless Me, Ultima*, described by Frankson in *The English Journal* as "a must for any collection" (1990, 31), argues that "publishers and extremists" working in concert with "teachers who hold narrow views of what literature should be" keep "the ethnic literature of this country out of the curriculum." The "censorship of neglect" keeps "rich ethnic literatures out of teacher training programs" (in Allen and Bianchini 1992, 102). He is even more blunt when he declares that "those who hold political power in the country have used it to try to create a homogenous, monolithic curriculum" (1992, 19). Frankson wonders if so little ethnic literature appears on school reading lists because teachers are unaware of it or do not know where to locate suitable materials (1992, 30). She offers an "Annotated Bibliography of Chicano Literature For Young Adults" in the hopes such a list will spark teachers awareness. Romero and Zancanella take much the same stance in their "Expanding the Circle: Hispanic Voices in American Literature" (1990) and offer commentary on several works by Chicano(a) authors.

In the recent Modern Language Association publication *Redrawing Boundaries*, Richard Marius ties the exclusion of new and/or different textbook content to both the market place and teacher conservatism. "Teachers will not buy a textbook radically different from the textbooks they have always taught, even if the textbook embodies the latest theory" (1992, 469). "The secret to a successful textbook," he says he has learned from publishers, "is that about eighty percent of its content agrees with the best sellers in its field" (470). If true, this would account, in part, for the slow pace of change in textbooks' selection inclusions and in the theoretical approaches to those inclusions as they are discussed as well as for the sameness that prevails when several American literature textbooks are examined.

Michael Apple (1991), concerned that scholars pay far too little attention to a critical means through which "legitimate knowledge is made available in schools—the textbook" (24), contends that economics plays a major role in textbooks' contents. Textbook publishers "print only those titles which satisfy a clientele...at a price which withstands competition....Finance and costing take an immensely important place in the decisions of publishers and booksellers" (25). The vast majority of persons who have the power to exercise authority "over the goals and policies of publishing" are white and male. Most of these persons have sales, not education, backgrounds. Women are most often found in publishing companies in subsidiary roles; few sales persons are women (29). Despite the surprisingly "progressive" attitudes of many publishers, the "cultural commodification" found in textbooks tends to replicate "patriarchal relationships within the firm itself" and within the society at large (34). "Textbook producers want the assurance of knowing that their series will sell" (33). Thus, too often, the political and ideological climate of those states with state-wide adoption policies such as California and Texas, who account for over 20% of the sales of any particular book, "determine the content and form of the published curriculum (textbook series and ancillary materials) throughout the rest of the nation" (34-35). Since sales in California and Texas are

critical to textbooks' success, publishers hesitate to include materials that might be seen as too progressive or offensive in those conservative states.

Yet Apple reminds readers that:

hegemonic forms are not imposed from outside by small groups of corporate owners plotting how to do in workers, women, and people of color. Some of this plotting may go on, of course. But just as significant are the routine bases of our daily decisions, in our homes, stores, offices, and factories. To speak somewhat technically, dominant relations are reconstituted on an ongoing basis by the actions we take and the decisions we make in our own local and small areas of life....Rather than ideological domination and the relations of cultural capital being something that is imposed on us from above, we reintegrate them within our everyday discourse merely by following our commonsense needs and desire as we go about making a living, finding sustenance and entertainment, and so on (34-35).

Thus, while "past histories of gender, class, and race relations" and the actual "local political economy of publishing set boundaries within which publishing decisions are made" (33), all persons participate in one way or another in the creation and/or maintenance of those histories. Their stories are neither inevitable or immutable. We can perpetuate them by living them out, often unexamined, as "common sense" or received text. Or we can work to create and provide oppositional and alternative versions of their stories, that is, "new" histories. What that means to the English education professional will be examined later in this chapter.

Why a limited range of "Englishes" and why relatively little sociolinguistic discussion are found in the examined anthologies may well relate to Apple's comments on the combined effects of a market economy and cultural forces determining boundaries for publishing decisions when one recalls that the two states which practice state-wide adoptions and account for 20% of a book's market are states in which a strong English-Only movement thrives (Daniels, 1990). James Stalker projects that successful English-Only movements may well become Standard English-Only as considerations of which English are undertaken. He contends that underlying English-Only movements is the assumption that the English being legalized will be standard English (1990, 64). Apple's assertions that everyone participates in

the "writing" of cultural histories also seem applicable. All members of the culture participate, some by directly acting to reinforce standard English through law, through prescriptives, through demeaning nonstandard speakers, through a token approach to the inclusion of nonstandard speakers' stories in literature anthologies. I would suggest that far more standard speakers ensure the primacy of standard English, unwittingly, by the unexamined acceptance of standard English norms and traditional literary canons as "commonsense" or "natural."

Alternative and oppositional languages and literature, as they form emergent traditions which appear to threaten the dominant tradition, may be included in anthologies to create conditions which give validity to standard norms and canons by providing the dominant tradition something to define itself against, to play off. As Williams suggests, the preservation of actively residual cultural elements, *i.e.*, standard English norms and traditional literary canons, which are in reality some part of the dominant culture (1977, 123), through mentioning, tokenism, appropriation, selection, and exclusion may account for the version of "the American literary tradition" found in current high school anthologies. Pieces written in nonstandard English variants as they are critiqued in these anthologies as "peculiar," "funny," "substandard," and "queer," rather than serve to broaden, challenge, and open dominant cultural perspectives may, inadvertently, serve to reinforce them. Without such critique it may be feared, perhaps unconsciously, that nonstandard dialects will act as "contaminants" which will teach students to use and accept a "substandard version of the language," as Ismail bin Said Talib theorizes in "Why Not Teach Non-native English Literature?" (1992).

In the telephone interview with Arthur Applebee referred to in Chapter One, he suggested that so little emphasis is placed on the sociolinguistic aspects of language use in high school anthologies because the critical approach that dominates them is New Critical. To the New Critics, sociolinguistic concerns would have little bearing on close textual analysis

(October 13, 1992). Whether or not Applebee is correct, it is interesting to note that ML, the anthology for which he and Judith Langer were senior consultants and which espouses a reader-response approach to literature Langer describes as "envisionment" (ML 18-21 pre-text; 1992), provides only limited sociolinguistic discussion, especially when that amount is contrasted with the large portion of the anthology devoted to standard English exercises and a standard English handbook. Both SF and HRW provide a good deal more discussion of the non-grammatical aspects of language.

Applebee also suggested that so little sociolinguistic discussion is found in anthologies because the English teaching profession is divided on how to discuss, treat, and teach about language. The "Letters to The Editor" in two issues of *The Chronicle of Higher Education* (July 22, 1992; July 29, 1992) which followed Baron's article, "Why do Academics Continue to Insist on 'Proper' English," bear out Applebee's remarks. Baron is "myth-taken" said one respondent who added that students' rights to their own language stop "where my corrective red pen begins" (July, 22, 1992, B3). Another stated that students suffer from a decline in language proficiency; "the university is an oasis in the rising sea of illiteracy" (July 22, 1992, B3). The following week another said that he found "it hard to believe that Baron is sincere....error is not a tolerable luxury" (July 29, 1992, B3). The *Chronicle* printed nine responses to Baron's article. Seven of the nine were negative.

As I advocate the inclusion of the sociolinguistic aspects of language use in high school literature and composition classes in presentations at the state, national, and local levels, I often find myself "preaching to the converted." However I also regularly encounter resistance from colleagues who contend that the topic is of no importance, that my ideas will ensure that soon no one understands anyone else, and that there are far better ways to spend class time. Such resistance is predictable. It is terribly threatening to consider that one's own language use may be permeated by subtle subtexts of ethnic, social class, and/or gender discrimination.

It is equally threatening to realize that literary works which one has taught for years and come to love may contain similar subtexts as may the non-selection materials in the anthology one uses and may have helped select.

Yet another factor contributes to the limited discussion of sociolinguistic issues found in the anthologies I examined, to these textbooks' reinforcement of standard English in ways that may seem racist, classist, and sexist, and to these textbooks' relative exclusion of women and persons of color. That factor is ignorance. One of the two positive responses to the Baron article came from Rudolph C. Troike, Head of the English Department of The University of Arizona. He asserts, "the literate public today knows more about plate tectonics and DNA than about its own speech. It is this ignorance, staunchly maintained, despite the efforts of generations of linguists to dispel it, that allows a linguistic-police mentality to survive" (July 29, 1992, B3). Milroy and Milroy simply state, "There is a depressing general ignorance of the nature of language and the complexity of linguistic issues in society" (1985, 175). Out of the hundreds of presentations at the November 1992 NCTE Conference, only 23 were listed under the "Language " category.

Implications for Teachers and Teacher Educators

The above, all partial answers to the questions posed before them, have many implications for teachers of English language arts and to teacher educators. To respond to the calls from linguists, theorists, researchers, and pedagogues for the inclusion of sociolinguistic study in the English curriculum, self-education may be a first step. As teachers of literature, writing, and language to an increasingly linguistically diverse population, we have an obligation to heighten our own language awareness and to examine our own language attitudes in the light of current theory and research. Works already discussed in this study serve as

excellent starting points, especially those by Coates (1986), Flynn and Schweikart, eds. (1986), Smitherman (1977), Bosmajian (1974), Kramarae, Schultz, O'Barr, eds. (1984), Baron (1989), (Daniels, 1990), and Willinsky (1988). *The English Journal* provides frequent practical suggestions and annotated bibliographies to assist teacher-awareness of literary texts which feature ethnic and language diversity. Occasionally articles on sociolinguistic applications to the literature/composition classroom appear. A few worth noting are the Christiansen and Lake articles discussed previously, Lockhart's "'We Real Cool': Dialect in the Middle School Classroom" (December 1991); Rovano's "Preparing for a Firefighter's World: How to Teach Non-sexist Language (December 1991), and Wansor's "Student Self-Awareness: One Value of *Language in Thought and Action*" (February 1991).

As teacher educators we must provide our pre-service teachers with the knowledge of sociolinguistic issues. As the National Council for the Accreditation of Teacher Education (NCATE) lists "Qualifications for Teachers of English Language Arts" in its *Guidelines for the Preparation of Teachers of English Language Arts* (NCTE 1986), it mandates sociolinguistic study for pre-service teachers. Of its 41 directives, 9 speak to the necessity of teacher education in the sociolinguistic issues covered by this investigation of literature anthologies. Teachers must know how "social, cultural, and economic environments influence language learning....All teachers must be aware of language diversity" and see "English as a language which has undergone many changes...[which] have kept the language vital and rich" (7-8). Teachers must learn that verbal and visual images may be used to "influence the thinking and actions of others"; they must help students "develop the ability to recognize and use language appropriate in different social and cultural situations" (8). Well versed in the social and regional varieties of English, English teachers need to be able to "strengthen students' pride in and respect for the varieties of English that they and their communities use" (12-13) as well as "establish an environment that encourages respect and appreciation for all

languages and all dialects" (15). Additionally, teachers must "be knowledgeable about literature by male and female writers, by people of many racial and ethnic groups..." (9).

If, as language experts assert, our students' languages are a critical part of their identities, our language attitudes and theirs will greatly affect how they view themselves and others as well as how they view the classroom and its activities as Ogbu has pointed out. Classroom teachers and teacher educators can alert students to the importance of their own and others' language use, attitudes and practices as they assist their students to become self-aware users of language. As teacher educators we can alert our pre-English teachers to methods through which they can assist their future students gain language tolerance and appreciation and become language-aware speakers, writers, and readers.

At Saginaw Valley State University my colleague, Dr. Kerry Segal, and I have proposed the addition of a 200-level "Introduction to Language" course to be taken by all English majors and minors as well as all education students. The course will focus on sociolinguistic issues and will be followed by a 344 "English Language" course for all English education students. In my 380-Teaching the Art of Writing Class, following discussions of the NCTE *Expanding Opportunities* pamphlet, the Student's Rights to Their Own Language Resolution, the Ann Arbor case, and the CCCC National Language Policy, we read Farr and Daniels' (1986) and Rigg and Allen's (1989) suggestions for applications of these to the classroom. My students, wanting something more specific, developed their own list of 14 suggestions for helping students both retain their home languages and learn the language of wider communication. My students' suggestions, which I have used as a guide for my 482 English Methods students as they prepare lessons and units, can be found appended to this study. In both classes we read a variety of essays, poems, and stories featuring language use, some of which are listed in Chapter Two. And I share my collection of news articles, cartoons, and magazine articles about language use with them. Soon I find my students defending the

teaching of works in dialect and bringing me articles and cartoons. I do not recount my experiences as models. I am a relative novice at the inclusion of sociolinguistic study in my classes. I present them to demonstrate the ease with which interested teachers can incorporate such study into their regular course offerings.

English education professionals can serve on boards and committees where they can be influential in asserting the importance of language issues study. While we can not affect past cultural attitudes and past histories of race, class, and gender discrimination, we can help create "new" histories as we work to open perspectives and broaden tolerance and appreciation of linguistic diversity. I have served as a member of a state committee charged with writing literature outcomes and objectives for the K-12 public schools in Michigan. I plan to use the objectives I wrote for Outcome Seven: "Understand the Social and Political Aspects of Language Use Including Issues of Age, Gender, Ethnicity, and Social Class" as the basis of the sociolinguistic component of my 482 class this fall. (A copy of these objectives is appended to this study.)

English educators can publish. Few theory based practical assists exist to aid classroom teachers and pre-teachers eager to incorporate language issues study into their English language arts classrooms. And English educators can create markets for classroom materials that open discussion of sociolinguistic issues, that contain more equitably balanced selections, and that do not seem to regard some variants of English inferior.

Implications for Further Research

English educators can engage in further research. Questions that merit further exploration include:

1. Do students read the non-selection materials in anthologies? For what purposes do they read them? Are they assigned the questions which follow pieces? How are these questions used in classrooms?

2. Are student responses to non-selection materials "dominated," "negotiated," or "oppositional" as defined by Apple and Christian-Smith (1991). That is, do students accept textual messages at face value? Do they accept some and reject or dispute others? Do they reject all "dominant tendencies and interpretations" (14)? Flynn and Sweickart's categories differ somewhat from Apple and Christian-Smith's. Do readers of non-selection materials "dominate" the text by resisting it? Do they "submit" to the text in such a way that the self is effaced? Or do they "interact" with the text, balancing involvement with critical detachment (xxvii)? Either set of categories may prove useful as student responses to anthologies' non-selection materials are researched.

3. To what extent do the gender, ethnicity, and/or social class of student readers affect their responses to the non-selection materials?

4. To what extent does reading the non-selection materials affect students' readings of literary works in the anthology? This study has taken the perspective of a sociolinguistics scholar and a long-time American literature and language scholar and teacher. The messages I read may be very different from those students read; my reactions to those messages may also be very different. Research needs to focus on students' readings of non-selection materials.

Both Foucault and Willinsky assert that discourse can be used to counter and undermine discourse. As English teachers and teacher educators we are in positions to do just that as we assist students to recognize and discuss the subtle and, sometimes, not so subtle sexist, racist, and classist messages of exclusion and discrimination the language around us and the language of classroom materials may carry and perpetuate. Through the application of suggestions like

the fourteen complied by my 380 students or those listed under Outcome Seven, we can assist our students to become self-aware language users. We can encourage our pre-service teachers to exercise that awareness as they create their own classroom atmospheres and choose materials and as they alert their own students to sociolinguistic issues.

Apple reminds his readers that we all participate in one way or another in the creation and/or maintenance of cultural (and linguistic) histories which exclude and/or discriminate against women, some ethnic groups, and some social classes. As English teachers and teacher educators we have the power and must, if necessary, acquire the linguistic knowledge to create new markets by demanding and by encouraging our pre-teachers and colleagues to demand textbooks which do not exclude or merely mention large groups of our students and render inferior the language of our nonstandard speakers.

In doing so, we can help, if not eliminate, at least defuse and decrease the disenfranchisement, the silence, the embarrassment, the lowered self respect, the oppositional hostility that results when the language of classroom materials name-calls in a derogatory fashion, when one is excluded from meaningful representation in classroom materials, or when one's language is demeaned. To some degree we can withdraw our participation from cultural and linguistic histories which exclude or humiliate social, ethnic, and gender groups. By working toward alternate and oppositional renderings of language and culture on the local level through the decisions we make in our own classrooms and the awareness we help create in our students, our pre-service teachers, and our colleagues, we can help create more equitable classrooms and "write" more equitable histories.

APPENDIX

APPENDIX

380's Suggestions for Assisting English Language Arts Students Maintain Their Home Languages While Having Opportunity To Learn The Language Of Wider Communication--So-called Standard English.

1. Frequently allow for writing situations that emphasize fluency.
2. Provide rhetorical situations in which a variety of dialects and social registers are appropriate: journals, letters, fiction, poetry, drama, advertisement, some speeches, some personal essays.
3. Provide reading, listening, viewing materials in a variety of dialects, discourse genre, discourse styles.
4. Provide for the discussion of situations in which so-called standard English is not appropriate as well as those in which it is.
5. Actively affirm dialect differences, assisting students to recognize and value their own dialect as well as those of others.
6. Provide for instruction about language--its social and political importance, its relationship to power.
7. Explore the arbitrary nature of "standard" English as well as the power associated with its use.
8. Know and point out distinctions between students' languages and the language of wider communication. Help students hear those differences as well as acknowledge them in writing.
9. Eliminate labels such as "good," "proper," or "bad" English. Speaking and writing standard English is not next to cleanliness and godliness; it should have no special moral implications.
10. Offer reading materials, when available, in both students' dialects and the language of wider communication.
11. Be sensitive to the identity conflicts code-switching may cause for some students who may encounter oppositional hostility in their home communities.

12. Strive to overcome your culturally embedded attitudes toward language use and recognize that attitudes toward language are often a veneer for attitudes toward people.
13. Avoid correcting your students' grammar and syntax publically. Students have the right to their own dialects.
14. Avoid the English teacher tendency to hyper-correction. Point out patterns of errors in written work. Remember the writing skills hierarchy we've developed: focus, organization, development, voice/tone, style, syntax, mech/tech, spelling.
15. Concentrate on what students already do well; build on their inherent linguistic competency.

OUTCOME 7: Understand the social and political aspects of language use, including issues of age, gender, ethnicity, and social class.

Primary students will:

Read, view, listen to dialects in a wide variety of situations such as stories, poems, films, television shows, songs, conversations.

Begin to explore dialect distinctions and variants among their peers and in print and non-print texts.

Recognize and appreciate their own dialects and those of their peers.

Begin to explore how language use changes in varied social contexts.

Begin to explore the effects of derogatory ethnic, sexist, classist, religious labels and name-calling on both targets and users.

Intermediate students will:

Read, view, listen to dialects as in #1 in primary.

Recognize and explore the social purposes of language and note language changes in varied social contexts as well as in print and non-print texts.

Continue to explore the effects of derogatory ethnic, sexist, classist, religious labels and name-calling on their targets and users.

Begin to recognize euphemisms and discuss their purposes.

Begin to recognize the use of stereotypic language to portray social and political attitudes in jokes, cartoons, television shows, advertising, song lyrics, films, and print media.

Middle school students will:

Read, view, and listen to dialects as in #1 in primary and intermediate.

Explore and begin to analyze the social purposes of language and the language which occurs in varied social and political contexts as found in print and non-print and in speaking and listening contexts.

Recognize euphemisms, cliches, slang, and doublespeak and discuss their purposes.

Begin to recognize and explore sentimentalized and value-laden language use and discuss the purposes and effects of such usage.

Explore and begin to analyze the effects of derogatory ethnic, classist, sexist, religious labels and name-calling on both users and targets.

Recognize, explore and begin to analyze stereotypic language in jokes, song lyrics, cartoons, comics, television, advertising, films, and print media as it is used to portray a person's educational level, social class, religion, gender, age, ethnicity, political attitudes.

Explore the status or stigma attached to various kinds of language use and to various dialects and begin to theorize as to why status and stigma exist in regard to language use.

Begin to discuss the arbitrary nature of standard English.

Secondary students will:

Read, view, and listen to dialects as in #1 in primary, intermediate, and middle school.

Analyze filmed, written, and oral texts for doublespeak, slang, cliches, euphemisms, value-laden, or sentimentalized language use and speculate as to why such usages occur.

Analyze oral, written, and filmed texts to determine the social and political purposes of the language they use as well as the social and political contexts of that language.

Recognize and explore the overt or underlying social and political implications of language use and their own and others' attitudes toward language.

Analyze stereotypic language in jokes, song lyrics, cartoons, etc. (as above) to determine the social and political motivations of such language as it portrays educational level, social class, ethnicity, gender, age, religion, political attitudes, and power relationships.

Engage in research, recording and analyzing, their own language use and that of peers, parents, community members, authority figures.

Understand the arbitrary nature of standard English.

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