

Gender-Bias in Literature Within the High School English  
Curriculum: A Study of Novels Used in the Lakeshore  
School Board

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## Preface

Many people have helped me along the way with this project. My advisor and mentor, Dr. Margaret Gillett, has devoted countless hours of time and energy towards this study. Several friends have made valuable contributions: Sharen McDonald has helped with editing and constantly offered support, Mike Schell has acted as computer advisor, and Andrée Rinfret has assisted with the translation of the abstract. Gayle Goodman of the MEQ and Marilyn Wray of the Lakeshore School Board have both offered guidance and encouragement. The English teachers of the Lakeshore School Board were kind enough to participate in the questionnaire, and the English Department Heads were instrumental in getting the data to me. Finally, my husband, George, and my children, Ted, Shannon and Peter, offered their continual support, and stuck with me through the long hot summer of '91.

## Abstract

It seems self-evident that novels and other literary forms profoundly influence the way we think, feel and learn about society. However, while a number of studies have acknowledged the importance of textbooks used within the school curriculum, few have examined novels that are studied within the high school English program. Thus this thesis focuses on gender-bias found in a study of 21 novels identified as those most commonly used in the high schools of the Lakeshore School Board. The results show significant gender imbalance in all categories: the number of female authors, characters, voices, and perspectives. The recommendations that arise from this study are (1) that English teachers be aware of the issue of gender-bias when they select novels for their students, (2) that strategies be developed in the classroom to address gender-bias in literature, and (3) that a balanced literature curriculum be developed.

## Abrégé

Il est évident que les romans et toute autre forme de littérature influencent profondément notre façon de penser, de palper et de s'instruire au sujet de notre société. Cependant, même si un certain nombre d'études ont reconnu l'importance de manuels scolaires à l'intérieur du curriculum, peu d'entre elles ont bien examiné les romans qui sont à l'étude au niveau du secondaire dans le programme d'anglais. Ainsi donc, le thème central de cette thèse visera à faire valoir qu'il y a présence de sexisme à l'intérieur des 21 romans les plus utilisés dans les écoles de la Commission scolaire du Lakeshore. Les résultats démontrent bien qu'il existe une forte discrimination à l'égard du sexe féminin dans toutes les catégories soit: le nombre d'auteurs, de personnages, de voix et de points de vue. Les recommandations qui découlent de cette étude sont: (1) que les professeurs d'anglais soient plus au courant du sexisme lorsqu'ils font la sélection de romans pour leurs étudiants, (2) que les stratégies soient développées au sein de la classe pour faire face au sexisme en littérature, et (3) qu'une littérature bien équilibrée soit développée dans le régime pédagogique.

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## Introduction

*"Somewhere in the curriculum she is finding something that speaks to her personally and directly about her life"* (McIntosh, 1983, p.27).

*"I began my search in stories and in poems for females I could not only pretend to be, but whom I would also like to be"* (Aitken, 1987, p.9).

My present interest in gender-bias in literature began with a research paper on educational equality for women. In the course of scouring books and journals for specific historical facts about women in education, I became aware, for the first time, of how women's place in the history of education was sparsely and inadequately documented. At the same time, I realized that true educational equality between males and females was not yet a reality. It seemed clear that despite many policy changes in the last twenty years, and a great increase in feminine scholarship dealing with gender issues in recent years, the educational enterprise as a whole remains marred by biases. A brief historical survey of the evolution of equal access to education proved that societal values and attitudes, although altered in today's world, still play a significant role in

preserving and maintaining a system that promotes inequality between the sexes.

As I looked at my own life, and my work as a high school English teacher, I reflected upon these values and attitudes from a personal perspective. In my role as a teacher, I wondered whether I was able to observe differences in today's young people that would result in a more egalitarian society for them in their future. What role did the curriculum of today's schools play in perpetuating inequalities, or conversely, in promoting equality between the sexes?

This search inward caused me to examine, in a new light, the literature taught within the high school English curriculum. Since the literature presented to the students is a major portion of the English curriculum, in essence the backbone of the English program, it was a logical area of the curriculum for me to examine. Moreover, it is the part of the English program that generally interests students the most, and therefore may have significant impact on their development.

Literature, a vital component of the high school English program in Quebec, is presented through a whole language approach. Although each teacher has a selected bibliography of over three hundred titles to choose from for use in

his/her classroom, the choice of literature is not entirely restricted to this selection. If teachers wish to use a book for their classes that is not on this "approved" list, they must first seek permission for its purchase from their School Board. However, in reality, budget cutbacks in the last decade have severely limited the resources of English departments, and few new books are finding their way into the classrooms. Thus the inventory of literary works found in the schools is relatively standardized and rather outdated.

As an English teacher, I began to question whether the novels that were being used in my classroom and those of other English teachers in the school board where I worked reflected gender equity. If societal attitudes towards equality between the sexes had not changed, was that because they were not being challenged at the developmental stages of the young adolescents? If it was important that the curriculum speak to each individual at a personal level, was the English curriculum making an appropriate contribution to the transmission of values? Suddenly the issue became of paramount importance to me, and I began to search for answers to these questions. It was at this stage that the idea for this thesis began to take shape.



In order to answer these questions, and others which arose, I undertook a pilot study to analyze a random selection of twenty books currently being used in my school's English classes. My purpose was to establish whether there was gender equity, or gender-bias, in the literary works contained within the high school English curriculum.

The results of the pilot study showed that there was a clear imbalance in terms of gender amongst the texts from my sample. There was numerical misrepresentation in favour of males in terms of authorship and in the presentation of central and secondary characters. The "male experience", as told by the male hero, easily became the norm. "His" character provided the perspective from which the "other" characters were viewed, and "his" voice was the common voice.

The findings of this study were corroborated by studies conducted by Olsen (1978) and Galloway (1980), and led me to undertake the subsequent stages of this thesis. However, the establishment of the findings of the pilot study are responsible for the basic premise with which this study was undertaken: namely, that gender-bias exists in the high school English curriculum. The gender imbalance which was statistically proven in the pilot study is the basis for the use of the term "gender-bias" in this study.

This study investigates gender-bias in a specific sample of novels used within the Lakeshore School Board. It examines: the gender of the authors; the gender of the main characters; the gender of the secondary characters; the perspective from which each book is written; the occupations of the male and female characters; the differences in gender equity in recent publications, as compared to older publications; and the different voices and themes relating to males and females.

The purpose of this study is three-fold: first, to examine the nature of the literature currently being taught within the Lakeshore School Board, in order to determine if gender-bias does exist, and to what extent; second, to show that there is a need for curriculum reform; and finally, to make recommendations so that strategies can be developed in order to integrate the English curriculum to include us all.

The thesis will be divided into five chapters. In the first, a review of the literature provides some background on the feminist movement and traces the evolution of policies against sexual-stereotyping in textbooks that began in the 1970's. It examines role-models in literature and shows research findings to support the claims that the traditional educational curriculum does not deal adequately with the changing values of women. It shows the importance

of literature in the development of the adolescent and considers the subordination of women through language. It also discusses the differences of voice and genre in women's writing.

The second chapter deals with the methodology of this work. It includes a methods statement, which outlines the rationale for the use of both qualitative and quantitative methods, as well as a general theoretical framework of qualitative study and a description of literary criticism as a form of method. The latter part of this chapter outlines the research design and includes a brief description of the pilot study, along with an explanation of the quantitative and qualitative stages of the project.

The third chapter deals with the quantitative analysis. It analyzes the statistics of the quantitative portion of the study and discusses their implications. The quantitative data has been subject to tabulation and cross-tabulation.

The fourth chapter offers a qualitative or textual analysis of the data. It traces six themes that have been collected and recorded in relation to gender throughout the novels, and it explores the interpretations of these themes.

The final chapter discusses the implications of this study for the classroom. It addresses the question of how knowing is differentiated by gender, and it suggests guidelines towards integrating and implementing curriculum reform in order to provide gender balance.

## Chapter One: A Review of the Literature

### Stereotyping in Textbooks

Up until recently, women have been on the periphery of literature. Historically, they have not only failed to be cast as characters in literature as often as men, but they have not been represented equally as authors throughout history. As long ago as 1929, Virginia Woolf urged women to write to redress this balance. Despite their lack of opportunity, training, encouragement, leisure and money, Woolf felt that it was important that women start to speak in their unique voice. But it was not until the 1970's, spurred on by the feminist movement, that society in general recognized the inequalities in the educational system that existed between men and women.

The Canadian Report of the Royal Commission on the Status of Women (1970) stated "Equal opportunity for education is fundamental. Education opens the door to almost every life goal. Wherever women are denied equal access to education, they cannot be said to have equality" (p.161). As a result of this report, a recommendation was made that stereotyping be eliminated from textbooks. In addition, textbooks that portray women, as well as men, in diversified roles and occupations, were deemed vital to the goal of bringing about change in the educational system and

improving the social and economic position of women. The Commission stated that changes made within this framework would bring about "dramatic improvements in the...position of women in an astonishingly short time" (Report of the Royal Commission on the Status of Women in Canada, 1970, p.162).

The Commission's concern about sex-role stereotyping in textbooks coincided with a key study done in the United States in 1970 on stereotyping. Broverman, Broverman, Clarkson, Rosenkrantz and Vogel (1970) defined sex/gender stereotyping as "highly consensual norms and beliefs about the differing characteristics of men and women" (p.1). The Broverman study sorted male and female valued stereotypic items into feminine and masculine poles, and found that the masculine traits were more often seen as socially desirable than the feminine traits. They concluded that societal attitudes created the value differences of stereotypes.

Another American study done by a group called "Women in Words and Images" (1975) examined sexual stereotyping in children's readers, and found a disproportionately high percentage of men to women portrayed in these texts. The authors determined that stereotypical role-playing in text books was harmful, and that it was vitally important that the groundwork for social change be laid in the developmental years. The authors advised editors and writers of children's

textbooks to be aware of the negative effects of stereotypical role-playing, particularly on young children.

Since the initial studies into sexual stereotyping in textbooks, made in the mid 70's, much has been written about how to promote non-sexist learning in the classroom (Shapiro, Kramer & Hunerberg, 1981; Berry, 1988; Gaskell, 1988). Furthermore, there is some evidence that textbooks, in particular, have changed. Hitchcock and Tompkins (1988) report that since 1980, publishers have reduced sexism in basal readers. Modern readers appear to have created "neutral" characters, more variation in female occupations, and a larger number of young girls who have been cast as main characters. Such good news would appear to show real change in the educational climate of the schools for today's youth.

Many significant changes have occurred in Quebec in the past twenty years regarding stereotyping in textbooks. In an important study which took place in the 70's, Lise Dunnigan (1975) found evidence of sexual stereotyping in French textbooks. She recommended that the roles of males and females in these books be represented equally, both quantitatively and qualitatively. Dunnigan reported that it was important for girls in literature to be portrayed in positions of authority, rather than in subordinate roles. Dunnigan went on to emphasize the need for female

characters in literature who, for example, share domestic chores with males, and who participate in sport. In her analysis of stereotypes, Dunnigan spelled out the kinds of characteristics that female characters were lacking. They included: aggressiveness, courage, leadership, a sense of adventure, and ambition.

The results of these studies in the 70's led eventually to the establishment of new criteria for the publishers of textbooks in Quebec. The Minister of Education published a guide for the elimination of discriminatory stereotyping in textbooks (Thibaudeau, 1988). This guide, intended for use by authors, editors and evaluators, measured the qualitative and quantitative representation of female personages in textbooks.

Today, according to article 462 of the Education Act (1988), the Minister may draw up a list of approved textbooks which must show an acceptable standard with respect to: the instructional requirements of a given program, correct language usage, moral and religious values, the use of official place names, the use of the International System of Units, and the requirements pertaining to the elimination of discriminatory stereotyping. Lists of authorized instructional materials from the Minister of Education in Quebec (1990-1991) contain warnings if the number of "female personages" contained within the



textbook is insufficient. These documents also contain notations cautioning that the selection and the content of certain literary works considered as basic materials may not have been evaluated in terms of discriminatory stereotypes.

### Stereotyping in Literature

Literature is not subject to the same scrutiny as textbooks. There is no policy in Quebec which relates to stereotyping in literature. In fact, reference and resource materials are not officially authorized by the Minister of Education, and do not require official listing in order to be purchased by school boards (Minister of Education, 1990-1991, p.1). Fiction, non-fiction, and anthologies, as well as many types of reference materials, are not authorized officially by the Minister. A common footnote found in the 1990-91 "List of Instructional Materials Authorized" is: "The selection and the content of the literary works in this material have not been evaluated in terms of discriminatory stereotypes" (p.9).

Despite the fact that specific works of literature are not officially authorized by the government of Quebec, a selected bibliography (Minister of Education, 1987) for secondary English Language Arts has been published. Here teachers are advised "to choose material that is appropriate

for the needs and interest of their students in the particular school community" (p.iii).

Anxiety over models of equality between the sexes continues to influence the Ministry of Education. A recent publication (Coulombe, Gamache & Provost, 1991) entitled "Le Plaisir de Lire Sans Sexisme" presents an inventory of books written between 1981 and 1988 that are directed at children between the ages of 3 and 15. The introduction specifically states that these books have been assembled because they are well written and well presented, and show situations where men and women are treated equally. The authors state: "Il cherche donc à mettre en lumière des situations d'égalité de plus en plus présentes dans la vie quotidienne" (p.7).

Although no policies exist which regulate stereotyping in literature, concern over stereotyping in literature has existed for many years. In 1977, Mary Anne Ferguson classified women in literature as: the submissive wife, the mother, the dominating wife, the woman on a pedestal, the sex object, the old maid/woman alone, and the liberated woman. By Ferguson's definition, stereotype is simply a perjorative term used to portray "underdeveloped" characters, so that the literature itself may help to portray reality.

### Role Models in Literature

In 1970, the Royal Commission on the Status of Women optimistically predicted that change would be rapid once we became aware of inequalities in education. Unfortunately, subsequent studies do not bear this out, and little change seems to have occurred. A 1985 study by Baker examined the aspirations of adolescent women and reported that schools today are not dealing with the controversies of the social and political world. Stereotypical choices for the future are still being made by the young girls of today, without an awareness of the reality of social and political barriers that exist to block equality.

Baker (1985) reported that female role models were important in the young girl's life, as they became images for the adolescent to emulate. Girls who lacked positive role models in their mothers tended to marry younger, have children at a younger age, and hoped to improve their lives through marrying a man who would provide them with suitable lifestyles. Professionally employed mothers were seen by the adolescent as good role models.

Gaskell (1988) conducted a study of career aspirations of high school graduates in Vancouver. Her research findings support those of the Baker study, but with some interesting differences. Gaskell found two patterns amongst

the young women she interviewed. The first group glorified the traditional role of women. The second group had reservations about the traditional role of women, yet saw it as being inevitable, despite the constraints it placed on their autonomy and independence. Gaskell concluded that "elements of domestic ideology still shape the way [adolescents] see acceptable options" (p.164).

The growth of discontent amongst young women with the societal expectations of their role gave Gaskell hope that change might occur. However, the passivity that seems to reproduce traditional roles of labour defined by gender appears to be difficult to combat. Wide-spread reform in the area of child-care and equal pay for women's work may be the necessary antidotes.

There are substantial claims to the need for desirable "role models" in the literature presented to adolescents (Gaskell, 1986; Heilbrun, 1979; MacKie, 1983; Spender, 1980a; Carlson, 1989). MacKie (1983) makes an assumption that what we read influences our actions in a gender-specific fashion. Carlson (1989) writes that feminine characters in books are necessary, in order to make feminine readers visible. Aitken (1987) writes:

1  
 Texts influence one another in their genesis and development. They also speak to one another through

time and space. Recognizing these phenomena has helped contemporary readers to make conscious connections among texts, and between these texts and their own lives. Does art really hold the mirror up to life, or do we more often become what we behold? (p.10).

If what we read really does influence us, then the kind of role model presented through literature to the adolescent at this critical time in her/his growth is vital. Aitken (1987) states:

Long before the expression role model was coined, girls and women aped the thoughts, speech and behaviour of the heroines of fiction. That codes of manners and systems of morality have dictated thought and action to both sexes in all times and places is self-evident (p.12).

Literature, then, should play an important part in providing interesting role models for adolescents of either gender. Yet Margaret Atwood (1978) highlights the author's dilemma of presenting a likeable, respectable and believable role model, and argues that characters, both male and female, need to be allowed their humanness -- their imperfections. It is important that women emerge as individuals through literature, in order to remain unscathed by gender stereotyping.

### Women's Voices

Much has been written about the way patriarchal societies subordinate women through language. Tillie Olsen (1978) found that in the twentieth century, only one of twelve books published was written by women. Women were virtually invisible, both as characters and as authors. Oakley (1972) and Spender (1980b) claim that meanings and definitions of language have been given to society by men, and their monopoly of power necessarily eliminates women from serious consideration, causing females to remain in subordinate positions. Spender maintains that the minor roles granted women in literature are consistent with the real world and the order of patriarchal societies. She states that: "Muteness and invisibility suit male purpose; they establish the primacy of the male and the authenticity of the male view of the world" (p.226).

Because the established literary canon has been predominantly male, men's experiences and competencies have been seen as the baseline for judging development, and women's intellects may have been misread (Belenky, Clinchy, Goldberger & Tarule, 1986). Gilligan (1982) states that we have historically listened to one voice--that of men. Women have remained silent. When women speak, then, we may have difficulty hearing what they say. Spender (1982) asserts categorically that true equality will not be achieved

until half of human experience is written by women, about women.

Today, more and more women are being recognized as writers. Historian Margaret Gillett (1990b) notes that women have been vitally connected to the novel since they began scribbling away in the eighteenth century, when the novel first emerged. Undoubtedly, women may have been discriminated against in the past due to the genre of their writing, particularly novels, journal and diary writing, or because of the "insignificant" subjects they wrote about, such as romance or male-female relationships (Christian-Smith, 1987; Dansereau, 1988; ). However, Dansereau maintains that it is society itself which has labelled female writing trivial. Of concern to feminist literary critics is the invisibility this confers upon female writers.

Gilligan (1982), Belenky et al. (1986) and Tannen (1990) have made exciting finds in research projects which differentiate between gendered kinds of knowing. Gilligan is credited with pioneering research on different ways men and women see and experience social realities. Women depend upon an ethic of caring that is rooted in a knowledge of human relationships, while men deal with knowledge from a viewpoint of a just role in society. Belenky and colleagues see gender socialization aligned as "connected-knowing" and "detached-knowing". Females are

taught the importance of the care perspective, while males learn the importance of critical thinking to protect their own rights. McIntosh (1983) argues that our culture is skewed in its failure to reward the lateral functions of life--in other words, the connected-knowing, "different voice" of women.

### The Curriculum

There are claims (Galloway, 1980; Baker, 1985; Taylor, 1989) that the school is not educating the young female adolescent with realistic social and political issues of the times. Belenky et al. (1986) and McIntosh (1983) state that the traditional school curriculum does not adequately deal with the needs and values associated with women. Galloway (1980) sees the imbalance between males and females perpetuated in the high school English curriculum, which she states is neither representative of real life, nor of literature in general. Galloway quotes the Ministry of Education of Ontario guideline that "literature should be viewed as a subtle and powerful force in shaping the thinking of its readers and in building character" (p.8), and concludes that the misrepresentation of female authors and main characters, along with the imbalance of literature in the past and present, do not provide "adequate opportunities for growth to those young people whom it purports to educate" (p.9).



Belenky et al. (1986) note that the bias in a traditional educational curriculum sees women's thinking as "emotional, intuitive and personalized" (p.6). This assessment has contributed to the devaluation of women in the Western world. Different genres need to be discovered, recognized and appreciated in literature, in order for us to use a new cultural yardstick (Carlson, 1989). As Dansereau (1988) states, "there continues to be a need for the identification of positive images of women, and the rediscovery and re-examination of texts written by women in order to bring about their full enfranchisement" (p.51). This perspective would be a valid one in the high school English class of today, where the role models of women in literature are neither prolific nor multidimensional in their characterization.

Peggy McIntosh (1983) identifies five interactive phases of curriculum reform that would serve to reconstruct the curriculum "to examine all of human life and perception" (p.7). In Phase 1, Womanless History, white men of the privileged class have "defined what is power and what constitutes power" (p.7). In Phase 2, Women in History, women who have done something exceptional by men's standards are acclaimed. In Phase 3, Women as a Problem, Anomaly, or Absence in History, the politics of the curriculum are introduced. It is at this point, according to McIntosh, that women often feel anger and disillusionment

at society in general and may want to challenge the present literary canon. In Phase 4, Women As History, women stop being the "other", and become "connected to one's self". Finally, in Phase 5, History Redefined or Reconstructed to Include Us All, a "genuinely inclusive curriculum, based on global imagery of self and society, would reflect and reinforce the common human abilities and inclinations" (p.21).

Warren (1990) believes that we are presently at Phase 3, where women are presented as a problem, anomaly or absence in literature, and we have yet to reach the last two phases. McIntosh (1983) pessimistically predicts it may take as long as one hundred years to redefine and reconstruct the traditional curriculum, so that it includes us all.

The high school English curriculum should provide students both with a "mirror" of themselves, and a "window" to outer worlds (Style, 1988). As noted earlier, changes appear to have been made in the textbook category, where criteria for publication reflect an awareness of the search for equality and an end to stereotyping. And there is reason to believe that anthologies are now subject to the same analysis as textbooks. In a recent anthology of Canadian short stories, entitled *Mirrors and Windows* (1987), one of the criteria for publication was "a reasonable

representation of authors and protagonists of both sexes" (p.iv). Yet novels, which form the backbone of the high school English curriculum, are not subject to the same analysis. It is time for change, so that developing adolescents can have both a mirror and a window with which to look out of. As Aitken (1987) writes:

Novels written by men have, until recently,...shaped the consciousness and guided the behaviour of both women and men. We get nowhere denying the way we were. Rather than indulging our pessimism about the limits of the human imagination, we can look forward tentatively to a time when we may come of age, producing artists who are simply and splendidly human (p.17).

### Summary

In order to bring about an awareness of present social realities in both male and female readers, the passivity and invisibility of the role of the female in literature must be dealt with. If this is to happen, females must be present in literature, both as authors and as characters. A gender balanced perspective must be present in the high school English curriculum.

The research of the last twenty years shows an increasing awareness of the need for gender equity in textbooks, yet few studies appear to have been targeted towards the need for gender equity in literature taught within the high school English curriculum. The importance of a positive role model in literature has been acknowledged. Women's voices have been heard, and gendered differences between kinds of knowing have been recognized. Despite all of these changes, the literature presented to young people has not altered. In a society concerned with the changing role of both women and men, the literature found within the high school English curriculum should reflect and probe both female and male experiences and perceptions. The following study seeks to address the issue of gender-bias in this context.

## Chapter Two: Methodology

### Methods Statement

This chapter will deal with the theoretical and methodological tenets of this thesis. Discussion will be broken into three parts: first, the rationale for a combination of qualitative and quantitative methods; second, a general discussion of qualitative research; and third, literary criticism as it pertains to this study.

### Rationale

The debate between qualitative and quantitative research methods is an ongoing one. The two paradigms are most often seen to represent conflicting viewpoints: positivism versus naturalism. But as Hammersley and Atkinson (1983) point out, "We do not pretend that social scientists can be divided straightforwardly into two groups on this basis" (p.3).

The feminist community has emerged as a champion for qualitative research methods. As Atkinson, Delamont and Hammersley (1991) state, "a commitment to hearing women's voices fits neatly with a research approach that explores and presents the actors' perspectives and strategies in their own terms" (p.242). Thus, a qualitative

approach often appears representative of feminist research. In fact, some feminists find traditional or quantitative research practices inconsistent with feminist values (Roberts, 1981; Bowles & Duelli Klein, 1983; Jayaratne, 1983). Roberts (1981) takes the rather extreme position that objective, value-free ideals of quantitative methods are part of patriarchal dominance. However, Duelli Klein (1983) comments that the myth of objective, value-free science has started to crumble away, even in non-feminist circles.

The rationale for a research project involving both quantitative and qualitative aspects of methodology evolved as this thesis took shape. At the outset, I felt it was vital to design an objective method of measuring gender-bias. Otherwise, the very nature of the term gender-bias could be seen as a purely subjective one. As Jayaratne (1983) observes, "The goal of scientific inquiry is to make an objective judgment about a theory whose development was more or less subjective" (p.142). Thus, it seemed necessary to use an objective, scientific research methodology to examine such a sensitive issue as gender-bias.

However, the limitations of a purely quantitative study of this type were of concern. A numerical, quantitative approach to gender differences fails to take into consideration the context of the literature itself. As both a reader and a teacher, I became aware of the function of

experience as it related to the analysis of these texts. The capacity of qualitative research to concern itself with meaning as it appeared to people in "lived social situations" (Greene, 1989, p.175) seemed relevant to this study. Conversely, the role of the researcher as a detached, unaffected observer (Oakley, 1981) seemed not entirely appropriate. Yet the underlying premise with which this project began remained clear: it was intended to serve as a springboard for policy change within the School Board where the study was done. Quantitative research is often judged as a more effective tool in influencing policy-makers. Thus, a dual approach to this project seemed not only appropriate, but necessary.

Support was found within the literature to develop a research study using a combination of qualitative and quantitative methods (Spender, 1989; Jayaratne, 1983). In part, the decision was political, as Jayaratne explains:

I also advocate the use of qualitative data, in conjunction with quantitative data, to develop, support and explicate theory. My approach to this issue is political: that is, I believe the appropriate use of both quantitative methods and qualitative methods in the social sciences can help the feminist community in achieving its goals more effectively than the use of

either qualitative or quantitative methods alone (p.140-141).

In this way, the groundwork for the dual methodological framework of this thesis was established.

### Theoretical Framework

A general discussion of qualitative research will now put the theoretical framework for the second part of this study in place. Ethnography, the most commonly practiced qualitative research method, has been on the rise in the last two decades. Although, as Maxine Greene (1989) states, "literary criticism per se cannot be considered to be a qualitative study" (p. 176), the use of qualitative research methods may allow us to open the way between the social text we live in, and the literary text we read (Aitken, 1987). Thus, in a general sense, the location of literary criticism has been centered in the broader context of qualitative research, so that the text and the reader may engage in a "phenomenological analysis". Berger and Luckmann (1964) term this analysis a "subjective experience", and note that it "refrains from any causal or genetic hypotheses" (p.20). It is important to realize this at the outset of qualitative research, so that the researcher does not enter into the analysis stage of a study with a pre-determined hypothesis.



"Qualitative research is concerned with meanings as they appear to, or are achieved by, persons in lived social situations" (Greene, 1989, p.175). However, as Greene goes on to point out, this kind of research cannot be carried out by neutral observers concerned with observing, measuring and predicting unbiased vantage points. Meaning does not come from external examination, but rather from internal involvement. Action is anticipatory, and carries with it the assumptions and understandings of the researcher. Since we are "concerned with interpretations of particular kinds of human action in an intersubjective world" (Greene, 1989, p.175), the relationship between the knower and the known is crucial. As Dorothy Smith (1974) writes:

In the context we are concerned with here a highly complex socially organized practice mediates the relation of the knower and the known. The object constituted as known is already socially constructed prior to the knower's entry into the relation. Her relation to it, the act in which she knows it, has thus already a determinate structure (p. 275).

Our knowledge of society is dictated to us, in large part, by documents. Literary texts may be seen as informal documents (Hammersley & Atkinson, 1983) or social objects, and exist in the context of the social process. The non-positivist approach to a literary text is an interpretive

one. The qualitative approach, then, allows us to explore the process and reconstruct the social reality, as it relates to society. "Literature prescribes thought and action according to the dictates of certain ideologies just as surely as it describes them" (Aitken, 1987, p.11).

The qualitative methods considers the location of the text, the viewpoint from which it is seen, the perspective from which it is read and from which it is written, and considers the voice of the author and the characters (Greene, 1989). From this standpoint, the researcher attempts to describe and construct her version of reality. This is the pivotal fusion of theory and practice that this research project revolves upon.

The question of objectivity is one which is likely to present itself to critics of ethnographic research. As field notes are taken during the reading of these novels, the researcher is bound to have a subjective viewpoint of the topic of gender-bias. The qualitative study will most certainly be influenced by the previous knowledge and experience of the researcher. It is precisely the knowledge that is gained as a teacher and a woman that I wish to bring to this study. The subjectivity of the textual analysis will bring a different kind of knowing to the forefront: one tempered with experience, which will weigh the pedagogical concerns of a teacher with the role of literature

on the developing adolescent. As Greene (1989) states, there is always a "horizon of pre-understanding on the part of the researcher, even as there is a horizon of pre-understanding of the situation being studied" (p.175). It is the merging of these horizons that results in interpretation and explanation. Therefore, it is with my voice (as a teacher and a researcher) that I wish to speak, in order to shed new light on the question of gender-bias in literature in the high school English curriculum. It is from this standpoint that my analysis of this research will be done.

### Literary Criticism

As stated earlier, literary criticism is not a methodology; unlike the literature itself, it aims to describe, not prescribe. Prominent literary critics Sandra Gilbert and Susan Gubar (1979) state that their "literary methodology has been based on the Bloomian premise that literary history consists of strong action and inevitable reaction" (p.xiii). These writers explain that their goal is to "record and analyze the history that has made us who we are" (p.xiii). Implicit in this analysis are two important assumptions: first, that "there is a knowable history", and second, that "texts are authored by people whose lives and minds are effected by the material conditions of that history" (p. xiii). Texts must be placed in the context of the

time period in which they were set, while the author must be regarded as a "gendered human being whose text reflects key cultural conditions" (Gilbert & Gubar, 1988, p.xiv). An individual literary narrative, in this sense representing an isolated incident, becomes a "metastory" as we confer visibility on it, and it becomes woven into the fabric of our qualitative study.

Johan Aitken (1987) writes:

Through an understanding of stories, we begin to perceive the influences of socialization, politics and aesthetics that have shaped our consciousness of who we are and, more often, of who we are not. By looking at our cultural images past and present, we may be not only empowered to choose, but enabled to change (p.11).

Feminist literary criticism seeks both to empower and to enable. As Aitken (1987) points out, "feminist theorists agree that the female in life and in fiction must be released into full humanity". Gilbert and Gubar (1989) write that they:

seek to locate the text in its sociocultural context, since we believe, too, that the concepts 'male' and 'female' are inextricably enmeshed in the materiality

and mythology of history, which has...almost always been experienced as gendered (p. xvi).

Thus feminist literary critics collect and trace themes that surface around the concepts of "female" and "male", to collect "compelling leitmotifs...which reveal drastic sociological changes" (Gilbert & Gubar, 1989, p.xvi).

Until recently, literary criticism has been the domain of men. Today, the feminist critics describe their own literary canon, while examining the moral framework of the text and the individual morality within it. The concept of intellectual difference between males and females (Gilligan, 1981; Belenky et al., 1986) "freed women to value their own perceptions and voices" (Aitken, 1987, p.24), and allowed different perspectives to be heard--those not just relating to gender, but to voice and class.

However, as feminists point out (Aitken, 1987; McIntosh, 1983), we need to rid ourselves of the concept of a "master thinker" of either gender. Many, like Showalter (1977), are uncomfortable with the "theory of a female sensibility revealing itself in an imagery and form specific to women" (p.12), yet acknowledge a female literary tradition which has developed like any other literary subculture, shaped by values, conventions, experiences and behaviours. The practice of singling out either gender for

purposes of research is often regarded as a method of reinforcing stereotyping, rather than reducing it. In order to avoid this problem, this study analyzes both male and female main protagonists and antagonists and observes both genders while undertaking both the qualitative and quantitative analyses of the novels.

The concern over single sex research ties in with other gender related issues: feminist methodologists caution against "context-stripping" (Bowles & Duelli Klein, 1983). Gilbert and Gubar (1988) point out that some literary critics deal with texts as if they were "autonomous and universal monuments of unaging intellect" (p. xiv), and fail to grasp the significance of the time period in which they were set. Other feminists warn against invisibility, brought on because of the genre of writing women have done in the past, specifically romance and diary formats (Christian-Smith, 1987; Dansereau, 1988). Yet Christian-Smith argues that "romance is an important relationship where the tensions surrounding gender identity become visible" (p.365).

Despite these factors, Greene (1989) states "there can be no greater 'purity' in the interpretations made of actual situations than in those made of the unreal situations created by imaginative literature" (p. 176). This perspective provides a solid case for the need to include qualitative

research methods, as modelled in feminist literary criticism, as part of the topic of gender-bias in literature.

### Research Design

The "problematic" of this study is to examine systematically the nature of the literature, specifically the novel, taught within the high school English curriculum of the Lakeshore School Boards High Schools. Through a combination of content analyses of a quantitative nature, and textual analyses of a qualitative nature, I intend to show how imaginative texts serve as interpretations of particular kinds of human action or knowledge, and to indicate what place the text has today in an intersubjective world. In this context, I will attempt to do as Gilbert and Gubar (1989) have done, and "trace the varying themes that collect around the concepts 'female' and 'male'..." (p.xvi).

The project has been separated into three stages. The first stage is a pilot study, conducted as part of a reading course; the second, a quantitative study, designed to measure and compare statistics collected from data that has been gathered from questionnaires and grids. The third stage is a qualitative study, using material collected in the quantitative study as the basis for an in-depth textual analysis of the literature identified as that most commonly used in the classrooms of the Lakeshore Schools.

## The Pilot Study

In the first stage of this study, a sample of twenty literary works was chosen at random from a selected bibliography for the secondary English Language Arts Programs in the Province of Quebec (1987), published by the Minister of Education. The works were first published in Canada, England, and the United States, and were written between 1860 and 1972. The twenty books were chosen because they were used frequently in English classes in grades 7-11. All the books were in current use by teachers within the English Department of Hudson High school.

In order to analyze the literary works for gender-bias, I developed a grid to be used for each of the books, based on models of previous studies done on sexual stereotyping (MacKie, 1983; Carlsen, 1980; Women in Words and Images, 1975; Dunnigan, 1975). Dunnigan in particular placed emphasis on the numerical representation of male characters to female characters, as well as the numerical representations according to the gender of the author, and the central or secondary roles according to gender. Since these factors seemed vital to this study, they were incorporated into the first stages of the development of the grid.



Next, I looked for indicators of sexual stereotyping. The 1975 Woman in Words and Images Study had considered the following traits as indicators of sexual stereotyping: ingenuity, industry, bravery, helpfulness, acquisition of skills, adventure, passivity, altruism, goal constriction and rehearsal for domesticity, incompetence, and victimization.

The Broverman study of 1972 introduced an adjectival check-list to characterize adult males and females, using bipolar traits. The adjectives were arranged in competency clusters, with a "masculine pole" on the left side of the questionnaire, and a "feminine pole" on the right side.

Using a combination of these studies, I drafted a grid, and tested it while analyzing three books. The initial indicators for the analysis of female characters included five bipolar traits: positive role model/negative role model; subservient role /assertive, strong role; dependent /independent; virtuous/sensuous; and adventuresome/nonadventuresome. After using these indicators for the test cases, I rearranged the traits, using a Likert sliding scale. Numerical values were used, placing the low numbers at the "male pole" (on the left), and high numbers at the "female pole" (on the right).

It was clear from these initial tests that five characteristics were too limiting. Using the Broverman

research as a basis for stereotypical traits. I adapted ten of these indicators for use in this study. I considered that more than ten indicators would make the evaluation too complex.

The second grid used the following ten bipolar traits: independent/dependent; unemotional/emotional; dominant/submissive; aggressive /non-aggressive; ambitious /unambitious; insensitive/sensitive; assertive/subservient; intellectual/non-intellectual; asexual/sexual; adventurous /non-adventurous. A separate category of positive role model/negative role model was included at the end. In addition to these changes, I determined to analyze the central male and female characters in the books, rather than just the females. I proceeded to make four analyses of books using this grid.

Although this grid appeared to work better than the first one, I was still dissatisfied with it. The information that I deemed vital - the central versus the secondary role, for example - was not emerging. I made a third attempt to reorganize the grid.

The ten traits were re-ordered on the basis of two sub-categories: analysis of characters and characteristics. Under "analysis", the bipolar traits were: central role/secondary role; non-caretaker/caretaker; dominant/submissive;

financially independent/ financially dependent; no sexual value/sexual value. Under the category of "characteristics", the bipolar traits were: unemotional/ emotional; ambitious/unambitious; insensitive/sensitive; confident/nonconfident; adventurous/non-adventurous. The final category of positive role model/negative role model was dropped from the grid at this point, since the determination of such categorization appeared extremely subjective.

The completed grid (Appendix B) was expanded to examine all major characters, male and female, as well as secondary characters who assumed an important role in the literary works.

The findings in this pilot study were startling. In all cases but one, the statistics were clearly in favour of men. The proportion of male authors to female authors was 3:1. The number of main and secondary characters who were male was greater than the number of main and secondary characters who were female, and males played the central role more frequently than females. The findings clearly established the need for a more complete study and led to the development of the subsequent two stages of this thesis.

## The Quantitative Study

In the second stage of this study, data was collected from a primary source: a questionnaire ( Appendix A). A major concern with the pilot study had emerged after consultation with professors and colleagues: how and why had the twenty books been randomly chosen as the sample for the pilot study? This led me to develop a questionnaire to be distributed amongst my colleagues, other English teachers within the Lakeshore School Board, to determine specifically which books were being used most commonly in the Lakeshore School Board. The Minister of Education's selected bibliography of the Secondary English Language Arts Information Document (1987) was used as the source for the three hundred and four titles included in the questionnaire. Teachers were asked to indicate which novels they had used in their classrooms in the last five years. Since new books might have been introduced into the classroom since the publication of this 1987 Ministry of Education document, a space was provided at the end of the questionnaire to allow teachers to write in titles of books they were using which were not on this list.

This questionnaire was distributed to the seven English Department Heads in the Lakeshore School Board and administered by them. Upon completion, it was returned to me. Fifty-three teachers were asked to complete the

questionnaire, and forty-six (86.7%) returned their forms. All but one school returned their questionnaires promptly and efficiently, with 95 percent participation. Only one school was slow to return the questionnaires. Despite many follow-up telephone calls, the results from this school were disappointing: only six of eleven questionnaires were ultimately returned.

Using the data collected from the questionnaires, 169 texts were identified as those used within the last five years in the Lakeshore School Board by at least one teacher. From this data, it was evident that 21 books were being used by ten or more teachers within the Board. These 21 books, identified as those most commonly used within the Lakeshore School Board, became the sample for further quantitative and qualitative analysis.

Using the grid previously developed in the pilot project as the instrument for this study, I conducted a content analysis of these 21 novels to determine: the authorship, according to gender; the original date of publication; the perspective the book was written from; the gender of the main characters; the gender of the major secondary characters; the occupations of the males and females represented in the novels; and an analysis of the central female and male characters. Data collected from both the

1 questionnaire and the grid was subject to counts and cross tabulations for analysis.

### The Qualitative Study

The third stage of this study was designed to be a qualitative one, using the 21 texts identified in the questionnaire as the documentary material from which data had been gathered. In this stage of research, these texts were carefully read and analyzed; extracts of the text were recorded. The methodology of literary critics Gilbert and Gubar was adapted to select and record data from these novels. The data was chosen without a prescribed formula, but was later subjected to examination of themes, perspectives and parallels.

Each book was carefully read and re-read, and field notes were taken by hand. Once the initial reading was completed, the field notes were transcribed in a more formal fashion on the computer and printed out so that a complete record for each book was kept. These records were then attached to the grid results and filed together. Once all the records were compiled, they were reorganized and resorted by topic. Some of the initial topics that emerged were: the differences (stated in the texts) between men and women; references to books; women "in

charge"; abnormal women; voices and perspectives; strong and weak female characters; reproduction; free women; men as oppressors; unique female/male reactions; reactions to physical attributes; and time and place settings. These topics were subsequently shaped and reshaped into six themes, which I identified as: (1) differences between men and women, (2) gender conditioning, (3) sexuality, (4) alienation, (5) family, and (6) voice. The results of this portion of the study are found in Chapter Four.

#### Limitations of the Study

This study does not examine plays, short stories and other genres of literature included in the curriculum. The decision to limit the study to novels was a conscious one, intended to focus the research on that part of the curriculum which forms the backbone of the present day whole language approach to English--the novel. The results of the questionnaire showed that 46% of respondents spent more than 40% of their class time reading and studying novels, while 37% spent between 26%-40% of class time studying novels.

The question of generalizability is pertinent to this study. It takes place within the Lakeshore School Board,

which is an English Protestant School Board within the province of Quebec. Although the Lakeshore School Board itself is a special one in that it enjoys socio-economic levels which are higher than those generally found across the province, the list of twenty one novels most commonly read is believed to be a typical one. The novels chosen for content and textual analysis form a list which might be considered representative of any English School Board in this province. In a similar study conducted by Priscilla Galloway in 1980, 26 of the most frequently used literary works were identified from amongst a total of over 1,700 books. Ten of those 26 authors are represented amongst the 21 books identified in this Lakeshore School Board study. They include: John Steinbeck (three publications); John Wyndham, George Orwell (two publications), William Golding, J. D. Salinger, Mordecai Richler, and Aldous Huxley. The novels described here, then, may be considered typical of those being studied in other English School Boards.

Finally, this thesis examines the novel as a vital component within the high school English Curriculum, but does not include the role a teacher might have in presenting a book. It is possible that teachers can, and do, compensate for gender-bias within literature. This issue will be addressed at greater length in the fifth chapter.



### Chapter Three: The Quantitative Analysis

#### The Results of the Quantitative Study

Forty-six of 53 English Curriculum Questionnaires, representing 86.7%, were returned by the English teachers of the Lakeshore School Board. One return was incomplete, in that the respondent failed to fill out the first page of the questionnaire. The distribution of returns from seven schools is depicted in Table 1.

Table 1: Distribution of Questionnaire returns

School	No. of Questionnaires Returned
Hudson High	5
Macdonald High	6
Lindsay Place High	13
John Rennie High	6
Beaconsfield High	11
Dorval High	4
Odyssey	1
	Total: 46

The returns were sorted by gender, showing the following allotment (Table 2).

Table 2: Gender distribution of respondents

Female	Male	N/D
21 (45.7%)	24 (52.2%)	1 (2.1%)

The grade levels that respondents taught ranged from grade 7 through grade 11, with the highest percentage of respondents teaching grade 10, and the lowest number teaching grade 7. (Grade 7 is not included in all of the Lakeshore High Schools). Table 3 shows the breakdown in grade level taught by respondents.

Table 3: Grade Levels Taught by Respondents

Gr. 7	Gr.8	Gr.9	Gr.10	Gr.11
8	20	17	21	17

The majority of teachers (60%) who returned the questionnaires had more than 16 years of teaching experience. Only 11% had taught from 11 to 15 years, 4% from 6 to 10 years, 13% from 3 to 5 years and a surprising 11% were in their first or second year of teaching. The number of novels students studied each year ranged from a high of 15 to a low of 2. The average number of novels studied by each student in a year was 4.4.

The respondents collectively taught 127 classes. 9 teachers taught only 1 English class per day, 8 taught 2 per day, 10 taught 3 per day, and 18 taught 4 classes per day. None of the respondents taught more than 4 English classes per day.

The breakdown of class time that is spent on these novels was as follows:

Table 4: Amount of Class Time Spent on Novels

Time Spent on Novels	Percentage of Teachers
Less than 25%	15.9%
From 26-40%	36.36%
From 41-50%	27.27%
From 51-60%	13.63%
From 61-75%	2.27%
More than 75%	4.54%

The age of the English teachers fell primarily into two categories: 25-40 and 41-55. Less than one third (29.54%) of the teachers were between 25-40, but almost two-thirds (65.9%) of the teachers were between the ages of 41-55. Only 4.54% were over 55, and no-one was under 25.

The 45 teachers who responded to this survey identified 169 titles as those studied in class. Ten or more teachers used 21 different novels. Twenty-three teachers identified the most commonly used novel as *Cue for Treason* by Geoffrey Trease.

Most of the 169 titles that were identified in the questionnaire as those being used in the classroom were only being used by one or two teachers. For example, 58

different books were identified as being used by only one teacher in the board, and 35 books were shown to be in use by only two teachers. The following table shows the number of novels used by 1-9 teachers.

**Table 5: Numbers of Books Used By Specific Numbers of Teachers**

<b>No. of Teachers Using a Book</b>	<b>No. of Books</b>
1	58
2	35
3	11
4	11
5	6
6	13
7	5
8	3
9	2

The 21 books used by ten or more teachers are identified as the sample for this study, and represent the novels most commonly used by the English teachers of the Lakeshore School Board. Table 6 lists the titles, authors, date of original publication and present publisher. It also identifies the number of teachers in the Lakeshore School Board who are using these novels in their classes. (This number is placed in parentheses after the name of the author).

**Table 6: The Novels Representing the Sample**

(Title, Author, Number of Teachers Currently Using the Novel, Date of Original Publication and Present Publisher)

1. *Cue for Treason*-Geoffrey Trease(23):1939: CoppClark Pitman Ltd
2. *Of Mice and Men*- John Steinbeck (20):1937: Bantam Books
3. *The Chrysalids*- John Wyndham (19). 1965: House of Grant
4. *To Kill a Mockingbird*- Harper Lee (18): 1960: Popular Library
5. *The Outsiders*- S.E.Hinton (18): 1967: Dell Publishing Co
6. *The Pearl*-John Steinbeck (17): 1945: Bantam Books
7. *Nineteen Eighty-Four*: George Orwell (17). 1949: Penguin Books
8. *Lord of the Flies*- William Golding (16): 1954: Faber & Faber Ltd.
9. *The Pigman*- Paul Zindel (16): 1968: Bantam Books
10. *Animal Farm*- George Orwell (15): 1945: Penguin Books
11. *The Catcher in the Rye*- J.D Salinger (14): 1951: Bantam Books
12. *A Tale of Two Cities*- Charles Dickens (12): 1859: Bantam Books
13. *Walkabout*- James Vance Marshall (12): 1959: Puffin Books
14. *The Apprenticeship of Duddy Kravitz*-Mordecai Richler (11): 1959  
McClelland and Stewart
15. *Brave New World*- Aldous Huxley (11): 1932: Grafton Books
16. *Fahrenheit 451*- Ray Bradbury (11):1953: Ballantine Books
17. *The Grapes of Wrath*- John Steinbeck (10): 1939: Penguin Books
18. *The Hound of the Baskervilles*-A.C.Doyle(10).1902: Penguin Books
19. *In the Heat of the Night*-John Ball (10):1965: Harper & Row
20. *Anne Frank - The Diary of a Young Girl*: Anne Frank (10) :1947  
Pocket Books
21. *The Call of the Wild*- Jack London (10):1903: Bantam Books:

These 21 books were first published in England, the United States, Holland and Canada between 1859 and 1968. Of the 21 titles, three books were written by women, and 18 were written by men. This represents a 1:6 ratio of female to male authors. Thus 14.2% of the novels in this sample were written by women, as compared to 85.7% written by men.

Amongst the 33 main characters in these books, 6 (18%) were female, and 27 (82%) were male. Fewer than one in four main protagonists were female. Amongst the secondary characters, 43 were female, as compared to 86 who were male. This represents a 1:2 ratio of women to men portrayed in books as secondary characters.

The perspective from which the books were written show the same gender imbalance. Out of the sample of 21 books, 15 (71.4%) had a male perspective, as opposed to 2 (9.5%) which had a female perspective, 2 (9.5%) which had both a male and a female perspective, and 2 (9.5%) which had an indeterminate perspective--neither male nor female.

The following table shows a comparison between books written before 1950, and those written after 1950. The ratio of female authors to male authors before 1950 is 1:5,

while after 1950, it is lowered to 1:4. However, the ratio of female main characters before 1950 is 1:4, while after 1950, it increases to 1:5.

Table 7: Comparison of Books Written Before & After 1950

Category	Before 1950	After 1950	Total
No. of books	11	10	21
F. authors	1	2	3
M. authors	10	8	18
Main char: F.	3	3	6
Main char: M.	12	15	27
Sec.char: F.	23	20	43
Sec.char: M	47	39	86
Perspective: F	1	1	2
Perspective: M	8	7	15
Perspect.: M&F	0	2	2
Perspect: N/D	2	0	2

Most of the adult fictional male characters in these novels were engaged in an occupation: many of the adult female characters were not. The following table (Table 8) shows the occupations of the main and secondary characters according to gender.

Table 8: Occupations of Fictional Characters

Male	Male	Female
playwright	ranch hand	housewife
magistrate	skinner	housekeeper
preacher	outlaw	companion
lawyer	sheriff	maid
hired hand	gas jockey	girl Friday
fisherman	doctor	typist
priest	editor	editor
businessman	gov't. official	prospector
banker	shop owner	shop owner
tutor	counsellor	nurse
errand boy	entrepreneur	farmer's wife
taxi driver	factory owner	
truck driver	fireman	
fire chief	scientist	
cropper	investigator	
landowner	naturalist	
police officer	police chief	
walter	mayor	
dentist	musical conductor	
prospector	gov't courier	
gardener	farmer	
actor		



The grid (Appendix B), designed to measure male and female characteristics (as outlined in the methodology research design section in the previous chapter), showed the following results. The scores of the grid analysis of female/male characters and characteristics were measured on a sliding Likert scale with numerical values. These numbers were added and then divided by the total number of characters that were analyzed. Of the 49 characters analyzed, 27 were male, and 22 were female. The average scores for the male and female characters are indicated below.

Table 9: Analysis of Female/Male Characteristics

Category	Male	Female
central role/secondary roles	1.7	3.13
non-caretaker/caretaker	2.4	3.59
dominant/submissive	1.96	3.13
financially depend/independent	2.48	4.40
no sex value/sexual value	2.14	3.68
unemotional/emotional	3.03	4.0
ambitious/unambitious	2.33	3.13
insensitive/sensitive	3.4	4.09
confident/non-confident	2.07	3.0
adventurous/non-adventurous	1.74	2.63

The differences between the average male and female scores presented in Table 9 were not significant: they ranged from a high of 1.92 to a low of .89. Amongst the first five categories, the scores were spread from 1.92 (financially independent/financially dependent) to 1.17 (dominant/submissive). Amongst the five characteristics, the scores ranged from .98 (insensitive/sensitive) to .89 (adventurous/non-adventurous). Overall, the average female scores were consistently higher than the average male scores.

#### A Discussion of the Quantitative Study

The results of the quantitative study clearly show a gender-bias in favour of males in the novels contained within the sample. In all areas, the statistics reflect that the fictional worlds young people in Lakeshore schools read about are predominantly male. Sexual stereotyping continues to permeate the imaginary world of the novel, despite our efforts in the real world to remove it from our lives.

Data from the English Curriculum Questionnaire was gathered from a group of Lakeshore School Board English teachers. The respondents represent an experienced group of teachers: most have taught for 16 or more years. The majority are middle-aged, between the ages of 41-55, and

are almost equally divided by gender (53% are female, while 47% are male). They use an average of 4.4 novels per class each year, and almost all of them spend more than 25% of class time studying novels.

Data from the grids was collated and tabulated. When the statistics relating to gender were analyzed from within the novels themselves, the results were startling. In all cases, they clearly favoured men over women. (1) Only one book in six was written by a woman. (2) Over 70% of the books in this study were written from a male perspective. (3) Fewer than one main character in four was female, and (4) there were half as many female secondary characters as male secondary characters in these books.

Male characters represented in these novels had a wide variety of occupations, and worked primarily for money outside the home. Female characters had little variety in occupation and worked primarily without financial compensation within the home. Males were seen to be in a positions of authority in the work place; women were not. Men often held positions of power; women did not.

The low number of female protagonists in these books compared to the higher number of male protagonists may leave the female reader in an invisible position. Her voice is different, and her experiences are often considered trivial.

Thus the "male experience" as told by the male hero easily becomes the norm when it is represented in such high numbers.

The date in which the novels in this sample were written does not significantly alter gender-bias within the text. When comparing the novels in this study written before 1950 to those written after 1950, very few differences appeared (see Table 7). The biggest contrast was found in the ratio of female to male authors. Before 1950, one out of ten books in this sample was written by a woman; after 1950, one out of four books was written by a woman. However, this gain was counterbalanced by a loss: the ratio of female to male main characters before 1950 was one to four, as opposed to the ratio of one to five after 1950.

It is important to note the dates of original publication of the books in this sample. The earliest is *A Tale of Two Cities*, written in 1859. The most recent is *The Pigman*, written in 1968. Eleven books were written before 1950, compared to ten written after 1950. Although five books in this sample were written in the 1960's, no books written since 1968 are included in this study. It is disappointing to see that the changing literature of the 1970's and 1980's is not being used in the classrooms of the teachers represented in this study.

The results of the statistical data taken from the grids show a continuation of sexual stereotyping amongst both male and female characters. An analysis of female and male characteristics in these novels shows that the central roles are less likely to be given to females than to males; that females assume roles as caretakers more frequently than males; that females are more submissive than males; that females are more financially dependent than males; that females are portrayed sexually more often than males; that females are more emotional than males; that females are less ambitious than males; that females are more sensitive than males; that females are less confident than males; and that females are less adventurous than males.

What emerges from the quantitative analysis of the data is a stereotypical view of a female character. She is likely to assume a secondary role in a novel, and be dependent and submissive, displaying emotion and sensitivity. Her sexuality is important to her or to others, but on the whole she is non-confident and non-adventurous. Her ambition is for others, not herself.

The male fictional character, on the other hand, is more likely to play an important role in the novel. He works to be financially independent, and is more dominating, insensitive, and unemotional than his female counterpart. He is also more ambitious, adventurous, and confident than

she is likely to be. His sexuality will not be a major concern to him.

The fictional male character in this study appears as a more positive role model than his female counterpart. The role the male character plays in literature is often seen as the basis from which we make judgments: his character provides the perspective from which we view the "other" characters. His voice becomes the common voice.

From this analysis based on statistical evidence of a quantitative nature, it is evident that women are not represented equally, either as authors or as characters, in the books that young people in the Lakeshore School Board are presently reading. In a country where females make up 52% of the population, this order does not represent social reality. In light of our concern over social and educational equality, there appears to be a serious imbalance in the material which is chosen for the education of our children.

## Chapter Four: The Qualitative Analysis

### The Results of the Qualitative Study

This section deals with data of a qualitative nature - that is, the words and actions of the authors and characters themselves, as presented through the pages of the actual novels. The analysis of this material is naturally subject to my interpretation as a reader, and tempered by my experience as a teacher. As explained in Chapter Two, the role that the researcher plays in analyzing and interpreting qualitative results is vitally connected to how she perceives the material she is analyzing. The present analysis attempts to trace and collect the meaning of gender in the context of the time and place within which the novel is written.

A textual analysis of the 21 novels in the sample of this study led to the identification of six themes that could be connected to gender in each of the novels. I grouped these topics after collecting and recording extracts while I read, comparing and contrasting common subject matters relating to gender. The topics were then redefined once the textual analysis was complete, and rearranged into six themes. The themes were identified as: (1) differences between men and women, (2) gender conditioning, (3) sexuality, (4) alienation, (5) family, and (6) voice. This section will place

the extracts from the texts themselves within the framework of these six themes.

(1) The first theme that is evident in all of the novels in this study is that of gender differences. Within the text itself, men and women, boys and girls comment frequently upon the differences they perceive between themselves. These remarks are often made in an attempt to better understand the thinking or actions of members of the opposite sex. Sometimes the actions are expected by society, and sometimes they are not. For example, young girls like Scout in *To Kill a Mockingbird*, Lorraine in *Pigman*, Anne Frank in *The Diary of Anne Frank*, Kit in *Cue for Treason*, and Mary in *Walkabout* all share in the wonders of growing up. Along the way, they often find the behaviour of their male counterparts confusing or incomprehensible. Sometimes they try to understand them, but are left feeling oddly disconnected from society. Ultimately, they face the fact that growing up means entering the ladies' world, which for tomboys like Scout and Kit was not something they looked forward to. Kit even goes so far as to dress up as a boy, for in Shakespearian times, a girl "would be pushed behind the scenes [of a theatre]...with nothing more important to do than stitching and darning costumes" (p. 84). When she is chastised for parading around the countryside disguised as a youth, Kit protests that she has



the "body of a woman, but the heart and stomach of a man" (p.279).

Scout Finch, the young heroine of *To Kill a Mockingbird*, understands early in life that being a girl represents something odious.

Jem told me I was being a girl, that girls always imagined things, [and] that's why other people hated them so, and if I started behaving like one, I could just go off and find some to play with (p.45).

When asked if she wants to grow up to be a lady, Scout replies "not particularly" (p.84), yet when her older brother Jem starts to grow up, she feels that "overnight.... Jem had acquired an alien set of values and was trying to impose them on me" (p.117). She realizes that she must soon enter the world reserved for ladies, but she is wary about what this means. Although she is somewhat drawn to people like Miss Maudie, who works in her garden all day dressed in her old straw hat and coveralls, she is confused when Maudie emerges "after her five o'clock bath...[to] appear on the porch and reign over the street in magisterial beauty" (p. 47). Scout states she "was more at home in [her] father's world" (p.236).

Anne Frank grows up and reaches puberty in the secluded attic in Holland where she is hiding from the Germans. Withdrawn from society at large, Anne reads that "a girl in the years of puberty becomes quiet within and begins to think about the wonders that are happening to her body. I experience that, too"(p.116). Yet she fears growing up passive and soft like her sister Margot and her mother. She yearns for "something besides a husband and children, something [she] can devote [herself] to"(p. 177). Although she falls in love with Peter, a co-habitant of the attic, she deplores the fact that Peter is so different from her. Peter is quiet and introspective, and he keeps his private thoughts to himself. She asks "Why should he keep his innermost self to himself and why am I never allowed there? By nature he is more closed-up than I am" (p.225).

Lorraine, in *The Pigman*, makes a similar judgment about John. She says:

The one big difference between John and me besides the fact that he's a boy and I'm a girl is I have compassion. Not that he really doesn't have any compassion, but he'd be the last one on earth to show it. He pretends he doesn't care about anything in the world, and he's always ready with some outrageous remark, but if you ask me, any real hostility he has is directed against himself (p. 8).

John, however, feels that he is unfairly judged by Lorraine, and says, "She thinks she knows everything that goes on inside me, and she doesn't know a thing" (p.144). Underneath, he admits to himself that he does care about the world he lives in.

Mary, the young American marooned in the Australian desert with her younger brother and an aboriginal bush boy in *Walkabout* has "incomprehensible moods", and her brother Peter gives up trying to make sense of her, remarking "girls were like that" (p.62). Holden Caulfield, the young hero of *The Catcher in the Rye*, echoes Peter's sentiments, remarking "Girls, you never know what they're going to think" (p.136).

John Steinbeck comments more eloquently upon the differences between men and women. In his classic fable *The Pearl*, Kino, a fisherman, tells his wife, Juana, that he must do what he wants with the pearl, since he is a man. To Juana, this means certain things.

It meant that he was half insane and half god. It meant that Kino would drive his strength against a mountain and plunge his strength against the sea. Juana, in her woman's soul, knew that the mountain would stand while the man broke himself; that the sea would surge while the man drowned in it. And yet it was this thing

that made him a man, half insane and half god, and Juana had need of a man; she could not live without a man. Although she might be puzzled by these differences between man and woman, she knew them and accepted them and needed them. Of course she would follow him, there was no question of that. Sometimes the quality of woman, the reason, the caution, the sense of preservation, could cut through Kino's manness and save them all" (p.77).

In Steinbeck's epic novel, *The Grapes of Wrath*, the ability of a woman to save her family in the face of desperate poverty comes through with force. Ma Joad has "taken control", and Pa feels it's "funny, women takin' over the fambly." "Women can change better'n a man," Ma says. "Women got all her life in her arms. Man got it all in his head" (p.467).

The fact that there are many differences between females and males is continually made evident within the pages of fiction. As stated earlier, the characters themselves chronicle these distinctions. It is thus through the eyes of the characters that we come to understand and interpret what it means to be gendered.

(2) A second theme that arises from the textual analysis of these novels is how society has conditioned us all to

think of ourselves as gendered. For example, in *The Call of the Wild*, Mercedes is a reluctant prospector, travelling with her husband and her brother to the Arctic. Mercedes

nursed a special grievance--the grievance of sex. She was pretty and soft, and had been chivalrously treated all her days. But the present treatment by her husband and brother was anything but chivalrous. It was her custom to be helpless. They complained. Upon which impeachment of what to her was her most essential sex prerogative, she made their lives unendurable (p. 68).

Mercedes is conditioned to think of herself as helpless, and proves herself alternately inept and hysterical when she is subjected to the harshness of the north.

Fictional women and men also seem to have been conditioned about their reproductive role. George Orwell, Ray Bradbury, Aldous Huxley and John Wyndham all project a fictional future with technological changes where motherhood and fatherhood are not fashionable. Interestingly, this sentiment is analagous to that of the wealthy upper classes in Dicken's classic tale of the French Revolution, where it would have been "hard to discover among the angels of that sphere one solitary wife, who, in her manners and appearance, owned to being a

Mother...there was no such thing known to the fashion" (p.97).

In Orwell's book, *1984*, only the inferior "proles" are taught to work and breed, and in the future, "procreation will be an annual formality" (p. 230). In *Brave New World*, Huxley portrays a society where seventy percent of females are sterilized at birth, and promiscuity is encouraged amongst this group. Women regard themselves as "pieces of meat" (p.46) and everyone belongs to everyone else. When they encounter the Indian society where women reproduce naturally, the people of the new world are disgusted and revolted at the prospect of bearing children. This feeling is common to the people in Bradbury's *Fahrenheit 451* world. Here women state "children are ruinous", but they acknowledge "The world must reproduce, you know, the race must go on. Besides, they sometimes look just like you, and that's nice" (p.95).

In *The Chrysalids*, reproduction is the only holy production, yet people who fail to reproduce true images of themselves are regarded as deviants, and exiled to the Fringes. One such deviant, a young girl named Sophie, is sterilized, and later laments that she cannot provide babies for the man she loves. Similarly, Aunt Ida, in *The Apprenticeship of Duddy Kravitz*, feels guilt ridden because

she has not been able to provide her husband, Uncle Benjy, with children.

Fictional women in this study are often conditioned to be downtrodden by society and consequently emerge as victims of poverty. In *A Tale of Two Cities*, Madame Defarge says "All our lives we have seen our sister-women suffer, in themselves and in their children" (p.250). The lower classes were

so robbed, and hunted, and were made so poor, that our father told us it was a dreadful thing to bring a child into the world, and that what we should most pray for, was, that our women might be barren and our miserable race to die out (p.303).

Other female characters are often condemned to physical ill-treatment, as well as mental anguish, because of their gender. Miss Stapleton, a secondary character in *The Hound of the Baskervilles*, is secretly married to Stapleton. However, she agrees to pose as his sister, since she is much more useful "in the character of a free woman" (p.131). She willingly becomes his "dupe and tool" (p.160), and she confesses she could have borne his brutal ill-treatment, if only he had loved her.

Despite their conditioning towards suffering, fictional women continue to fulfil their biological function, and reproduce. Rose of Sharon, in *The Grapes of Wrath*, turns inward when she becomes pregnant, and thinks "only in terms of reproduction and motherhood" (p.103). Al, her randy young brother, thinks of nothing but girls, and is destined to marry and start a family at a very young age.

Even in different cultures, like the one represented in *Walkabout*, characters are conditioned for reproduction. The aboriginal Australian bush boy is participating in "the selective test which weeded out and exterminated the weaker members of the tribe, and ensured that only the fittest survived to father children" (p. 55). When he encounters Mary, and realizes she is a "budding gin", he is taken aback, since his life is clearly divided into stages, and he is not yet ready for the mating stage. He has not yet completed his walkabout. Mary, a 13 year old American girl, is equally alarmed by the presence of the bush boy, since the culture she comes from has not yet conditioned her to mate.

The results of societal conditioning upon the characters in these stories are similar to those of societal conditioning in real life. The characters in these books emerge as stereotypical, and continue to perpetuate the myth that



women and men are unable to meet the world on an equal footing.

(3) The third theme identified in the textual analysis is sexuality. Some fictional characters seem to be perennially ready for sexual encounters. It is often through their sexuality that the reader comes to know a character. Adolescent males like Holden Caulfield (*The Catcher in the Rye*), Duddy Kravitz (*The Apprenticeship of Duddy Kravitz*), and Al Joad (*The Grapes of Wrath*) think of nothing but "broad", and engage constantly in "sightseeing". Their female counterparts, called "tramps", "tarts", and "jail-bait", are the likes of Mayella Ewell (*To Kill a Mockingbird*), Julia (1984), Delores Purdy (*In the Heat of the Night*), and Curly's wife (*Of Mice and Men*).

Although both males and females of this type are easily recognizable in fiction as sexual objects, it is the female that is berated most for her overt sexual behaviour in these novels. For example, Curly's wife, a girl who seems to have an eye on all the male ranch hands, is denounced by the men, and Curly is told she should "stay the hell home where she belongs" (p.68). In the end, when she is killed by Lennie, an old ranch hand screams at her lifeless body, "You God damn tramp...You done it, di'n't you? I s'pose you're glad. Ever'body knowed you'd mess things up. You wasn't no good. You ain't no good now, you lousy tart" (p.105).

Delores Purdy, a "hot-sweater girl type" (p.63), is condemned by Virgil Tibbs for being the "kind who makes trouble for almost everyone she contacts" (178). She is accused of trying to play the "violated virgin", but emerges more like the "Carnival Kewpie-doll" (p.141). Like Delores, Orwell's character Julia is portrayed as highly sensual. Winston comments that "With Julia, everything came back to her own sexuality" (p.118), and Winston soon finds that Julia had become "a physical necessity, something that he not only wanted but felt that he had a right to" (p. 124).

These fictional women portrayed as sexual objects are made to feel that their value rests entirely on their sexuality, yet they are often belittled and condemned by their male partners. Yvette, a competent girl Friday for the mercurial entrepreneur Duddy Kravitz, is told that she is not the kind of girl Duddy would ever marry, and that types like her are "a dime a dozen" (p 80). After she enters into business with him and works relentlessly in order to help him obtain his cherished land, he rewards her with the cryptic comment, "If not for me you might have been a lousy chambermaid for the rest of your life" (p 251).

Sexuality has a double standard within the pages of these texts. Men who are aware of their sexuality and talk about it are accepted as normal. Name calling and smutty references are directed towards women as a rule, rather

than towards men. In this study, five such attacks were made on women, with no equivalent attack being directed towards men. Furthermore, women who overtly display sexual behaviour are treated with disdain, while men are treated as objects to be poked fun at.

(4) The fourth theme in the textual analysis is alienation. Female fictional characters in this study often feel left out--alienated--from society, as a result of their femininity. Female feelings of alienation are usually a result of male rejection and female feelings of weakness and inferiority. In *Walkabout*, Mary starts off feeling responsible for Peter in a motherly fashion, but is dismayed to find Peter's affections and loyalties transferred so quickly to the bush boy. She watches the two boys from the edge of the pool:

Again she felt a stab of jealousy, mingled this time with envy. She tried to fight it: told herself it was wrong to feel this way. But the jealousy wouldn't altogether die. She sensed the magnetic call of boy to boy: felt left-out, alone. If only she too had been a boy (p.43).

Curly's wife (*Of Mice and Men*) constantly feels lonely, even though she is surrounded by men. Her husband doesn't trust her to even talk to the workers on the ranch. When the men go off to a brothel in town, they leave behind a

black man, an old man, a retarded man, and a woman. She comments "They left all the weak ones here" (p.84).

Alienation is not a feeling that is unique to the female characters in fiction: some of the fictional male characters also feel alienation. In *The Outsiders*, Ponyboy feels marked by the way he and his gang look, and says "Half the hoods I know are pretty decent guys underneath all that grease, and from what I've heard, a lot of Socs are just cold-blooded men--but people usually go by looks" (p.123). Winston Smith does not fit into the Orwellian world of 1984, and is seen as a "flaw in the pattern" (p.239) of the world of Oceania, until he is reprogrammed to love Big Brother.

Many of the male characters are concerned about being alienated from society because this estrangement upsets the proper order of things. They are not concerned about alienation upsetting their relationships with other people. For example, Ralph, in *Lord of the Flies*, finds that "the world, that understandable and lawful world, was slipping away" (p.99). When Sydney Carton asks the banker, Mr. Lorry, in *A Tale of Two Cities*, if he has been useful throughout his life, Lorry replies "I have been a man of business, ever since I have been a man" (p.289). Duddy Kravitz, the "little Jew-boy on the make" (p.244) is told by his Uncle Benjy:

You're two people...the scheming little bastard I saw so easily and the fine, intelligent boy underneath...But you're coming of age soon and you'll have to choose. A boy can be two, three, four potential people, but a man is only one. He murders the others (p.280).

Duddy chooses to remain a scheming entrepreneur, and in the end destroys himself and those around him for a meaningless piece of land. His alienation from family and friends is complete.

John, the Savage in Huxley's *Brave New World*, is alienated because he comes from a different world. Although he asks the people of the *Brave New World* "Don't you understand what manhood and freedom are?" (p.171), it is clear that he himself has misjudged the society where he finds himself transplanted. His bewilderment is typical of fictional characters who find themselves in transition--examining the world they thought they knew for new values. In *Fahrenheit 451*, Montag is a fireman who suddenly starts to question why he is burning books. He is told:

We must all be alike. Not everyone born free and equal, like the Constitution says, but everyone made equal. Each man the image of every other man. So! A book is a loaded gun in the house next door. Burn it (p.58).

However, Montag is unable to reconcile his job as a fireman with his changing beliefs, and escapes into an unknown world, restoring a sense of order to his personal life, but leaving all his relationships behind.

Alienation, then, can be a factor for both female and male characters. What emerges from within the text, however, is that the fictional female is concerned primarily with alienation of relationships, while the fictional male is worried about alienation affecting the proper "order" of society.

(5) The fifth theme in this analysis is family. The place of the family in the novels in this study is not always central to the plot. However, all of the books in this study, with the exception of *Nineteen Eighty-Four* and *Brave New World*, present the family in its traditional form: the father is the provider, and the mother is the caretaker. There are extraordinary circumstances in some stories which cause the structure of the family to alter. Occasionally, the man in fiction who fails to remain strong has his place taken over by a woman. Steinbeck presents a vivid image of the American family in the 1930's: the men, the leaders of the family, are standing in the forefront, and the women are in the background, tending the fires and providing food. Yet when the family is forced to migrate west to California, they join the thousands of homeless in search of jobs and homes.

The men are unable to provide for their family, and in their failure, lose their place as leaders to the women.

Sometimes it is the historical time frame that the book takes place in that is responsible for this role reversal. For example, in *A Tale of Two Cities*, Madame Defarge is introduced merely as a "stout woman with a watchful eye" (p. 28) who knits endlessly. She and her husband run a wine shop. However, when the peasants overthrow the aristocracy, Madame Defarge takes charge, and emerges as a "great woman...a strong woman" (p. 171) in the eyes of the common people.

On the whole, however, the novels examined in this study place the woman in the home, where she provides for her family. In *The Hound of the Baskervilles*, Sir Henry prepares to take up residence in his ancestral home, Baskerville Hall, and Watson notes: "When the house is renovated and refurnished, all that he will need will be a wife to make it complete" (p.90).

Several books present women employed outside the home: in *The Pigman*, Lorraine's mother is a nurse. However, in this case, she is resentful that she has been left as the sole provider for her family, and she does not appear to enjoy her role. In *The Hound of the Baskervilles*, Laura Lyons has had a disastrous marriage, and as a result she has

to support herself as a typist. In *A Tale of Two Cities*, Madame Defarge is a member of the lower class, and poverty has forced her to work alongside her husband as the keeper of the wine shop. Only Yvette, in *The Apprenticeship of Duddy Kravitz*, appears to work because she is expected to provide for herself, and seems comfortable with that role.

In the times of Dickens and Doyle, women were legally considered the property of men, and expected to manage the domestic chores of the household. Historian Margaret Gillett (1990a) cites William Blackstone's report that under British common law, women were subject to "civil death". A man and woman joined in matrimony were considered one--and *he* was the one. As recently as the first half of the twentieth century, women were expected to stay at home and tend to the welfare of their family--a value that persists even today. Accordingly, the majority of mature female characters in this study were occupied as either housewives, maids, or housekeepers. The occupations of the male characters were much more varied, and almost always employed the men outside the jurisdiction of their homes.

The role that the family plays in these stories may not always be one that is central to the narrative, but the fact that the traditional family remains the cornerstone of all of these novels serves to reinforce the cultural values of the Western world. There is no evidence in these novels that



this focus is shifting and changing. This is an unrealistic message to present to today's adolescent.

(6) A final concern with the texts of these novels is "voice": whose voice is heard by the reader, and from what perspective is the book written? In many cases, a narrator tells the story. In this study, seven of the 21 books use a narrator who "speaks" in his/her voice. One of these seven books (*The Pigman*) uses dual narrators--one female, and one male. Three of the narrators are female, and five are male. All but one of the books that uses a narrator tells the story in the voice of an adolescent. Authors using this technique allow the young reader to identify with the character and experience events through the eyes of that character. As Atticus Finch says in *To Kill a Mockingbird*, "You never really understand a person until you consider things from his point of view-until you climb into his skin and walk around in it" (p.34).

The reader who is able to clearly hear a character's voice is sometimes surprised when there is a duality within the character that arises. At times, this duality is intentional, as in the case of Duddy Kravitz. Duddy himself is at a crossroads, and has to decide which voice he himself wants to hear. Similarly, young adolescents growing up often wonder which way to turn. Anne Frank writes in her diary of a conflict within herself:

One half embodies my exuberant cheerfulness, making fun of everything, my high-spiritedness, and above all, the way I take everything lightly. This includes not taking offence at a flirtation, a kiss, an embrace, a dirty joke. This side is usually lying in wait and pushes away the other which is much better, deeper and purer (p.239).

Yet the majority of novels in this study are written with a dominant male voice. Dialogue and characterization is primarily male-centered, and the male perspective dominates. Examples are plentiful. References to famous authors in *Fahrenheit 451* are all male. The group of British boys that lands on a deserted island in *Lord of the Flies* has no thought or contact with women, except for a few dim recollections of their mothers. The boys in *The Outsiders* are mean, and hate their world, which includes only "tough, loud girls who wore too much eye make-up and giggled and swore too much" (p.16). Like the almost exclusively male domain in *Animal Farm*, it appears "all animals are equal, but some animals are more equal than others" (p.90).

It is apparent from this study that the world of fiction, as it appears within the pages of these 21 novels, reflects and portrays a dominant male bias. The importance of

recognizing this unintended bias will be discussed in the following section.

### A Discussion of the Qualitative Study

The qualitative analysis of the 21 novels in this study demonstrates the same gender-bias as the quantitative analysis shows. However, the textual or qualitative analysis of the novels gives rise to some insightful interpretations of fictional characters. First, the fact that both male and female authors point out to their readers that there are identifiable and intrinsic differences between the sexes falls perfectly in line with modern research. That these differences are identified by the characters themselves in the text, and are clearly gendered differences, is notable. Stereotyping of both males and females permeates the novels in this study.

Secondly, the characters themselves in these texts, both male and female, acknowledge that society conditions us to be different. It would seem that the authors of futuristic novels predict dire results for societies with such conditioning, and authors of modern novels reflect the ingrained and sometimes unconscious effects of societal conditioning on their heroes and heroines. If literature really mirrors life, and describes the world around us, the subconscious effect of conditioning which is perpetuated

through literature endangers us, and allows for the continuation of stereotypical characterization.

The reproductive role of the human race is given biologically to the female. Motherhood in the twentieth century in the Western world is often seen as a generic term synonymous with love, devotion and sacrifice. Indeed, many of the texts in this study reflect this traditional cultural perspective. However, the theory that biology determines destiny is questioned by authors like Orwell, Huxley and Bradbury, and in their futuristic settings they envision a time and place where reproduction is simply a necessary function which serves to perpetuate the race. The suggestion that human behaviour can be conditioned to be socially rather than biologically constructed is a concept that is a controversial one, even in today's world.

Despite the rather pessimistic projections of the future portrayed by the science fiction type of books in this study, the majority of the books analyzed present sexuality as a normal part of the everyday lives of the fictional characters, both male and female. The young adolescents in these novels are becoming aware of their emerging sexuality, and like average teenagers, they try to come to terms with it. Characters like Holden Caulfield (*The Catcher in the Rye*), Duddy Kravitz (*The Apprenticeship of Duddy Kravitz*), Delores Purdy and Duena Mantoli (*In the Heat of the Night*).

Lorraine and John (*The Pigman*), Mayella Ewell (*To Kill a Mockingbird*), Anne Frank (*The Diary of Anne Frank*), Peter Brownrigg (*Cue for Treason*), Ponyboy Curtis (*The Outsiders*), Mary (*Walkabout*), and Al Joad (*The Grapes of Wrath*) are all growing up, and experiencing the pains and pleasures that accompany an awareness of their sexuality. The behaviour these characters exhibit often has a direct relationship to this awareness, yet there is a different code between what is sexually acceptable in society that relates directly to gender. Holden and Duddy, for example, can behave outrageously without being condemned by society, but Delores and Mayella cannot. What appears "normal" in a young male appears "abnormal" in a young female.

This feeling of abnormality often turns the female inward, and results in a feeling of alienation. The female characters in these novels often appeared to feel different, and this difference sets them apart and distances them from the mainstream of society. Young women like Curly's wife, in *Of Mice and Men*, and Delores Purdy, in *In the Heat of the Night*, are judged by male standards, and result in feeling inadequate. Mary (*Walkabout*), Kit (*Cue for Treason*) and Scout (*To Kill a Mockingbird*) all long to be boys at one point, and behave as tomboys in order to fit into society better. When one compares these fictional female characters to the likes of Sherlock Holmes (*Hound of the Baskervilles*), and Duddy Kravitz (*The Apprenticeship of*

*Duddy Kravitz*), with their supreme confidence and sense of identity, it is not difficult to see how the female character can be made to feel she does not belong. Without question, the world these characters live in is a predominantly male one.

The traditional structure of the family in the majority of these books is that of the mother, working in the home, and the man, working outside the home. The few exceptions to this are, once again, the futuristic books where the authors present the family as an archaic notion, viewed with repulsion. Some of the family units are unusual ones. In *The Outsiders*, the parents have both been killed, and the three boys are living on their own and trying to act like a family. In *Walkabout*, a young sister and brother have crashed in the Australian desert, but they hold on to their memories of their family, and eventually hope to regain it.

Men are portrayed throughout these books as the people with power. Some of them are employed in low status-type occupations (such as errand boy or hired hand), but they are consistently portrayed as the people in authority: the priests, doctors, chiefs, administrators, scientists, and lawmakers. Although it is fair to say that these fictional characters are not always portrayed as strong men, it nevertheless is important to note that they are the people with influence. They control the fictional worlds of these

books, apparently irrespective of the time frame within which they are set. The Dickens setting of 1775 in London and Paris does not differ in this respect from S.E.Hinton's world of the sixties in the United States.

Finally, the voices which emerge from the books in this study are predominantly male. If we agree with feminist sociologists and historians that differences in voice are tied to sex-role socialization, and that "the development of a sense of voice, mind and self are inextricably intertwined" (Belenky et al., 1986, p.18), then this fact is a vital one for the development of adolescents. If the only voice that is heard is that of the male, the standards by which the fictional world is judged are one dimensional. Women's voices must be heard in order for the female perspective to gain a place in the literary canon. It is at this level that change must begin if we are ever to break the cycle of male domination.

## Chapter Five: Implications for the Classroom

As a genre, Fiction stories speak directly to children and give them models and directions about living their lives in the world now and the future. Stories give children the pleasure of exercising their talents in extracting meaning from the printed page, the pleasure of a good and satisfying read. Stories give children windows on the world, ideas about their future. Stories help children to shape views of themselves and of others, by expanding perceptions or reinforcing ideas to which they have already been exposed (Batcher, Winter & Wright, 1987, p. 39).

What is the impact of a novel on a young mind? In a world where visual learning is becoming more and more dominant, and where television and movies engage our young people in increasing proportions of time, the novel is seen by some as an outdated vehicle for educating. Yet the fact that it is presented to students in a classroom can often lend it a validity that does not exist with other types of media. The isolated incident in a novel that relates to a similar incident in the reader's life can be an awakening. Literature teaches children about the world they live in and reflects the values of that world. As Aitken (1987) says,



It is in our very early childhood that the notion of who we are -- our identity, as we call it -- begins to develop. Probably at no stage in our life-long learning is the influence of story so potent. Literature read to and by children is, most emphatically, literature (p.19).

The impact that literature has on children is reflected in the text itself of several of the novels in this study. In *The Lord of the Flies*, the marooned boys become explorers, and say "There aren't any grown-ups. We shall have to look after ourselves...It's like in a book...*Treasure Island*" (p.38). Ponyboy Curtis has a similar recollection in *The Outsiders*:

I had to read *Great Expectations* for English, and that kid Pip, he reminded me of us -- the way he felt marked lousy [sic] because he wasn't a gentleman or anything, and the way that girl kept looking down on him. That happened to me once (p.17).

In *Fahrenheit 451*, a futuristic novel in which books are being burnt, Bradbury writes:

There is nothing magical in them [books]. The magic is only in what books say, how they stitched the patches of the universe together into one garment for us....Do you know why books such as this are so important? Because they have quality....This book has pores. It has features.

This book can go under the microscope. You'd find life under the glass, streaming past in infinite profusion (p.83).

Thus life is not only presented to the reader in a great variety of forms through literature, but it is internalized in order to become meaningful. Young girls who consistently read books with predominantly male characters and male perspectives in them will find little in the mirror of their minds as they read, and will have to learn by looking out the metaphorical window. Boys will experience the opposite, and will be able to look in the mirror much more frequently when they read. It is this imbalance, presented to students in the formal setting of the classroom, that leads to an unconscious understanding that this is the proper order of things. If life is indeed reflected in literature, the invisibility of women must end, and literature must be geared to reflect the total spectrum of both female and male experiences more equitably.

Though it is impossible to control literary output, even with totally undesirable censorship, it ought to be possible to ensure that literary works required to be read in schools be balanced. Such a task need not eliminate the types of literature that is presently included on our shelves. The classics will always remain as an integral part of our curriculum. There is no dispute with the necessity to

expose students to literature that is well written, irrespective of concerns over authorship or gender-bias. There is a need, however, to become aware of the imbalance that is present in regard to female representation.

This awareness must lead to some change within our high school English curriculum. However, I agree with Lake (1988) who states:

An arbitrarily gender-balanced reading list is artificial and ultimately as harmful as a replication of what has always been studied. However, a syllabus which draws more extensively on worthwhile and important literature by women will more accurately represent the literary accomplishments of western civilization (p 37).

Concern over gender balancing the high school English curriculum can be addressed in the schools in a variety of ways. Strategies leading towards change can come from an awareness on the part of the teacher about the gender content of the literature that she/he is presenting to students. It can come from consciously choosing newer, more modern types of novels which reflect life in the present. Similarly, it can come from examining the choices teachers make in the selection of reading materials, or in finding literature written by females or about females. Above

all, change must be initiated by an awareness of the importance of gender balancing the curriculum.

The teacher as a leader has an important role to play. She/he can make the students aware of gender imbalance when it arises, and compensate for it through activities or supplemental readings that take opposing or contrasting views. The students can attempt to write in the voice of one of the more invisible characters, male or female, and then respond to the novel as a whole. Or they can invent a character or a time frame that would alter the imbalance, and write from that perspective. For example, in the case of a book like *Lord of the Flies* where there are no female characters, students might write a new ending for the book, envisioning that the population of the island was all female rather than all male. The important thing for the teacher, then, is to become aware of the fact that both females and males learn from internalizing experiences they read about: if the author has not enabled them to do this, they can invent imaginary situations in order for this to occur.

Secondly, when a novel with a distinctly male perspective is introduced to a class, the teacher might consider inserting a parallel novel with a primarily female perspective into the curriculum. Discussion which compares and contrasts the two perspectives would enable the entire class to benefit.

Thirdly, when purchasing new books, the English teacher may be able to partially redress the balance with the introduction of novels written from a female perspective, and containing female protagonists. Newer books--those written in the 1970's and 1980's-- often reflect our modern concern with gender equity. Although this study did not show significant changes in gender-bias in the sample of books written before 1950 and those after 1950, it is important to recognize that the most recent novel in this study was written in 1968. One only has to glance at booklets advertising instructional materials to realize that books written by women about women are much more prominent today than they were twenty or thirty years ago. Unfortunately, the major difficulty with buying new books today is a financial one: monetary constraints placed upon our schools may make this option a difficult one to enact.

However, there are books written by excellent female authors like Margaret Atwood, Margaret Laurence, Alice Munro, Willa Cather, Pearl Buck, Gabrielle Roy, Katharine Porter, Jane Austen, Adele Wiseman, Charlotte Bronte, and Doris Lessing in our schools. Unfortunately, the results of the English Curriculum Questionnaire showed that few of our teachers are directing students towards these books. An awareness of the problem of gender imbalance in the

curriculum may be all that is needed to alter the selections of novels teachers are making for their students.

Yet a study conducted a decade ago (Galloway, 1980) made a similar plea for change within the high school English curriculum. Seven years later, Batchelor, Winter and Wright (1987) lamented that "The more things change, the more they stay the same", and concluded that change in the English curriculum must seek to include "a variety of outlooks and presentations where the contributions of women and girls are stressed as often as those of men and boys" (p.43). To date, little seems to have changed.

Introducing new materials into a curriculum often presents a practical dilemma: we may be unfamiliar with books that represent a female perspective. Frequently, English teachers are heard to say, "I understand what you are saying, but what books can you recommend?" The fact that the group of teachers identified in this study are primarily between the ages of 41-50 might explain why the books most commonly used in our classrooms today are those that the teachers, as students, are likely to have grown up with. These classics are tried and true, and the teachers are thoroughly familiar with them. However, if we do not work towards a greater gender balance in the teaching of literature, we risk losing the opportunity of

empowering our young men and women with the full range of human experience.

Feminists are sometimes accused of seeking to change things in order to provide a better world for women alone. This study clearly shows that both men and women are subject to sex-role stereotyping in literature. Although young women will benefit greatly from being exposed to literature that presents life from the female perspective, young men will also benefit through learning about female experiences. In the quest for equality, we are often quick to identify females as the losers, yet we sometimes overlook that gender imbalance disadvantages males as well. Thus a gender balanced approach to literature will broaden the mutual understanding of both males and females, and allow for increased empathy, the ability to listen sensitively to one another, and improved communications skills.

The question of how to find appropriate new material to be included in the high school English Curriculum is a challenging one. The answer to it may lie in the setting up of a network of interested English teachers from within the Lakeshore School Board, but could include others from English Boards across the province. The results of this study on gender-bias in the novels within the Lakeshore School clearly shows a need for further thinking and research in this areas.

## Conclusion

This study set out to determine whether gender-bias exists in the novels we are presenting to the young people in the classrooms of the Lakeshore School Board. If what we read reflects and dissects life and allows us to develop a sense of identity, then the material we are presenting to our students is of utmost importance. When making choices on their behalf, the English teacher has a responsibility to provide a variety of materials that will allow every individual to feel a sense of identification, regardless of gender, race, or culture. The curriculum must be an inclusive one, designed to allow multiple perspectives to be visible.

In both qualitative and quantitative terms, the novels presently being used in the English classrooms of the Lakeshore School Board reflect a male bias. This bias does not mirror life as we know it today, but rather it continues to reinforce old stereotypes. In order for us to teach our young people that there are different ways of knowing, different voices must be heard.

There are indeed significant changes occurring in the publication of textbooks for our schools. New policies demand that sexual stereotyping and sexual discrimination be eliminated from textbooks. Anthologies are subject to gender balancing. There is recent evidence that children's



1 stories are being examined for sexism and discrimination, while seeking to promote sexual equality and social awareness. No equivalent policy exists at the secondary level regarding the literature which is included in the English curriculum.

A government policy which would restrict or recommend the choice of literature available to teachers of English would be seen to be an oppressive measure. Yet if change is to occur, it is crucial to be aware of the male dominance of our literary canon. Before change can be effected, the existence of gender imbalance must be recognized.

This study has confirmed that there is gender-bias in the content of the literary materials presently being used within our schools. Recommendations for change include: (1) making our professional teachers aware of the imbalance; (2) providing means within the structure of the classroom to accommodate such imbalances; (3) introducing novels with female perspectives to parallel those with male perspectives; (4) taking a second look at the novels currently available to teachers; (5) introducing newer or contemporary works into our classrooms, and (6) rediscovering female authors who may have been overlooked in the past.

A variety of outlooks representing an equal number of females and males should be presented to our students through the literature they study. A gender balanced selection of novels in the high school English curriculum will serve to increase understanding and communication amongst us all, and to make the curriculum inclusive, rather than exclusive. The students of today deserve this kind of educational equality now.

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Appendix A

The English Curriculum Questionnaire:

This questionnaire is designed to identify which novels are being used most commonly in our English classes, as part of the High School English curriculum

1 What levels of English do you teach? (Choose as many as apply)

- a Grade 7 \_\_\_\_
- b. Grade 8 \_\_\_\_
- c Grade 9 \_\_\_\_
- d Grade 10 \_\_\_\_
- e Grade 11 \_\_\_\_

2 How many English classes do you teach per day?\_\_

3 How many years have you been teaching English?

- a 1-2 years \_\_\_\_
- b 3-5 years \_\_\_\_
- c 6-10 years \_\_\_\_
- d 11-15 years \_\_\_\_
- e. More than 16 years \_\_\_\_

4 In a year, approximately how many novels do your students study? \_\_\_\_

5 What percentage of class time would you estimate is spent on the reading/studying of these novels?

- a Up to 25% \_\_\_\_
- b 26-40% \_\_\_\_
- c 41-50% \_\_\_\_
- d 51-60% \_\_\_\_
- e 61-75% \_\_\_\_
- f. More than 75% \_\_\_\_

6 What is your age?

- a Under 25 \_\_\_\_
- b. 25-40 \_\_\_\_
- c 41-55 \_\_\_\_
- d. Over 55 \_\_\_\_

7 What gender are you?

- a Male \_\_\_\_
- b. Female \_\_\_\_

Appendix A-2

8 Which of the following novels have you used in your English classes within the last five years? (Please put a check mark in the space provided, beside the title and author )

(Source: Information Document: Secondary English Language Arts: A Selected Bibliography (1987) Quebec: Direction de la Formation Generale )

- ☐ Alas, Babylon Frank P
- ☐ Alice's Adventures in Wonderland and Through the Looking Glass Carroll, Lewis
- ☐ All Quiet on the Western Front Remarque, Erich
- ☐ And No Birds Sang Mowat, Farley
- ☐ Animal Farm Orwell, George
- ☐ Anne Frank The Diary of a young Girl Knickerbocker L (ed)
- ☐ Anne of Green Gables Montgomery, L M
- ☐ Anne of the Island Montgomery, L M
- ☐ An Answer from Limbo Moore, Brian
- ☐ The Apprenticeship of Duddy Kravitz Richler, M
- ☐ The Ark Benary-Isbert, M
- ☐ Arrowsmith Lewis, Sinclair
- ☐ The Artificial Man Davies, L P
- ☐ As For Me and My House Ross, Sinclair
- ☐ The Assistant Malamud, Bernard
- ☐ Autobiography of Miss Jane Pittman Gaines, E
- ☐ Babbitt Lewis, Sinclair
- ☐ Barometer Rising MacLennan, Hugh
- ☐ Being There Kosinski, Jerry
- ☐ The Big Wave Buck, Pearl
- ☐ A Bird in the House Laurence, Margaret
- ☐ Bless the Beasts and Children Swarthout, Glendon
- ☐ The Book of Merlyn White, T H
- ☐ Boy Who Invented the Bubble Gun Gallico, Paul
- ☐ Brady Fritz, J
- ☐ Brave New World Huxley, Aldous
- ☐ Breakthrough Sheldon, W D
- ☐ The Bridge at Andau Michener, J A
- ☐ The Bridge of San Luis Rey Wilder, Thornton
- ☐ Bridge Over the River Kwai Bouille, P
- ☐ The Bridges at Toko-Ri Michener, J A
- ☐ Bristle Face Ball, Z
- ☐ By the Highway Home Stolz, M
- ☐ The Chinese Mutiny Wouk, Herman
- ☐ Call it Courage Sperry, Armstrong
- ☐ The Call of the Wild London, Jack
- ☐ Campbell's Kingdom Innes, R Hammond
- ☐ Canary Red McKay, Robert
- ☐ A Canticle for Leibowitz Miller, W

# Appendix A-3

- \_\_\_Captains Courageous Kipling, R
- \_\_\_Cariboo Runaway Duncan, F
- \_\_\_The Cashier Roy Gabrielle
- \_\_\_Catcher in the Rye Salinger, J D
- \_\_\_Catch Twenty-Two Heller, Joseph
- \_\_\_Cat's Cradle Vonnegut, K
- \_\_\_Childhood's End Clarke, A C
- \_\_\_Christy Marshall, C
- \_\_\_The Chrysalids Wyndham, John
- \_\_\_A Connecticut Yankee in King Arthur's Court Twain, M
- \_\_\_The Contender Lipsyte, R
- \_\_\_Copper Sunrise Buchan, B
- \_\_\_Crime and Punishment Dostoevsky, F
- \_\_\_The Crystal Cave Stewart, M
- \_\_\_Cry the Beloved Country Paton, Alan
- \_\_\_Cue for Treason Trease, Geoffrey
- \_\_\_The Curse of the Viking's Grave Mowat, Farley
- \_\_\_Dandelion Wine Bradbury, R
- \_\_\_The Daughter of Time Tey, J
- \_\_\_David Copperfield Dickens, Charles
- \_\_\_The Day No Pigs Would Die Peck, R
- \_\_\_A Death in the Family Agee, J
- \_\_\_Death on the Ice Brown, Cassie
- \_\_\_The Deerslayer Cooper, J F
- \_\_\_Delight de la Roche, M
- \_\_\_The Devil's Advocate West, Morris
- \_\_\_The Deviners Laurence, Margaret
- \_\_\_The Dog Who Wouldn't Be Mowat, Farley
- \_\_\_Dracula Stoker, Bram
- \_\_\_The Drum Pope, R
- \_\_\_Durango Street Bonham, F
- \_\_\_Each Man's Son MacLennan, H
- \_\_\_Eagle of the Ninth Sutcliffe, R
- \_\_\_Earth and High Heaven Graham, G
- \_\_\_East of Eden Steinbeck, John
- \_\_\_Edgar Allan Neufeld, John
- \_\_\_Edible Woman Atwood, Margaret
- \_\_\_The Eighth Day Wilder, Thornton
- \_\_\_Elmer Gantry Lewis, Sinclair
- \_\_\_The End of the Road Barth, John
- \_\_\_An Episode of Sparrows Godden, Rumor
- \_\_\_Ethan Frome Wharton, E
- \_\_\_Execution McDougall, Colin
- \_\_\_Fahrenheit 451 Bradbury, R
- \_\_\_Fantastic Voyage Asimov, I
- \_\_\_A Farewell to Arms Hemingway, E
- \_\_\_Farmer in the Sky Heinlein, Robert A
- \_\_\_The Fellowship of the Ring Tolkien, J R R
- \_\_\_Fifth Business Davies, Robertson

# Appendix A-4

- \_\_\_First Love Turgenev, I
- \_\_\_Flying Colors Forester, C S
- \_\_\_For Whom the Bell Tolls Hemingway, Ernest
- \_\_\_The Fractured Image Kneer, L B (ed)
- \_\_\_The Franchise Affair Tex, J
- \_\_\_Frankenstein Shelley, Mary
- \_\_\_Franny and Zooey Salinger, J D
- \_\_\_Gentle Ben Morey, W
- \_\_\_The Go-Between Hartley, L P
- \_\_\_God Bless You, Mr. Rosewater Vonnegut, Kurt
- \_\_\_Gone With the Wind Mitchell, M
- \_\_\_Good Wives Alcott, L M
- \_\_\_Go Tell it on the Mountain Baldwin, James
- \_\_\_The Grapes of Wrath Steinbeck, J
- \_\_\_Great Expectations Dickens, Charles
- \_\_\_The Great Gatsby Fitzgerald, F S
- \_\_\_The Grizzly Johnson, Annabel and Edgar
- \_\_\_Gulliver's Travels Swift, J
- \_\_\_The Guns of Navarone MacLean, A
- \_\_\_Hard Times Dickens, Charles
- \_\_\_The Heart is a Lonely Hunter McCullers, Carson
- \_\_\_Heart of Darkness Conrad, J
- \_\_\_The Heart of the Ancient Wood Roberts, Sir Charles G D
- \_\_\_Hetty Dorval Wilson, Edith
- \_\_\_Hev, Dummy Platt, K
- \_\_\_Hidden Treasure of Glaston Jewett, W M
- \_\_\_Hide My Eyes Allingham, M
- \_\_\_The Hobbit Tolkien, J R R
- \_\_\_The Horse Masters Stanford, D
- \_\_\_The Hound of the Baskervilles Doyle, Sir Arthur Conan
- \_\_\_House of Mieth Wharton, Edith
- \_\_\_The House of the Seven Gables Hawthorne, Nathaniel
- \_\_\_I Heard the Owl Call My Name Craven, Margaret
- \_\_\_The Incomparable Atuk Richler, M
- \_\_\_I Never Promised You a Rose Garden Green, H
- \_\_\_In the Heat of the Night Ball, J
- \_\_\_The Invisible Man Ellison, Ralph
- \_\_\_The Invisible Man Wells, H G
- \_\_\_In Watermelon Sugar Brautigan, R
- \_\_\_Irish Red Kjølgaard, J
- \_\_\_I, Robot Asimov, I
- \_\_\_Is it the Sun, Philbert? Carrier, Roch
- \_\_\_Jalna De La Roche, M
- \_\_\_Jane Eyre Bronte, Charlotte
- \_\_\_Jazz Country Hentoff, N
- \_\_\_A Jest of God Laurence, Margaret
- \_\_\_Joseph Andrews Fielding, Henry
- \_\_\_Judith Hearne Moore, Brian
- \_\_\_Kamouraska Hebert, Anne

Appendix A-5

- \_\_\_Kap-Sung Ferris Duncan, Frances
- \_\_\_Kidnapped Stevenson, R L
- \_\_\_The King's Daughter Martel, Suzanne
- \_\_\_Knickerbocker's History of New York Irving, Washington
- \_\_\_Lady Oracle Atwood, Margaret
- \_\_\_La Guerre, yes Sir! Carrier, Roch
- \_\_\_The Lantern Bearers Sutcliffe, R
- \_\_\_The Last of the Mohicans Cooper, J F
- \_\_\_The Learning Tree Parks, Gordon
- \_\_\_Leaven of Malice Davies, Robertson
- \_\_\_The Light in the Forest Richter, Conrad
- \_\_\_The Lillies of the Field Barrett, W
- \_\_\_Little Men Alcott, L M
- \_\_\_The Little Prince de St-Exupery, A
- \_\_\_Little Women Alcott, L M
- \_\_\_The Little World of Don Camillo Guareschi, G
- \_\_\_Lives of Girls and Women Munro, Alice
- \_\_\_Look Homeward Angel Wolfe, T
- \_\_\_Lord Jim Conrad, Joseph
- \_\_\_Lord of the Flies Golding, Wm
- \_\_\_The Lord of the Rings Tolkien, J R R
- \_\_\_Lost Horizon Hilton, J
- \_\_\_Lost in the Barrens Mowat, Farley
- \_\_\_The Luck of Ginger Coffey Moore, Brian
- \_\_\_Luke Baldwin's Vow Callaghan, M
- \_\_\_Lust for Life Stone, Irving
- \_\_\_Mad Shadows Blais, Marie-Claire
- \_\_\_The Magnificent Ambersons Tarkington, B
- \_\_\_Main Street Sinclair, Lewis
- \_\_\_Mama's Bank Account Forbes, Kathryn
- \_\_\_The Many Colored Coat Callaghan, M
- \_\_\_Martha Quest Lessing, Doris
- \_\_\_Master of Ravenspur Scott, W
- \_\_\_A Member of the Wedding McCullers, Carson
- \_\_\_Miss Lonelyhearts West, Nathaniel
- \_\_\_A Mixture of Frailties Davies, Robertson
- \_\_\_Moby Dick Melville, H
- \_\_\_Moonspinners Stewart, Mary
- \_\_\_More Joy in Heaven Callaghan, M
- \_\_\_The Mountain and the Valley Buckler, Ernest
- \_\_\_The Mouse that Roared Wilberly, L
- \_\_\_My Darling, My Hamburger Zindel, Paul
- \_\_\_The Narrative of Arthur Gordon Pym Poe, E A
- \_\_\_Native Son Wright, R
- \_\_\_A Night to Remember Lord, W
- \_\_\_Nineteen Eighty Four (1984) Orwell, George
- \_\_\_Of Human Bondage Maugham, Somerset
- \_\_\_Of Mice and Men Steinbeck, John
- \_\_\_The Old Man and the Sea Hemingway, E

# Appendix A-6

- \_\_\_ Oliver Twist Dickens, Charles
- \_\_\_ The Once and Future King White, T H
- \_\_\_ One Day in the Life of Ivan Denisovich Solzhenitsyn, A
- \_\_\_ On the Beach Shute, Nevil
- \_\_\_ Ordinary People Guest, Judith
- \_\_\_ The Otterbury Incident Lewis, C D
- \_\_\_ Out of the Silent Planet Lewis, C S
- \_\_\_ The Outsider Camus, A
- \_\_\_ The Outsiders Hinton, S E
- \_\_\_ Pale Fire Nabokov, Vladimir
- \_\_\_ Pale Horse, Pale Rider, Three Short Novels Porter, K A
- \_\_\_ The Pearl Steinbeck, John
- \_\_\_ The Pigman Zindel, Paul
- \_\_\_ The Plague Camus, A
- \_\_\_ Player Piano Vonnegut, Jr , Kurt
- \_\_\_ The Plouffe Family Lemelin, Roger
- \_\_\_ The Pond Murphy, Robert
- \_\_\_ Portrait of the Artist as a Young Man Joyce, James
- \_\_\_ The Power and the Glory Greene, G
- \_\_\_ Pride and Prejudice Austen, Jane
- \_\_\_ The Prince and the Pauper Twain, M
- \_\_\_ A Proper Marriage Lessing, Doris
- \_\_\_ The Railway Children Nesbitt, E
- \_\_\_ Raisins and Almonds Maynard, Fredelle Bruser
- \_\_\_ The Razor's Edge Maugham, W L
- \_\_\_ Rebecca Du Maurier, Daphne
- \_\_\_ The Red Badge of Courage Crane, S
- \_\_\_ The Red Pony Steinbeck, J
- \_\_\_ The Return of the Sphinx MacLennan, H
- \_\_\_ Riel Rosenstock, Janet and Dennis Adair
- \_\_\_ Roots Haley, Alex
- \_\_\_ Run Wild, Run Free Rook, David
- \_\_\_ The Sacrifice Wiseman, Adele
- \_\_\_ Sarah Binks- Sweet Singer of Saskatchewan Hiebert, Paul
- \_\_\_ The Scarlet Letter Hawthorne, N
- \_\_\_ The Scarlet Pimpernel Baroness Orczy
- \_\_\_ The Screwtape Letters Lewis, C S
- \_\_\_ Searching for Caleb Tyler, A
- \_\_\_ A Season in the Life of Emmanuel Blais, M C
- \_\_\_ Season of Burnt Grass Dentyn
- \_\_\_ The Secret Sharer Conrad, J
- \_\_\_ A Separate Peace Knowles, S
- \_\_\_ Settlers of the Marsh Grove, Frederick Philip
- \_\_\_ Seventeenth Summer Daly, M
- \_\_\_ Shadows on the Rock Cather, W
- \_\_\_ Shane Schaefer, J
- \_\_\_ Shantymen of Cache Lake Freeman, B
- \_\_\_ Shosha Singer, I B
- \_\_\_ Silence over Dunkerque Janis, J R

Appendix A-7

\_\_\_A Single Light Wojciechowska, Maia  
\_\_\_A Single Pebble Hersey, J  
\_\_\_Sister Carrie Dreiser, Theodore  
\_\_\_The Snow Goose Gallico, Paul  
\_\_\_Son of a Smaller Hero Richler, Mordecai  
\_\_\_Split Bamboo Phillips, Leon  
\_\_\_The Stone Angel Laurence, Margaret  
\_\_\_Stoner Williams, John  
\_\_\_Stranger in the House Sherburne, Zoa  
\_\_\_Studs Lonigan Farrel, James T  
\_\_\_Such is My Beloved Callaghan, Morley  
\_\_\_The Summer of Satan's Gorge Powell  
\_\_\_The Sun Also Rises Hemingway, E  
\_\_\_Surfacing Atwood, Margaret  
\_\_\_Swallows and Amazons Ransom, A  
\_\_\_Swamp Angel Wilson, Edith  
\_\_\_Swiftwater Annixter, Paul  
\_\_\_The Sword in the Stone White, T H  
\_\_\_A Tale of Two Cities Dickens, Charles  
\_\_\_Tarka the Otter Williamson, H  
\_\_\_Tempest-Tost Davies, Robertson  
\_\_\_That Was Then, This is Now Hinton, S E  
\_\_\_They Shall Inherit the Earth Callaghan, M  
\_\_\_Thirty Acres Ringuet  
\_\_\_Thirty-Nine Steps Buchan, J  
\_\_\_The Time Machine Wells, H G  
\_\_\_The Tin Flute Roy, Gabrielle  
\_\_\_To Kill a Mockingbird Lee, Harper  
\_\_\_The Torrent Hebert, A  
\_\_\_To Sir With Love Braithwaite, E  
\_\_\_The Town Below Lemelin, Roger  
\_\_\_Treasure Island Stevenson, R  
\_\_\_Tuned Out Wojciechowska, Maia  
\_\_\_Turning Point Dunn, P  
\_\_\_The Turn of the Screw Henry, James  
\_\_\_Turtle Diary Hoban, Russel  
\_\_\_Turvey Birney, E  
\_\_\_Two Solitudes MacLennan, H  
\_\_\_Typhoon Conrad, J  
\_\_\_Uncle Tom's Cabin Stowe, H B  
\_\_\_Uncle Tom's Children Wright, Richard  
\_\_\_Vanity Fair Thackeray, W  
\_\_\_Walkabout Marshal, James Vance  
\_\_\_The Wapshot Chronicles Cheever, John  
\_\_\_The Wapshot Scandal Cheever, John  
\_\_\_War of the Worlds Wells, H G  
\_\_\_The Watch That Ends the Night MacLennan, H  
\_\_\_Watership Down Adams, R  
\_\_\_We Have Always Lived in the Castle Jackson, S

Appendix A-8

- \_\_\_When the Legends Die Borland, Hal
- \_\_\_Where Nests the Water Hen Roy, Gabrielle
- \_\_\_White Fang London, Jack
- \_\_\_White Narcissus Knister, Raymond
- \_\_\_Who Has Seen the Wind Mitchell, W O
- \_\_\_Wild Boy Fall, Thomas
- \_\_\_Wild Geese Ostenso, M
- \_\_\_Windflower Roy, Gabrielle
- \_\_\_Wipeout Pomeroy, Pete
- \_\_\_Wuthering Heights Bronte, Emily
- \_\_\_The Yearling Rawlings, M K
- \_\_\_You Can't Go Home Again Wolfe, T
- \_\_\_Youth and Typhoon Conrad, Joseph
- \_\_\_2001- A Space Odyssey Clarke, Arthur C
- \_\_\_20,000 Leagues Under the Sea Verne, J

9 Are there any titles not found on this list that you have used in your English classes in the last five years? If so, please list them

- 1
- 2
- 3
- 4
- 5

THANK YOU AGAIN FOR YOUR CO-OPERATION IF YOU WOULD LIKE TO SEE THE RESULTS OF THIS SURVEY, PLEASE LEAVE YOUR NAME WITH YOUR DEPARTMENT HEAD, WHO WILL COMMUNICATE IT TO ME



Appendix B-1

**Appendix B**

**Grid**

**Title:**.....

**Author:** M F .....

**Date/Publication** .....

**Name/Occupation**

**Main Character(s)** M F .....

M F .....

M F .....

**Secondary Characters** M F .....

M F .....

M F .....

M F .....

M F .....

M F .....

M F .....

**Perspective of Novel** M F ND

**Analysis of Female/Male Characters:**

**Name**.....

1. Central role.....1.....2.....3.....4.....5.....Secondary Role
2. Non Care-taker ..1.....2.....3.....4.....5.....Caretaker
3. Dominant.....1.....2.....3.....4.....5.....Submissive
4. Financially independent.....1.....2.....3.....4.....5.....Financially dependent
5. No Sexual Value.....1.....2.....3.....4.....5.....Sexual value

**Characteristics**

6. Unemotional.....1.....2.....3.....4.....5.....Emotional
7. Ambitious.....1.....2.....3.....4.....5.....Unambitious
8. Insensitive.....1.....2.....3.....4.....5.....Sensitive
9. Confident.....1.....2.....3.....4.....5.....Non-confident
10. Adventurous.....1.....2.....3.....4.....5.....Non-adventurous