LUDIC READING IN ADOLESCENCE:

Prevalence, Practices and Preferences.

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ABSTRACT

This thesis is a study of adolescent readers who read spontaneously and voraciously to satisfy a variety of felt needs. An initial comparative study is made of the differential reading attitudes, interests, preferences and practices of ludic, moderate and reluctant readers among more than 2,200 New Zealand fourth and sixth formers. More specifically recorded are the preferences and practices of sixteen ludic readers, examined over a twelve month period.

To the adolescent ludic reader, the important element of a book is its trance potential, which accounts for the pre-ordinance of fiction over non-fiction. Vivid imagery is found to be a characteristic of ludic reading among adolescents. The genre most favoured are horror, romance, adventure and fantasy. Genre preferences were found to remain stable over a twelve-month period, particularly among male ludic readers.

Factors most strongly related to ludic reading are gender, ethnicity, family occupational status and home reading background. Less strongly related are birth order and family size.

A strong relationship exists between school academic success and ludic reading. Higher than average occupational aspirations are also related to ludic levels of reading. Habitual ludic reading is found to decrease only slightly with age in adolescence with increasing work and study commitments, accompanied by increasing economic and social independence. Adolescent ludic readers are found to have a variety of leisure pursuits, including television-viewing.

Personality and environmental influences determine quite individual differences in motivation, satisfactions, practices and preferences of ludic readers. The case study readers perceived literary quality to be inversely related to reading pleasure. Ludic readers experience a variety of emotions

while reading a book and happy endings are not found to be relevant or a necessary requisite for enjoyment. Re-reading particular books is a feature of the reading habits of this group of adolescent readers. The popular perception of the ludic reader as an introverted, passive and solitary individual is not supported in this study.

ACKNOWLEDGEMENTS

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CHAPTER ONE

INTRODUCTION

> " When I read, I can be whoever I want, when and
> wherever I want. I can enter unknown places and reach
> far beyond my imagination. I can leave the world of the
> familiar for a thousand other realms. When I read, I
> become the book."

Richard, 13 years

There is no doubt to secondary school teachers of English that the landscape
of contemporary adolescent reading is a complex and undulating one. But it
is not always possible for busy teachers of five different classes to know that
one particular student has an insatiable appetite for fantasy, that another
enjoys the consciousness-changing effect of horror fiction. It is often not
possible for such teachers to make accurate appraisals of every student's
reading habits and interests, for those whose reading ability shows deficits are
usually of most immediate concern to educationists and it is here that most
research has been focused. In fact, it is possible that many teachers put such
considerable emphasis on reading skill development that they have forgotten
about positively encouraging recreational reading habits. There is a view that
teachers have made skills, which should be the means of reading instruction,
into the end of reading instruction (O'Rourke, 1979) and nowhere is this
more obvious than in the junior and intermediate forms in secondary schools.
Foster (1975) amongst other reading theorists, stresses that the development
of the reading habit is as important to the education of the individual as is
the learning of the basic skill of de-coding. Aliteracy, the failure to practise
the skill of reading, is shown to lead to functional illiteracy. The reading
habit still has, therefore, important implications for educational outcomes and
employment as well as for fulfilling emotional, spiritual and cognitive needs.

Few studies have been made of ludic adolescent readers, of the satisfactions they derive from reading, of what bewitches and absorbs them, or what appears to happen to them as they read. Their genre preferences, their perceptions and their practices have not been compared to those of moderate or reluctant readers.

Ludic readers are skilled readers who read rapidly, effortlessly and very often. Ludic readers expect that reading will be pleasurable. They select appropriate material for themselves with speed and ease. Reading is an integral part of life for the ludic reader. That there has been a dearth of research on avid, skilled adolescent readers is no doubt because they pose few problems for educational practitioners. Their needs, habits and interests are deserving of study however, for they are involved in a series of complex and creative consciousness-changing processes of attending, decoding, comprehending, sensing, absorbing, imagining, predicting, recalling and knowing, with apparent ease and pleasure. As Bamberger (1975) argues, reading is one of the most effective means of systematic development of language and the personality.

Spontaneous pleasure reading, which is after all what teachers of English seek for their students, is worthy of study for the very reason that teachers need to know more about what students enjoy rather than what they think they should enjoy. In a British survey of 3,000 students aged between thirteen and fifteen, Jenkinson (1940) found that there was 'a vast and seemingly unbridgeable gulf between what children choose to read in their own leisure time and what they were given to read in English lessons.' In those war years, there were fewer books written for young adults than there are today. Literary massification or popular culture did not really exist for this age group in society at that time. With a far greater range of reading material available, it is even more difficult for teachers to do more than make assumptions about what students read and enjoy. A myriad claims on their time often prevents classroom teachers and school librarians reading adolescent fiction themselves, so that it is difficult for them to do other than rely on the 'tried

and true' successes of past years in selecting books for class sets and library shelves. Teacher-librarians often refer to contemporary popular fiction as a form of 'literary anorexia' or 'the jungle of popular culture' and in school libraries the question could well be asked: Is perceived quality sacrificed to popular taste or is popular taste sacrificed to notions of quality? Without some knowledge of the interests of keen readers, librarians find difficulty in striking a balance between popular taste and the concept of 'quality.' Derek Longhurst, in the preface to his text Gender, Genre and Narrative Pleasure (1989), claims 'no longer is reading popular fiction generally considered to be an activity akin to a secret vice to which one should admit shamefacedly. Nor can popular narrative be adequately understood as merely narcotic and its readers as unenlightened junkies.' In this study, students identify particular popular genre and provide reasons for their appeal.

Young adult fiction is important financially - books for young people are powerful money-makers. Some publishers sell 'directly' to young people, their books rarely reaching their target audience through teachers or librarians, but through bookshelves in dairies, airports and bookshops like other mass market products such as magazines and videos.

What is it that attracts and maintains the interest, intrigue and absorption of adolescents in romance, fantasy, horror and other genre? Researchers like Janice Radway (1984) claim that literary critics cannot explain why people read particular genre just by examining the books themselves, that the readers bring assumptions and strategies to the book that give meaning to the text. Teachers and school librarians need to know which books provide emotional satisfaction for adolescents. But rather than focus on the books which are constantly viewed and reviewed, we need to know more about the reading audience and the satisfactions which books from a wide range of genre provide for them.

Ludic readers as independent, experienced and skilled readers are valid and valued subjects for research. In seeking to discover the needs and satisfactions of the inexperienced and unskilled, to lure them into the wonders of reading and therefore foster and promote the reading habit for all, we need to learn from those who are already 'hooked.' Nell (1988 p 1) reminds us:

'.........the absorbed reader of fiction, who is so often reviled as an escapist and denounced as the victim of a vice as pernicious as tippling in the morning should instead be the envy of every student and every teacher.'

This series of studies explores some of the needs which are satisfied and gratifications which are provided by ludic reading in adolescence. The identification and prevalence of ludic readers are considered, and a comparison is made of the reading practices and preferences of these readers with those who read moderately or reluctantly. The popular perception of the avid adolescent reader, established in a survey of two hundred and forty students, is examined. Detailed case study research over a twelve-month period focuses on who ludic readers are, on what they read and on why they continue to read and to be excited by reading.

Definition of Terms.

In this section, categories of student readers and a range of school reading programmes are defined.

Ludic readers: these students are avid readers who are particularly interested in, and enthusiastic about, reading, and who read often for pleasure and recreation (the term ludic derives from ludo, meaning play.) Nell (1988) reserves the term 'ludic' reader for those who read at least one book per week. Ingham (1982) uses the term 'avid' reader and Neuman (1982, 1986)

and Whitehead et al (1975) 'heavy' reader but these terms only consider the number of books read. For the purposes of this project, the ludic reader is one who states that he/she enjoys reading, reads at least 3-4 books per month, would read more if more time was available, and was reading a non-school book at the time the survey was conducted.

Moderate readers in this survey are those students who state that they enjoy reading, but who may or may not read as many as 3-4 books per month, read more if more time was available, or were reading a non-school book at the time of the survey.

Reluctant readers here are those who state that they do not enjoy reading. Many of these students are aliterate, ie. they can read, but do not. Within this category of reluctance is a group of non-readers who do not enjoy reading and who do most of their reading at school, when compelled to do so. These students cannot be termed aliterate as a group, as their ability to read has not been assessed in this study, although 6% of reluctant readers give 'difficulty' as a reason for non-enjoyment.

SSR, USSR, DEAR are all forms of a sustained silent reading programme used in many secondary schools where students select their own reading material and are provided with time to read in silence, either in English class time, or in form class time, across the school.

RIBIT is an Australian-based reading development programme used in some New Zealand intermediate and secondary schools in which students contract with the teacher of English to read a chosen number and selection of books each term, and to present a brief report or assigned activity on each book.

Book Flood is a developmental reading programme where students are provided with a large number of books from a wide range of high interest reading material, usually in the form of class libraries, and are free to read

it, without necessarily reporting or assessing it. Class time is not necessarily given for Book Flood reading.

Read Aloud is a recently introduced across-school 'shared reading' programme organised either within form class time or within subject areas, where the teacher reads aloud from a selected text, of which all students have a copy. The teacher reads for a period of approximately fifteen minutes while students follow the text and a very simple evaluation of text appeal is made at the conclusion of the reading session.

CHAPTER TWO

REVIEW OF THE LITERATURE AND RELATED RESEARCH

The aim of the following account is to describe the present status of reading in adolescence, to summarise the findings of researchers in the field of adolescent reading and leisure, to review research into adolescent development and the psychology of pleasure reading and to describe contemporary popular genre and their attractions for readers. A number of specific minor hypotheses based on the issues raised in the research and literature review are detailed in the conclusion of the chapter.

The Status of Reading in Adolescence:

Since the earlier studies of New Zealand teenage reading were carried out by Scott (1942), Maconie and Townsley (1969) and Elley and Tolley (1972) a number of social, cultural, economic and educational changes and trends have occurred, which must inevitably have affected the reading behaviour of adolescent students. And while there are now vastly more interesting and appealing books written, particularly for young adults, then there have been available at any other time, there are also many more pressures competing for their time and attention.

Reading, as a skill and an interest, is seen as educationally significant in the 1990's as it has been in the past. A recent study completed at Columbia University by Benton and Noyelle for the Organisation of Economic Cooperation and Development (January, 1992) estimates that one third of workers in OECD countries could do their jobs better if they were better able to use basic reading and writing skills. The OECD sees the problem of functional illiteracy not as one of falling educational standards, but of rising literacy requirements at work. 'New jobs requiring new mixes of skills are being created while unskilled industrial jobs are declining,' Benton and Noyelle maintain. Reading, then, has more important implications for

educational outcomes and employment than ever before. In a text which emphasises goal-setting in schools, New Zealand educational authors Levett and Lankshear listed the future educational requirements of New Zealanders. They suggest (1990, p. 2) 'merely LIVING in modern society requires adequate levels of reading and mathematics. So we need higher BASIC standards of numeracy and literacy than ever before.' Earlier, the Committee on Reading of the National Academy of Education (1975) published a report in which the authors claimed 'the simplest, and to us, the most persuasive argument for literacy is that an individual cannot fully participate in modern society, unless he can read, and by this, we mean reading at a high level.' The habit of wide, independent reading has a pervasive influence for the good on the student's mastery of oral and written language patterns and a far-reaching influence on his/her attitudes, values and concept of the world.

Reading practice encourages development of interests and provides students with opportunities to acquire self-insights, knowledge and self-awareness that are independent of their immediate environment. Finnish researchers Lehtovaara and Saarinen (1964) identified five needs which adolescents can satisfy through reading: adventure and excitement; sentimental fantasies; emotion with an erotic component; symbolic aesthetic leanings and cognitive curiosity. Reading then, has implications for social, emotional and intellectual growth, helping to meet the varying adolescent felt needs of belonging, approval, independence, identity and adequacy.

Adolescents are known for their group identification behaviour, yet in the area of reading, it would appear that individual differences are more prominent than any strain to conformity or concession to peer pressure. It is extremely difficult to generalise, predict or make assumptions about adolescent reading behaviour from a fleeting, ephemeral glance at the selected reading matter within a classroom on any one day. In a class of mixed ability students, there are those who are articulate and use vocabularies which are rich and varied and which reflect their literacy. There are those

whose language behaviour is idiosyncratic and monosyllabic and reflects their illiteracy or aliteracy. Some students are excited by the ideas they discover in books, some identify with their characters and others are transported to worlds beyond their own and immediate world. Some students read for entertainment, others for information, catharsis, escapism or for one or more of a myriad reasons. While some readers are omnivorous consumers, others are obsessed with only one genre.

In terms of the developmental theory of reading, Margaret Early (1960) describes adolescents as normally at the second stage of reading development. This stage is characterised by 'the reader's willingness to exert effort' to increase pleasure in reading. The preceding stage is characterised by 'unconscious enjoyment' at which some of our students still function, and there are still others who have moved on to the third and final 'aesthetic' stage at which readers use their past experiences, their previous reading, their ideas and values, to help in appreciating or responding aesthetically to the work. Some adolescents rarely experienced the first stage of reading development in their early years and find it difficult to respond to what the school expects or offers in the reading context.

Teachers and parents often comment that reading as an interest and leisure activity falls off after the fourth form. Is this related to the cessation of reading programmes and opportunities to read at school at approximately this time? Certainly fifth form students of English in New Zealand schools are often restricted to a classroom programme wholly dictated by the School Certificate examination prescription. Sixth formers find recreational reading time short when they are faced with the consistent and rigorous demands of internal assessment for the complete school year, although social development factors may contribute here.

Younger teenagers may be avid readers because they are interested in finding out about themselves and the world, but are unable to discover it directly due

to limitations of transport, money and freedom. They often read vicariously to find out more about themselves, where older students with more freedom, mobility and, perhaps, more money, may read fewer books. The student questionnaire in this project uses <u>fourth</u> and <u>sixth</u> formers from ten different schools, as subjects in the sample group.

Many teachers of English insist that student reading practice has undergone qualitative and quantitative changes in recent years, to the detriment of learning and literary appreciation. Through the very nature of their jobs and the requirements of curricula and examination prescriptions, teachers of English language and literature may find difficulty in being objective when assessing 'qualitative' and 'quantitative' changes themselves. Neil Postman (1972) described teachers of reading as being a 'sinister politically motivated group' rather than neutral educators. He argued that the prescription of 'academically respectable' books amounted to a repressive system of thought control! Most teachers of English are highly literate and Raymond Williams, (1961, p. 10) suggests 'to the highly literate observer, there is always a temptation to assume that reading plays as large a part in the lives of most people as his own. But if he compares his own kind of reading with the reading matter that is most widely distributed, he is not really comparing levels of culture. He is, in fact, comparing what is produced for people to whom reading is a major activity, with what is produced for people to whom it is, at best, minor. To the degree that he acquires a substantial proportion of his ideas and feelings from what he reads, he will assume, again wrongly, that the ideas and feelings of the majority will be similarly conditioned.' One of the aims of this study is to identify the popular titles and forms of reading material among adolescent students and compare these, along with the time spent in reading, with New Zealand time series data of 1941, 1969 and 1972. A school prescribed reader list is also constructed from a survey of English Department staff from the ten sample schools, enabling assessment of popularity of set books used in schools. This affords an examination of the relationship between what students prefer to read and what is made available

to them. Although the issues of selection, censorship, elitism, development of discernment, imposition of literary 'taste', 'quality' and 'standards' are beyond the scope of this study, these are still important questions to consider if our interest really lies in enriching student reading experiences. Although students often denigrate, quite apologetically, their own chosen reading material to teachers, contemporary adolescent novels particularly some realistic fiction, can make more demands on the reader than that written with the authoritative orientation of literature in years gone by. It is less didactic and there is less propaganda fiction in which there were few gaps for the reader's active participation. Life-like decisions and judgements have to be made by the readers of much modern fiction. And although as teachers we may disapprove of particular popular adolescent novels, the New Zealand Association of Teachers of English Green Paper of 1987, 'The Right to Read' reminds us that Plato's Republic, Dostoevsky's Crime and Punishment, Macbeth, Silas Marner and Moby Dick were all condemned at one time as being subversive, heretical or obscene.

In this study, students identify particular popular genre and provide reasons for the appeal of that genre.

There have always been deterrents to reading outside of school, but one which causes concern in the school community is television. Although overseas studies suggest that adolescents on average watch as much as three hours television each day, no comparable comprehensive studies of New Zealand adolescents, time spent watching television and displacement of reading have been made. Whitehead, commenting in the report of the 1975 English Schools Council study which included almost 8,000 adolescents, points to displacement theory to explain the perceived decrease in student reading over the decades. He suggests that whereas each student still has a fixed amount of time, appetite and energy for leisure pursuits, new activities and media have displaced some of the time spent on former activities. In the student survey of this study, respondents are asked to describe their television

and video watching practices and preferences, and the place of reading amongst other leisure activities. They are also asked to identify deterrents to reading outside of school hours. (Although Whitehead (1975) claimed in Britain that students still have a fixed amount of time, appetite and energy for leisure activities, economic pressures upon some New Zealand secondary school students in the 1990's may actually mean that there is less time available for leisure pursuits.)

Sociologists such as Pierre Bourdieu suggest that students from minority ethnic groups and working class backgrounds are seriously disadvantaged at school as their homes do not always share the same literate cultural capital of the school. Studies in New Zealand by Nash (1990) Nash, Harker and Charters (1990) and Bardsley (1990) show that many Maori students do not have a literate culture which fosters the habit of reading. In Bardsley's study, a significant rate of aliteracy in Maori students was noted. Social learning theory suggests that parental modelling of reading in the home is a potent factor in determining children's reading attitudes, habits and interests. In this study, questions relating to home reading background are asked of students and an examination of School Certificate English results of students with differential reading attitudes, practices and home backgrounds is made.

Adolescents and their Reading Practices.

The most comprehensive and definitive study of student reading habits, attitudes and interests was carried out by Whitehead, Capey, Maddren and Wellings (1975) in England and Wales over a period of five years. A Schools Council research project, the survey involving 7,839 students from 398 schools, revealed a 'disturbingly high' proportion of students (36% average across the whole study) had either failed to establish or had abandoned the book-reading habit by the age of 14. In a study of secondary school students in Bathurst, Australia, Jack Thomson (1987, p. 17) presented a bleak picture of over 30%

aliteracy among 1,007 students studied. The first major study of reading among secondary school students in New Zealand was carried out in 1942 by W.J. Scott, although his book, 'Reading, Film and radio Tastes of High School Boys and Girls' was not published until 1947. Scott's sample consisted of 3,972 boys and girls between the ages of 13 and 18 and showed that on average, students read 5-6 books per month. Despite the stringency of the war years, Scott's sample produced a list of almost 5,000 separate titles when students were asked to record the titles of books read during the previous month. While the majority of titles had only one or two readers, seven had more than one hundred. This clearly indicates a great diversity of reading interest was present among adolescents almost fifty years ago. Only 4% of Scott's total sample had not read a book in a month.

In 1969, Janet Maconie and Graham Townsley conducted a survey of the reading attitudes and practices of 4,060 fourth formers from 31 secondary schools throughout New Zealand. At this time, the rate of reading of books per month had dropped from Scott's wider age-group sample reading 5-6 books to 3-4 books. Elley and Tolley's inclusion of 500 fourth formers from schools in the Wellington area in their 1972 survey produced similar findings. Maconie's 1984 study of 332 sixth form girls from one school showed a high interest in reading, with more than 60% reading 1-2 books in a two week period. In a sample of 507 students from Forms 3-7, Bardsley (1990) found that over half of the girls read 1-2 books in a two week period, but only 40% of boys did. Both Guthrie (1981) and Purves (1979) suggest that the volume of reading among New Zealand students is relatively high, from comparative international studies.

While most New Zealand studies of student reading attitudes, practices and preferences have been descriptive rather than prescriptive, the American researcher Robert Carlsen claims (1980) that most students who are able to read will read, provided the following conditions are met:

They are surrounded with reading materials within their spectrum of reading interests; they read within a supportive, non-threatening situation; they are given time to read; they can share their reading experiences and they have readily available reading matter.

Comprehensive studies carried out in two separate Austrian investigations (Bamberger, 1975, p. 11) both found that the availability of books with which the student is acquainted was the key to the development of the habit of reading. This rationale has been the basis to the various extensive 'Book Flood' initiatives which have been carried out in American and British schools.

In her 1979 Victorian study, Elaine Pascoe found conclusively that the more books the students read, the more satisfaction they got from reading, and the more they wanted to read. For students to develop into ludic readers, Nell (1988, p. 7) claims that three preconditions must be met: skill in reading, the expectation that reading will be a pleasurable experience and selection of an appropriate book. The studies of Maconie and Townsley (1969) and by Bardsley (1990) show that students have difficulty getting enough of the type of books which they want to read, which suggests that the third of the preconditions described by Nell is not always being met for New Zealand adolescent students. Nell goes on to explain that if all three preconditions are present, reading takes place, generating two kinds of reinforcers: unconscious, physiological ones that lead to a conscious feeling of wellbeing, and cognitive changes which Nell (p. 9) claims are 'numerous and profound'.

While no assessments were made of the effects of family occupation and home reading background in the early New Zealand studies, several overseas studies have included these variables. In her 1979 study in Victoria, Australia, Elaine Pascoe found that most parents of avid readers had books available at home and made them available to children to read. These parents also did a great deal of reading themselves while those of reluctant

readers did little or no reading, and very few reluctant readers read at home.

Jennie Ingham reports similar findings in her 1982 Bradford Study. The parents of her avid readers had spent longer in full time education and some were involved in further education whereas none of the parents of her infrequent readers received any education after they left school. Avid readers' parents tended to be skilled and in occupations involving responsibility, but parents of infrequent readers were likely to be unskilled. The parents of frequent readers had a home reading environment in which children were frequently read to, whereas the infrequent readers had no such history. Avid readers in the Bradford study had far more books available in their homes than did the infrequent readers. They had parents who were avid readers themselves.

Susan Neumann, in her 1986 study also found that 'heavy' readers come from home environments which offered a number of opportunities to explore ideas and discuss their reading, and where parents also read a lot. In contrast, in the homes of the 'light' or infrequent readers, television often dominated the family meal.

Ransbury (1973) found that parental attitudes were a dominant influence on student reading attitudes and Hansen (1969), in a paper entitled 'The Impact of the Home Literary Environment on Reading Attitude', took four aspects of the home reading environment - availability of reading materials in the home, amount of reading done with children, amount of reading guidance and encouragement, and the extent to which parents served as models by engaging in reading. This composite measure correlated more highly with reading attitudes than did a measure of parental socio-economic status. Nonetheless, many studies have shown that higher socio-economic status parents are more likely to be involved in the kinds of activities that promote skills and interest in, and positive feelings about, reading.

Greaney and Hegarty (1987) found that students' reading for enjoyment and stimulation related to higher socio-economic status and such students came from homes in which reading tended to be emphasised. Their conclusions indicate that from the perspective of developing the leisure reading habit, 'what parents do is more important than what they are.' In their correlation studies, 'press for reading' correlated significantly with reading of books, rather than other material. Their 'press for reading' included such factors as level of parental interest in reading, quality of newspapers received in the home, extent of encouragement to join a public library, parental reading habits and frequency of discussions about reading. In a 1974 study, Mann and Burgoyne noted that the following factors, in order, were decisive for reading achievement and developing reading habits: the number of books with which the child is acquainted, the stage of language development, intelligence and socio-economic factor (as determined by father's occupation).

An Austrian researcher, Kropatsch (1974) working with a team of 80 teachers on a four year project entitled 'Reading education of 10 to 14 year olds' found that socio-economic disadvantages can be overcome to a great extent through schools. Under controlled situations for socio-economic status, those students who were paid particular attention and given an abundance of books, caused the differences between social classes to disappear. Nell (1988 p. 3) claims 'ludic reading is shaped by social and cultural values. Culture determines not only what a reader reads but also the effects of this choice on self-esteem and the positive rewards it is able to offer.'

Maconie (1984), in a study of 322 sixth form girls in a multicultural New Zealand school, found that Pakeha girls rated reading more highly (first out of twelve leisure activities) than Maori girls (fourth after sports, television and listening to records) and Pacific Island girls (who rated reading second after sports). In a study of 507 adolescents at Hawera in 1990, Bardsley found quite distinctive results in the reading attitudes and practices of Maori boys. 87.5% of Maori third form boys read no books in a two week period,

compared with 41.03% of European third form boys; 80% of fourth form Maori boys read no books, compared with 45.51% of European fourth form boys, during that time. Of all Maori girls and boys in the study, 37.73% were reluctant readers compared with 18.8% of European students. None of the New Zealand researchers included the variables birth order and family size in their studies but in the English School Councils Project of 1975, Whitehead et al found that children in large families tended to read fewer books than children in smaller families, irrespective of social class. Jennie Ingham's 1982 group of avid readers belonged to smaller families than the infrequent readers and were usually either the first born or an only child. Greaney (1987) also found that students who read books, rather than comics or magazines, come from a small family.

The popular stereotype of the avid or ludic reader as being introverted and a passive, antisocial personality has been rejected by studies in Britain and America. Jennie Ingham (1982) reported that the avid readers were also the students who were particularly active in both indoor and outdoor activities. Susan Neumann's comprehensive 1986 study showed that students who were heavy readers and light TV viewers tended to be more active in activities outside school than any other group of students. They were more involved in sport and music lessons, family trips and extracurricular learning activities. Likewise, Barbara Tuchman (1978 p137) claims 'the heaviest readers are the people most active in everything. The doers are the readers.'

Conversely, the opposite was evident among reluctant readers in Bardsley's 1990 study. For them, by far the most popular leisure pursuit was going to parties (32% cited parties as the most popular leisure pursuit. In addition, listening to music and watching television were cited by 26%. Involvement in their own chosen hobbies was chosen as most popular by only 8%.) It has been suggested that adolescents of today have more pressure on their out-of-school time and attention, which means that less time is available for recreational reading. Students in the samples of Maconie and Townsley

(1969) and Bardsley (1990) were asked what limited their reading, or prevented them from reading. In both studies, homework was cited as the most obvious impediment to reading. Sports, other hobbies, helping at home and not having a place to read were less obvious. In the Bardsley sample, 62% cited television-watching as a deterrent to recreational reading. And yet, more than 70% of students in both surveys said they would read more if they had more time.

Cultural traditions determine the opportunities for reading and the role of books within the education system. Bamberger (1975) quotes figures from a Unesco Study which shows that 40% of Italians are aliterate, 39.4% of Hungarians and 53% of French are aliterate. The study showed that Scandinavian countries spend 30% more money on school libraries than is the case in the Central European nations. In a study of data from six national and international surveys, Guthrie (1981) examined the relationship between the reading demands of society (reading volume) and reading achievement and found that New Zealand in fact had a higher level of reading volume than that of the United States and other nations. Alan Purves (1979) claims that New Zealand fourth formers read for pleasure to a degree that is above the international average and that reading in New Zealand is taken for granted, not thought of as something out of the ordinary. In fact (p. 14) he described New Zealand fourth formers as being 'members of a literate or print-oriented society (even though they watch a lot of television).'

Arthea Reed (1985) found in a study of 250 American adolescents that more than 75% indicated a strong dislike for reading. In a 'saturation-diffusion' approach to reading reluctance, students were provided with class libraries of popular paper-backed material. The response, like the responses to various Book Flood projects throughout America, was overwhelmingly positive.

Reading has long been regarded as a girl's pastime and this is not confined to the New Zealand situation. The British studies of Whitehead et al (1975),

Maxwell (1977) and Greaney (1980, 1987) all show that girls read more books than boys read. Scott's wartime study in New Zealand schools found that girls read more than boys, but not by much (boys read 5 books per month on average, and girls 5.9). Maconie and Townsley's results in 1969 were similar, 3 books read per month by boys and 4 for girls. The 1990 study across third to seventh formers by Bardsley found that boys were more likely to be reluctant readers by almost 2:1, that girls showed more interest in, and discussed, reading more, that they were more likely to read what their parents read and received more encouragement in reading. They were more likely to own books and be given books and book tokens as gifts. The Hillary Commission Life in New Zealand survey results (1990) found that among women, reading was the favourite leisure activity among all age groups except the 15-18 age group. For men, reading was the second ranked leisure activity after television and video watching.

Alison Gray (1988) in gathering data for her book 'Teenangels' found that lack of money, facilities and equipment leaves teenagers with home-centred activities like television and video watching, listening to music and reading. She found that girls especially watch television and read whereas boys spend more time on videos. In her research, she found that 'socialising' (going to parties, talking) was the first leisure choice for all groups.

In 1942 Scott found that adolescent girls were more interested in novels about home, family and romance, the most popular novel for girls at that time being 'Little Women'. Boys were interested in adventure and for them, the most popular novel was 'Treasure Island'. Maconie and Townsley's 1969 fourth form boys showed a marked preference for adventure, detection and science fiction and read more non-fiction (particular New Zealand non-fiction) than anything else. Rex Forrester, sporting books, hunting, shooting, fishing were the most popular. Girls were still reading 'Little Women', the 'Anne of Green Gables' series and romances. Whereas boys were not interested in books about social problems, they were a preference for girls. Subsequent

New Zealand studies (Elley and Tolley 1972, Bardsley 1990) and those reported in the USA by Reed (1985) have shown that boys have developed more of an interest in fiction reading, with preferences for mystery, humour, science fiction and war, and girls preferring mystery, humour, teenage fiction and love. In Scott's study, more boys than girls read newspapers, but among Bardsley's 1990 sample, more girls than boys read newspapers, at all form levels.

The rate of newspaper reading among adolescents in New Zealand has been high throughout the studies. Scott, in 1947, commented 'we may safely conclude that the habit of reading the newspaper is not far from being universal among the pupils of the post primary schools.' Elley and Tolley found too that their 1972 fourth form sample included avid readers of newspapers. Bardsley (1990) found that even among reluctant readers, 86% read newspapers. However, only 16.37% of all students in that sample depended on newspapers for world news, television being the more popular source. Scott's subjects turned first in the newspaper to world news, which at that time would be principally war news, followed by national and local news, advertisements, and births, deaths and marriage notices. Pictures and cartoons came last.

There appears to have been a consistent tendency for both boys and girls to read fewer books as they grow older. Whitehead (1975) explains this is due to increased pressure on leisure activities, Cleary (1975) as primarily due to cessation of initiatives and opportunities in school after the age of 14, and Ingham (1982) as students 'becoming reluctant.' Robert Carlsen (1980) claims that the reading rates of American 13 year olds can be four times higher than that of 16 and 17 year olds because the latter's reading material is longer and more complex and because they have less time to spend in reading.

Across previous studies of N.Z. students, the sources of adolescent reading materials appear to have changed quite considerably. No figures are available from Scott's study, but in 1969, 60% of students obtained most of their books from the school library, 14% from the public library, 9% from friends and 13% from book shelves at home. Elley and Tolley's study only three years later, found that only half of this number of students obtained their books from the school library (29%), more students used the public library (25%) and more students used books from home (21.5%). Although the figure for books from home bookshelves was similar in Bardsley's 1990 sample (26%), the school library as a source for recreational reading material was down to 19.5% across all form levels. Borrowing from friends was a more common source, with 32% of students. 21.% of students borrowed most of their books from the public library, compared to 14% in 1969.

Public library membership by New Zealand adolescents appears to have risen in the last two decades. In 1969, Maconie found a membership rate of 53% and Bardsley in 1990, 75%. The increased use of libraries for information technology and school-based research projects may have meant increased access for recreational reading as well.

While no extensive New Zealand studies specifically relating adolescent reading practice and television viewing habits appear to have been documented, recent overseas studies suggest that this is an area of conflicting results and where further research is indicated. Whitehead et al, sixteen years ago, found that the average viewing of English students on a weekday evening was 2.52 hours for 12-14 year old boys and girls and 2.21 hours for those students over the age of 14. They found a pronounced inverse relationship between the amount of book reading and amount of television viewing with non-readers watching considerably more television than moderate and heavy readers. He also found that students from non-manual occupation homes watched considerably less television than students from manual occupation homes. Susan Neuman (1982, 1986) found in an American study that

students viewing and reading habits followed the examples set by parents: those who came from reading households read more, those who came from homes dominated more by television spent more time viewing. And she concluded that students engage in reading during leisure hours because they enjoy it, not because it is a substitute for television watching. Bardsley's 1990 study showed that more than 50% of students watch television for more than two hours each day. Girls watched less television than boys, at all form levels. 96% of fourth form boys watched TV for more than two hours each day, and Maori students watched considerably more than European students at all levels, particularly Maori boys. (100% of Maori boys at fourth and fifth form levels watched more than two hours television each day.)

Students may be influenced by television and video in their reading interests as well as their reading habits. Resa Dudovitz (1990) describes the effects that movie contracts or television tie-ins have on the popularity of novels and their best-seller status. Bardsley found among her 1990 sample that media tie-ins were among the most popular of the 'best books read recently' lists.

One of Carlsen's conditions (1980) for students to develop a reading habit was the provision of time to read. In the last ten or twelve years in New Zealand, secondary schools have established Sustained Silent Reading programmes to help develop the habit of recreational reading. Several studies have been done in the United States in particular to evaluate the programme. Wiesendanger and Bader (1989) in the most recent comprehensive evaluative study found that Sustained Silent Reading had the greatest positive effect on students of average reading ability but that poor readers require motivation other than provision of time, before reading is established as a habit. Similar across-school reading programmes, eg. Read-Aloud and Book Flood which have also come out of American studies into the establishment of the reading habit, are currently being used in some New Zealand secondary schools.

The Psychology of Ludic Reading and Adolescent Development:

Ludic reading is the repeated experience of being lost in, or absorbed by, books and is paratelic ie. engaged in for its own sake (Aptel, 1979.) Fiction reading accounts for most ludic reading where the reading experience itself involves a change in the reader's state of consciousness. Ludic readers become involved in a reading trance when they are absorbed deeply in other lives and other worlds. This state of intensely focused attention is thought to arise from an absorption trait of the reader's personality (Tellegen and Atkinson, 1974) which means that in some individual readers, there is a constant readiness for total attentional commitment. Nell (1988) found that among his adult ludic readers, the amount of enjoyment in reading a particular book and perceived amount of concentration necessary to attend to it were inversely related. ie. substantially more effort is needed when reading a dull and boring book. (The more effort we have to put into the task of reading, the less we are able to resist distractions and to enjoy the reading.) The issue here is not comprehension but interest. However, full attention while reading an enjoyable book is perceived as subjectively effortless. Readers may, however, merely be unaware of how much attention has been 'grabbed' while reading an enjoyable book.

Vivid imagery is a prerequisite for ludic reading (Nell, 1988.) Studies suggest that non-imaging readers are unlikely to be involved or absorbed readers. Nell suggests that sinking through the page into the world of the book would be difficult if that world was a misty or ill-defined one.

Iser (1974) too, insists that the reader must leave his own familiar world in order to imagine the world of the book. On p. 282, he explains:' with a literary text, we can only picture things which are not there; the written part of the text gives us the knowledge, but it is the unwritten part that gives us the opportunity to picture things; indeed without the element of indeterminacy, the gaps in the text, we should not be able to use our imagination.'

To the ludic reader, reading is an integral part of life. It is not something that he/she does just to relax or escape or if there is nothing better to do - it is something that is anticipated, and for which plans are made. It is for this reason that ludic readers find themselves restless or frustrated when they do not have an appropriate book. In a study among adult ludic readers, Nell (1988) found high levels of frustration when reading was denied or reading material was unavailable.

Avid readers read for a variety of secondary reasons, but the primary ones are the two reinforcers described by Nell (1988) : the fundamental physiological state of wellbeing and the numerous cognitive changes which take place. The potential for a book to entrance and therefore change the reader's state of consciousness is what ludic readers find irresistible and for which their appetites are insatiable.

Avid readers are usually described as mature readers ie 'they are alert to new knowledge, are able to think critically, are perceptive and have self-insight.' (Pilgrim and Mc Allister, 1968.) They also usually have a focus of interest, or a matrix of interests, around which they read. Gray and Rogers (1956) suggest that this focus serves as an inner drive or motivating force for a large amount of their reading.

Nell (1988) studied comprehension-reading speeds (in words per minute) to give a base-line antecedent of reading ability necessary for ludic reading. He found that his group of adult ludic readers had reading-comprehension speeds of at least 244 words per minute. Nell's belief is that a reading speed of approximately 244 w.p.m. is the minimum reading speed for the attainment of sufficient automaticity in a large proportion of the components of reading skill to free consciousness for comprehension processes, thus circumventing the difficulty of the student who was too busy reading to understand.

Although it is popularly regarded as such, the reading process is not a solitary or antisocial process (Harding, 1967, Iser, 1974, Lever, 1961, Lubbock, 1960.) A reader experiences alone the reading of a book, but that experience in itself is not a solitary event - it is more of a social interaction. Harding (1967) insists that reading fiction is a social convention - a means of interaction whereby an author invites the reader to discuss a possibility of experience that he/she regards as interesting - and with whom he/she can discuss attitudes and evaluations of this experience. Ideas and values are shared in the reading of fiction - they are a part of cultural interaction and cultural constitution, establishing and maintaining norms. Fiction texts are social products which explore and evaluate emotional and cognitive experiences. In reading fiction then, the adolescent has the opportunity to explore and consider uncharted territories of experience. Narrative reading should be regarded therefore, as a process in which the reader joins the author in the social act of affirming a set of values. Inglis (1981, p51) supports this view of the social aspect of fiction reading when he says: ' Reading fiction, like watching television, is not something which you do by yourself. It is a transaction...it is a social, sociable, heavily conventional means of exploring and defining our fantasies and their relation to our realities.'

Iser (1974) insists that active participation by the reader is fundamental to the reading of a novel, that the meaning of a novel only exists with the active participation of the reader. To Iser, the essential element in fiction reading is discovery. Discovery is an aesthetic pleasure, he says, for it offers the reader two distinct possibilities: first, to free himself - even if only temporarily - from what he is and to escape from the restrictions of his social life; second, actively to exercise his faculties - generally the emotional and the cognitive.

The reader's experience while reading fiction is therefore not simply vicarious, but actually part of a special kind of communication with the author where together, reader and writer evaluate, rather than simply relive, a possible

human experience.

Lorang's study of the emotional effects of reading (1968) suggests that what adolescents read today has "definite effects" on their conduct in the future. Hanna (1964) believes that reading may be one of the chief sources for experimenting with life or for realising that others share a similar experience, situation or preoccupation. Reading, to Hanna, allows a kind of internal role playing which is an important part of the development of self or a sense of identity, which is a major developmental task of adolescence.

Rosenblatt (1976) maintains that 'through books, the reader may explore his/her own nature, become aware of potentialities for thought and feeling within him/herself, acquire clearer perspectives and develop aims and a sense of direction.' Whatever genre is considered, Rosenblatt claims that books make comprehensible the many ways in which human beings meet the infinite possibilities that life offers. Marie Rankin (1944) studied the records of library withdrawals in American schools and read and analysed the ten books of fiction shown to be the most popular with adolescents. She found that these books contained stories in which action was fast moving with little impeding description and that characterisation was conveyed by relating the activities of the persons in the story rather than by detailed character delineations. Plots were not complex, but sustained by plenty of mysterious and adventurous incidents. Endings were conventional where problems were resolved or where characters lived 'happily ever after.' Frequently a young person was the centre of interest in the story. Rankin's conclusion was that young people select these books because they are able to identify themselves with the characters and thus vicariously live a life that might conceivably lie ahead of them. Lenz and Mahood (1980) believe that books play an important part in an adolescent's readiness to affirm his/her autonomy, another important developmental task.

Gaelyn Gordon, the successful writer of fiction for adolescents, insists that adolescents need to be empowered by what they read. She claims (1991, p 79) that adolescents will read only if what they read is relevant. 'And to be relevant, it must mirror the concerns of the pubescent human, and the only real concern of the pubescent human is self.'

The need for novel experiences is a major motivational force in adolescence. Anything not as yet experienced attracts the adolescent (Pikunas, 1969.) The felt needs of curiosity, to explore and to live life as fully as possible are almost insatiable. Everyday experiences often appear monotonous and the desire to escape into something sensational is strong. Reading can provide some gratification for such needs and desires - adolescents can take risks and break rules in a vicarious, and therefore safe, experience with the character of a book.

In previous studies of reading among adolescents, the importance of interests and motivation in young people's reading have been somewhat neglected areas of study. Mathewson (1976) found curiosity and exploration, achievement, self-actualisation, activity and anxiety were all motives for reading. Greaney and Neuman in a 1983 study identified three distinct reasons for reading - enjoyment, utility and escape. Lewis and Teale (1980, 1982) and Gorman et al (1981) identified similar motivational elements.

Carlsen (1980, p8) asserts: 'Young people read almost completely for experience. They want to experience adventure and excitement, or to feel tenderness and caring, to enjoy imaginative wanderings, to know the feeling of self-sufficiency without adult domination, to experience life in various historical periods and cultural patterns, to feel the frustrations and despairs of the psychological deviate.' Lehtovaara and Saarinen (1964) identified five specific affective, psychosocial, psychosexual and cognitive needs (specified earlier in this study) which can be satisfied through reading.

Adolescents are characterised by idealism and with the thought of creating a utopian existence or dream world in which life for all is perfect. Reading must provide for them a vehicle or outlet for such idealistic fantasy. Nell, in fact, describes books as 'the dreams we would most like to have. ' (1988, p2.) Adolescents have classic concerns of love, injustice, democracy and liberty. They empathize with the victims in their reading, they identify with the heroes. Klinger (1971) maintains that a reader's current concerns potentiate fantasy content, so that not only ongoing daydreams may reflect recent triumphs, disasters or anxieties but they may also affect extent of entrancement, degree of emotional involvement and extent of identification within the reading process. Many adolescents encounter long periods of introspection and concern, not only for self, but also for future society. Such concerns could be reflected in both short and long term genre preferences of adolescent readers. A valuable feature of a book which entrances is that it can be re-read and re-experienced. Cary (1958) claims that art offers us one advantage that life cannot: we can re-experience it, and in so doing, profit from the experience.

An important part of the growing up process is the developing awareness of relationships - with the opposite sex, with parents, with other adults and with members of the same sex. Relationships and their success or failure are the subject of many books written expressly for adolescents. Through reading, adolescents are able to safely and vicariously experiment with relationships and with their emerging sexuality. Students must discover and nurture the development of their sexuality and certain genre may assist readers in such development. Alison Light claims that romance fiction which is avidly read by adolescent girls is 'all about heterosexuality, where the reader is left in a permanent state of foreplay.' (1989, p 215.) Alison Light claims that romance fiction is probably the only popular discourse which speaks of women's sexual pleasure. Linda Christian-Smith studied 75 female students in three co-educational schools in a 1990 study. Her female adolescent readers gave four reasons for enjoying romance fiction: escapism, a way to get away from

problems at home and school; enjoyment and pleasure; being of greater interest than textbooks; and to learn what romance and dating were all about. She concluded that romance novels 'operated at a distance from girls' own lives and provided a comfort zone where there were no consequences for risking all for love.'

Adolescents are by nature involved in experimentation with all kinds of roles and behaviours, and this experimentation points to that aspect of adolescent fiction which is extremely controversial - realism. The three most frequently banned books in American High Schools are realistic adolescent works: Salinger's classic, The Catcher in the Rye, Susan Hinton's The Outsiders and Go Ask Alice, written anonymously. Death, divorce, disease and drugs are recurring themes of social realism written for, and avidly read by, adolescents. Stanek (1974) asserts that protecting adolescents from what they must learn to master, when they are trying to learn to cope independently, does not assist in their maturation.

Roald Dahl is a most popular writer of books for children and young people, being judged one of the best selling authors for an adolescent audience in both Great Britain and U.S.A. Despite this, Dahl has been heavily criticised for his books' 'vulgarity, fascism, violence, sexism, racism, occult overtones, promotion of criminal behaviour and literary technique.' (Culley, 1991) One could argue that all but the last aspect of criticism are concerns with which adolescents need to be confronted, because by nature, they will pursue issues or concerns which they perceive to be verboten or taboo or not treated naturally in literature or the media.

Homosexuality and lesbianism, pregnancy, abortion, parenthood, rape, teenage prostitution, drugs and alcohol are issues typically faced in adolescence and the numerous books that deal with these issues and problems in realistic fiction are eagerly read, particularly by girls. Samuels (1989) found overwhelmingly in a study of 1255 students that adolescent readers

liked books with adolescent protagonists and stories that are classified as 'social problem' or realistic fiction.

In a study of adolescent fiction for which students are developing an appreciation, Mary Burgan (1988) found a relationship between the themes and notions in these particular popular books and the Eriksonian paradigm, particularly his senses of industry and identity. Purpose and vocation are seen as vital elements in some particular popular adolescent realistic fiction. Ellis (1985) in a study of changes, cycles and constancy over twenty years of adolescent literature, found that the 'constant' over twenty years is the satisfaction of needs that adolescents find are met in reading, along with the 'general enhancement of their psychological wellbeing.'

Adult ludic readers studied by Nell (1988) were found to have low extraversion scores on the Eysenck Personality Inventory tests. This finding was confirmed by the Cattell Sixteen Personality Factor Questionnaires. Adult ludic readers scored low on risk-taking and openness to new experiences. Nell's thesis is that formulaic fiction offers the reader dominion over an exceedingly familiar landscape, suggesting that some adult avid readers prefer reading such fiction to doing because they prefer the familiar and the readily controlled to the unpredictable patterns of arousal offered by the real world. Insulation from the world and control over experience are achieved through a sufficient supply of formulaic fiction. It is the contention of the author of the present study that these results will not be replicated in the case studies of adolescent ludic readers. A particular need of the adolescent life stage is the high need for novelty of experience and it is for this reason that the author doubts that popular and series fiction for this group can be dismissed as standardised or formulaic or adolescents would not keep on reading them.

Reading in bed is an established habit with most adult ludic readers studied by Nell (1988.) Reading in bed not only has a soporific function but it is at a time which ludic readers feel justifiably is theirs to read - when there is not some task that should be done, and consequently no feelings of guilt will

ensue.

Bibliotherapy, the use of books in psychology, particularly with gifted children, recognises the depth of interaction between a reader's personality and a book. Several positive processes can be found to be at work (Halsted, 1988) when a young reader is involved in an absorbing book. Identification occurs when the reader identifies with the character in the book, recognising something of his/her self and caring what happens to the character. If the reader admires the character, his/her self-esteem may improve (Spache, 1974.) Catharsis, an active release of emotions, experienced either first-hand or vicariously, occurs as the reader follows the character through a difficult situation to a successful resolution. Insight occurs when the reader applies the situation of the character to his/her own life and universalisation is achieved when the readers recognise that their difficulties are not theirs alone.

As early as 1904, George Stanley Hall, an eminent developmental psychologist recognised the value of the cathartic function of reading for adolescents - 'I incline to think that many young people would be better and not worse for reading stories like those of Captain Kidd, Jack Sheppard, Dick Turpin, and other gory tales - on the principle of Aristotelian catharsis to arouse betimes the higher faculties which develop later, and whose function it is to deplete the bad centres and suppress or inhibit their activity.' (p408)

There is no doubt that ludic reading has profound and positive influences for the good on the psychological development of adolescent readers. It provides company when friends are absent, it enables them to live lives far beyond their own life experiences, it affords an escape from boredom or from pressures of school, home or relationships; it allows risk-taking and rule-breaking with safety, fantasy without ridicule, and it enables adolescents to practise vicariously a range of new roles and responsibilities. According to Robert Carlsen (1965) a notable contributor to research in the field of adolescent reading, young adults choose books in which individuals are

looking for a direction in their lives, they look for books about social problems, they look for the curiously bizarre and offbeat and they seek most of all the book that details the movement of a character from adolescence into early adult life.

Popular Fiction Genre.

Ludic reading is fiction reading, and to Nell (1988) that means light or popular fiction reading. Readers who sink effortlessly into the pages of book at the rate which ludic readers read, do not read serious literature or that which is regarded as 'high culture' at ludic reading rates. Ludic reading is recreational reading, and although many ludic readers do read non-fiction, serious literature and books for 'cognitive curiosity,' it is not the diet which sustains them on a daily basis. Whereas Nell focuses on the actual process of passionate, absorbed reading for pleasure with its various psychological and physiological reinforcers, literary purists distinguish between what they consider is worth reading and what is not. Katherine Lever (1961 p59) admits 'we all come to our reading of novels with desires. We are seeking or we would not be reading.' But she goes on to insist:' If the fiction does no more than satisfy our desire for vicarious excitement, it is a romance. ....a romance is a trapdoor which enables us to escape from ourselves and our world for a few hours; a novel transports us into a new world and returns us to ourselves and our old world with fresh insight.' For years now there has been a struggle between the concept of literary excellence and popular culture. Elizabeth Long (1987) has examined the mass culture critique, the elitist approach to literary massification and the accompanying fears of degradation of 'taste' and debasement of cultural and literary value. Long pleads for 'a path out of the thicket of negative intellectual stereotypes that has trapped so many academics attempting to understand books, and audiences that are unfamiliar to them.' (1987, p 11) She insists that researchers must look at the audience and the cultural interpretation placed on mass market literature by

the audience. In a study of reading groups in Houston, Texas, Long found that members of reading groups take pains to disassociate themselves from readers of mass market books - that they rely on reviews and cultural authorities like college professorial staff to preselect their books. Their analysis of books is focused on style and structure rather than on characters and moral or psychological response. Both Long and Janice Radway (1984) suggest that there is a struggle for cultural authority in our societies, a struggle to define what will count as legitimate culture - and that literary massification threatens the traditional arbitors of culture. Popular fiction may perform important cultural functions, for in its way it ritually reaffirms values as well as entertaining the reader and offering at least temporary relief from frustrations.

Nell contends that skilled and sophisticated readers will read a whole range of material of varying complexity. He dismisses the 'elitist fallacy,' the idea that as sophistication grows, coarser tastes wither away. Nell relates the Protestant Ethic, the belief that the best medicine tastes the worst, to the attitudes that ludic readers have to the quality of the fiction they read. In the conclusion to his study of adult ludic readers' literary tastes, he says:'It is a strange reflection on Western culture that these ludic readers rate nearly half of their pleasure reading as aesthetically worthless in society's eyes, if not their own.' He suggests that in order to resolve the dissonance between preference and conscience, readers develop their own value systems, becoming independent in their judgement.

Because popular novels are associated with entertainment, escape and times of relaxation, their regard has not always been a serious one and such novels and the process of their ready consumption have therefore been largely ignored by literary scholars. And yet there is possibly nothing else in an adolescent's life that changes his/her consciousness in the safe way the absorption of a novel can. The process of consciousness-changing is a complex one - but one to which many adolescents are ready and willing to succumb.

In fact, ludic readers find the act of commitment in reading irresistible - their appetites for the act are insatiable and their practice of the act of reading is often illicit. Adolescents read when they are forbidden to read, they read when there are other claims on their time and attention.

Adolescents with their high need for novelty of experience find that the opportunities to satisfy such a need are often scarce. Through reading, students can experience new situations and explore uncharted waters. Tony Tanner (1971) claims that reading fiction is a test of our flexibility and openness to experience. He suggests 'a story is a game someone has played so you can play it too, and having learned how to play it, throw it away.' It is however only the pieces of paper that leave us - the experience remains. As risk-takers, adolescents enjoy the torment and excitement, the terror of a risky situation. The interest that adolescents have in horror is a reflection of their stage of life - where risks are taken and evaluations made and remade at a safe distance from the action. The reader's imaginative ability and willingness to enter into the spirit of fictional reality is what characterises readers of popular genre like horror, ie. they must be willing and able to be titivated, titillated, terrorized or tormented. Cawelti (1976) suggests that many forms of popular fiction can offer us the possibility to explore in fantasy the boundary between the permitted and the forbidden and to experience in a carefully controlled way the possibility of stepping across this boundary. Adolescent behaviour is characterised by a focusing on the forbidden - rule-making and rule-breaking are part of the cultural context of the school, they constitute part of the daily round of 'administrivia' in secondary schools, they provide a raison d'etre for particular school personnel. Stepping across boundaries is for some adolescents a reality, but for others it is a fantasy, played out in fictional contexts. The need for risk-taking involvement can be satisfied vicariously and cathartically in reading horror, romance, violence, science-fiction and fantasy genre.

The horror genre in itself evokes horror for some teachers of English and teacher-librarians. Adolescents, particularly girls, avidly pursue horror fiction. Pickard (1961) claims that young people spontaneously create in their imaginations, both consciously and unconsciously, images of horror and terror, whether or not they have come across them in books or popular culture. Pickard makes the point that art and literature have long contained the cruel and horrific - the Bible, Shakespeare, the work of Blake and artists like El Greco and Munch have helped to form images of terror in young people. Christopher Pike, writer of horror stories for young people likes working with the extremes of teen emotions (1992, p50) 'The feelings of love, hate, loyalty and revenge,' says Pike, ' are just so strong during those years.' They give him much latitude as a writer in the kind of 'weird, far-out plots' he creates. 'You can have a teenage character being so extreme, and plotting a really elaborate revenge fantasy when she's 18 that simply wouldn't be credible if the character was 25,' he points out. Twitchell, (1989, p91) maintains that the sentimental romance and the gothic novel represent the two most profound transformations wrought on print media by a mass audience. He contends that in the eighteenth century, these genre contained what most people wanted to read most of the time. Twitchell claims that the reading of horror and romance is likely to be educational - and that they are rituals of induction more than they are rituals of escape. He maintains that the core of both horror and romance are located in the excitement of sex and violence and in the anxiety of courtship and reproduction. Their appeal to adolescents, then, is not surprising.

Many of the horror and fantasy works written expressly for the adolescent audience contain elements of myth and can therefore be viewed as having more functions of importance in adolescent development than other fiction genre. Myth can be thought of as containing messages transmitted down the generations to society's novices, a sort of indoctrination (Culley, 1991.) Myths attempt to resolve contradictions inherent in society that cannot be explained in any other way.

Twitchell (1989) traces the depth, breadth and strength of the horror genre since the eighteenth century and shows that a writer like Stephen King has filled a niche which was long ago carved for him. Twitchell insists that Stephen King's prime audience is adolescent. The place he holds in the adolescent market is described by Janeczko (Twitchell, 1989) 'Like a brand name, he is literally all over the place, in every nook and cranny an adolescent can find. His novels are omnipresent in bookstores and grocery stores in large 'terrortory' displays.'

In a study of adolescent readers, Carlsen (1965) found that mystery and horror were commonly read by early adolescents, both male and female. He also concluded that girls read fantasy more than boys did. Girls, more often than boys, became enthralled with books that created imaginary, mythological kingdoms. Carlsen's middle adolescents were more likely to read non-fiction adventure, historical novels, stories of adolescent lives and mystical romances. He found that 'The Catcher in the Rye' and 'The Diary of Anne Frank' were two extremely popular books which dealt with adolescent lives. Squire (1967) in a study of American High School libraries found that 'The Catcher in the Rye' was the most popular choice of book by students but less than 50% of the High School libraries surveyed were permitted by their boards to stock it. In a more recent study of 1255 adolescents, Samuels (1989) asked students to give reasons for liking a particular book. Approximately 12% of readers said they liked a book because it belonged to a particular genre, with the largest area of comments belonging to lovers of fantasy and science-fiction. However there was only one book belonging to each of these genre that was listed in the top 30 Young Adult Choice list. Samuels concludes that science fiction or fantasy lovers represent only a minority of the adolescent reading population.

In the classroom, teachers of English are conscious of the appeal that fantasy holds for certain readers. The role of fantasy in personality development has been the subject of several studies. According to Nell, (1988) the child for

whom the doorways to fantasy are opened is more likely to become a ludic reader than the child for whom fantasy is blocked. Hilgard in her 1979 study of personality and imaginative involvement found that the fantasy-open child is more likely to be attracted to literature and the 'tender-minded' careers, while the child to whom fantasy is closed may find more appeal in the 'tough-minded' careers like engineering and sciences. According to the New York Times Book Review, April 1990, fantasy accounted for nearly 10% of all fiction sales in the United States in the year ended April, 1990. The word 'fantasy' has its origin in a Greek term meaning 'a making visible.' Fantasy allows - or even forces - us to become greater than we had hoped to be. Tolkien (1966) suggests 'if men were ever in a state in which they did not want to know or could not perceive the truth (facts or evidence) then fantasy would languish until they were cured.' To Tolkien, the fantasy storymaker is a subcreator who makes a Secondary World in to which the mind can enter. When a reader enters such a world, there is a 'willing suspension of belief' and things seem true. The advantage , to Tolkien, of fantasy, is that it starts out with 'an arresting strangeness.' It is not difficult to see why the fantasy genre has so much appeal as a source of entrancement and consciousness-changing for the ludic reader. Ray Bradbury too is strong in defence of the fantasy and science fiction genre: 'the ability to fantasize is the ability to survive.'

Several studies have examined the way popular culture constructs gender subjectivity, one's awareness of sexual differences. Studies of Walkerdine (1984) Kaplan (1985) and Winship (1987) emphasize the importance of fantasy in mental life and how fantasy contributes to human social and emotional development. Popular fantasy fiction, in which one can dream about an identity and pleasures often beyond what is socially possible or acceptable, facilitate this development. Lehtovaara and Saarinen (1964) included sentimental fantasies and emotion with an erotic component among the needs which can be satisfied by reading in adolescence and romance novels, by encouraging fantasies of love and sexuality, can contribute

particularly to female psychosexual and psychosocial development, where to experiment personally is to take too large a risk. Since Victorian times, romance fiction has been a controversial area of reading consumption. Then, 'love' and 'marriage' were regarded as far more central to a woman's existence than they are today. 'Love is the staple of fiction for it forms the story of a woman's life' wrote G.H.Lewes in 1852. And even then, a central idealising focus on love and marriage was a result of pressure from publishers. Shirley Foster (1985, p3) claims that 'Victorian publishers responded to the tastes (which they had in part created) of a readership which consisted largely of young women, themselves preoccupied with the affairs of the heart.' The same could be said today. The series romances are written and published for a ready-made audience - the female adolescent reader. Many librarians, teachers and students treat them with disdain. Do boys read series romance fiction in which the main characters are inevitably female? Studies of 576 adolescent students by Beyard-Taylor and Sullivan (1980) showed that boys prefer story synopses with male protagonists and girls with female, although girls' preferences decreased significantly with age. Langerman (1990) reviewed several studies that have analysed the reading preferences of girls and boys and found that generally, sports and action and male authors are favoured by boys and social problems by girls. In a research study reported by Huntwork (1990) Moffitt interviewed 14 avid adolescent romance readers. The girls read both teen and adult romances such as Harlequin. Moffitt observed that the girls surveyed felt strong identification with main characters, some saying that they briefly 'became' or imagined themselves to be that character. Moffitt maintained that the struggle the girls felt between what family and society expected of them and what they felt capable of accomplishing is managed through this reading of 'a portable and intensely absorbing fantasy escape.' Linda Christian-Smith (1990) studying seventy-five female students in three co-educational schools, found that romance accounted for 36% of library issues in two schools and for 25% in the other. In a political sense, Christian-Smith looks at how romance fiction constructs and maintains a conservative image of femininity (ie. total fulfilment in caring for hearth, home and

husband.) As the most lucrative segment of paperback publishing today, several questions can be legitimately raised concerning the social and cultural functions of romance fiction. Christian-Smith maintains that subordination is the message of many romance fiction works. Germaine Greer (1971) claims that romance fiction sanctions drudgery, physical incompetence and prostitution. Romance reviewer Rosemary Guiley suggests that the enduring appeal of romance fiction for adolescent girls is a result of girls' preoccupation with boys and that this will ensure a market for romance series fiction for eternity. Smith (1981, p60) reported that the American Council on Interracial Books for Children is critical of series romance fiction in that the books teach girls to put boys' interests above their own, encourage girls to compete against each other for boys and depict only the life of suburban white middle-class families. Brenda Daly (1989) in an examination of young adult romance fiction, claims that many contradictory messages are presented for adolescent girls. There is an emphasis, for example, on achieving desirable body shape and size in many youth romance fiction books. Brumberg (1968) claims that women have historically used their bodies to make statements about their identity and dreams and this quest for thinness is most characteristic among white anglosaxon protestant girls who are the most avid readers of young adult romances. Daly suggests that the well-known statement of the Duchess of Windsor -'One can never be too rich or too thin' - has relevance here, the quest for thinness being a quest for perfection which is unattainable for many girls in adolescence unless accompanied by an eating disorder. The plots of young romances are frequently concerned with girls' attempts to achieve popularity, particularly with boys. Despite this particular quest, girl heroines in young romances are certainly seen as passive and having no physiological appetite - either for sex or for food. The girl is saintly, the pursued rather than the pursuer, the one to be seen rather than the seer, the object of the quest rather than the quester. Gilbert and Taylor (1991, p103) insist that formula romance novels should not be protected from scrutiny because they are popular culture, nor because they are fiction, nor because they are written for women and give

women pleasure. 'They do not grow out of discourses which serve women well. They grow out of consumer-oriented discourses which have vested interests.......'

Susan Munter (1991, p4) evaluates the attitudes towards romance fiction in educational circles most aptly when she says, 'the role of popular romance fiction stirs up almost as much passion as the steamiest bodice-ripper.'
The postmodern, poststructuralist, postfemininst view is that romance fiction is not formula fiction but offers a plurality of pleasures and interests in a variety of styles, narrative strengths and gender politics (Curthoys and Docker, 1990.) It is possible that for the adolescent reading audience, different satisfactions are provided by romance written especially for them (the 'teenage romance sub-genre') than those provided by adult romance. It would still be a brave teacher in a New Zealand school who uses a teenage romance as a class set text, despite critic insistence that the genre should be studied.

Science-fiction has long been popular with male readers and consistently rejected by female readers, as shown in studies reported by Carlsen (1965) Reed (1985) and Thomson (1987.) Boys enjoy reading non-fiction and yet they accept many fantastic events and scenarios in science-fiction that have no basis in facts. The adolescent concern for the future could well be the basis for the genre's popularity with this age group, for a strong theme running through much science fiction is that humankind's greatest drive is the need to survive. Whereas Isaac Asimov describes the genre as 'a serious attempt to predict and assess the direction of the future of mankind,' more recent writers like William Gibson (1992) claim that his books, like those of other science-fiction writers, are 'not visions of the future, but tools for getting a grip on what is happening right now.' In the decade 1970 - 1980, the number of science-fiction books published in Great Britain and U.S.A. quadrupled and that trend could have increased since. Certainly since 1980, New Zealand writers have been publishing science-fiction works where

previously it was a genre that had not been commonly published in this country.

It is quite clear that the genre most commonly read by adolescents can be sources of controversy and concern in literary circles and to those concerned with gender role politics and social function. The most appropriate question to ask of adolescent readers is that which focuses on what needs they perceive to be satisfied and what gratifications are offered in the reading of such particularly highly favoured genre.

Summary:

An examination of current research literature reveals that a study of New Zealand adolescent voluntary reading is timely. Teachers and parents of adolescents express concern at both the quality and quantity of student reading and research reports from Britain, U.S.A., and Australia suggest that the maintenance of a regular reading habit among adolescents is lessening. The issue of functional illiteracy among OECD countries remains an issue of concern - and one which is 'handicapping economic performance in the industrial world.' (Benton and Noyelle, 1992.) There is a need for educationists to know and understand what it is that attracts readers to books and what it is that keeps them reading.

The review of recent literature suggests that readers of all ages read a variety of genre for a variety of satisfactions and that there are wide differences in reading volume. Accordingly it was hypothesized that:

1. The home environment, including the family socio-economic status, ethnicity and parental reading background, are stronger determinants of the individual's reading practices than the school reading environment.

2. Gender differences in reading, both quantitative and qualitative, would be readily discernible in the adolescent reading population and within the ludic reader group, gender differences in genre preferences would be sustained.

3. Adolescent ludic readers, being seekers of new experiences and adventure rather than constancy, would prefer not to re-read the same books and would change their genre preferences over time.

4. Ludic readers in adolescence are active individuals, involved in social as well as solitary leisure pursuits.

5. Genre which provide high levels of excitement and entrancement, like horror, adventure and mystery, would be the genre most favoured by adolescent ludic readers.

6. Ludic readers would be students who are educationally successful with higher than average career aspirations.

CHAPTER THREE
RESEARCH METHODOLOGY

This study is comprised of two parts - a questionnaire survey of a large sample of adolescent readers, and individual case studies of ludic readers. The research objectives in the study were both descriptive and analytic, qualitative and quantitative. A summary of research objectives, research instruments and the research process follows.

PART ONE
QUESTIONNAIRE SURVEY:

The first objective was to assess and compare the reading attitudes, interests and habits of ludic reading adolescents with those who are reluctant or moderate readers, in a sample of 2,202 fourth and sixth formers from ten schools. The second objective was to explore relationships between the attitudes, interests and habits of ludic readers and selected personal and environmental factors.

The Sample Schools

This was not a random sample. Schools were selected on the basis of location, ethnic composition and school type, in order to include in the sample a range of school and school population, eg. those from single-sex as well as co-educational schools; independent and integrated as well as state schools; Forms 1-7 and an area school in addition to Forms 3-7 schools, and boarding as well as day schools. Schools were also selected from the major urban areas as well as provincial areas. An aim was to gain a representative sample of ethnic and socio-economic background. All were North Island schools with the exception of one. One school was selected because it was

known to have a developmental reading programme unknown elsewhere. Within each school, no sampling procedures were used, other than selection of fourth and sixth form students.

Table 1 provides a description of schools with participant student numbers.

Table 1:   Description of schools with participant student numbers

	School Description	No of students in sample	% of Total Sample
1.	single-sex boarding (independent)	137	6.2
2.	urban co-educational (state)	325	14.8
3.	urban co-educational (state)	418	19.0
4.	urban co-educational (state)	330	15.0
5.	urban single sex (state)	560	25.4
6.	rural co-educational area (state)	41	1.9
7.	large town co-educational (state)	190	8.6
8.	rural Form 1-7 co-educational (state)	66	3.0
9.	single-sex boarding (integrated)	63	2.9
10.	single-sex boarding (integrated)	72	3.3

37.8% of students in the sample were from single-sex schools; 12.4% students were from schools where almost all students were boarders. Schools ranged in size of secondary rolls from 135 students to 1640 students, the average size of schools in the sample being 656. Six of the schools had rolls which had increased in the last five years; four had experienced falling rolls. Two schools streamed students according to ability, the remaining eight used a variety of mixed ability and broadbanding policies.

Data gathering

A letter was sent to the Principals of the schools selected for study, in which the objectives of the study were outlined and permission sought for school participation. A reply form was enclosed upon which Principals provided the numbers of fourth and sixth form students and the details of contact personnel (Heads of English Departments and school librarians). Appropriate numbers of student questionnaires were sent to each school,

along with accompanying administration guides. Teachers were not expected to explain questions outside the accompanying guide, to avoid variability in conditions. The questionnaire, which had previously been trialled in a co-educational state school, was written to be easily understood by students at fourth and sixth form levels. English classes, being compulsory at these levels, were selected for administration of the questionnaire, to ensure that the highest number of available participants was surveyed. The questionnaire, which was anonymous, is reproduced in Appendix I. The administration of the 59-item questionnaires took place within a three week period in February-March 1991. Questionnaire responses were analysed with the use of the SSPS-X data analysis programme. School Certificate results were also obtained from each school so that sixth formers' reports of School Certificate passes could be verified.

The Sample

Although the aim was to have a sample size of 2,500 fourth and sixth formers, the achieved total sample was 2,202. The most important cause of loss was uncertainty of roll numbers within schools (fourth and sixth form roll numbers were sought in the busy first two weeks of school). Inevitable absenteeism no doubt accounted for the remainder of the loss.

Satisfactory and reliable completion of the questionnaire forms was a feature of returns from all schools, ie. questionnaires had been completed according to the administrative instructions provided.

Table 2 overleaf provides information regarding form, gender and ethnicity frequencies of the sample.

Table 2: <u>Form, gender and ethnic composition of students in the sample</u>

	Fourth Formers	Sixth Formers	Maori	Pacific Is.	European/ Other	Total
Male	546	365	247	122	542	911
Female	676	615	265	170	856	1,291
Total N.	1,222	980	512	292	1,398*	2,202
%	55	45	23.3	13.3	63.5	100

* European/Other sample consists of 1236 Europeans and 162 students who selected 'other'. While the ethnic composition of the sample could not be considered representative nationally, it could be considered representative of many schools in the northern half of the North Island.

Table 3: <u>Birth Order of Students in the Sample</u>

Number in family	Frequency	Percentage
1	742	33.7
2	730	33.2
3	359	16.3
4	192	8.7
5	84	3.8
6	37	1.7
7	20	0.9
8	9	0.4
9 or more	29	1.4

Table 4: Family Size of Students in the Sample

Number in family	Frequency	Percentage
1	95	4.3
2	619	28.1
3	662	30.1
4	381	17.3
5	212	9.6
6	95	4.3
7	57	2.6
8	26	1.2
9 or more	55	2.5

Family Occupational Status

The Elley/Irving 6 point scale for male occupations and the Irving/Elley scale for female occupations were used to assess the family occupation level. In addition to the 6 point scales, four further categories were formed: housewife/househusband; retired; unemployed or absent from home. Table 5 overleaf shows the range of occupations for both mothers and fathers of students in the sample:

Table 5: <u>Occupation of Mothers and Fathers of Students in Sample</u>

<u>Occupational Group</u>	<u>Frequency</u>		<u>Percentage</u>	
	Mother	Father	Mother	Father
High professional	120	194	5.4	8.8
Low professional	163	241	7.4	10.9
White collar	472	331	21.4	15.0
Skilled	379	587	17.2	26.7
Semi-Skilled	183	302	8.3	13.7
Unskilled	132	99	6.0	4.5
Housewife/husband	503	17	22.8	0.8
Retired	3	16	0.1	0.7
Unemployed	93	137	4.2	6.2
Absent from home	154	278	7.0	12.6

From these scales, a 5-point family occupation scale was produced, using the following rationale:

1. If father's occupation was missing, mother's was used for family occupation assessment.
2. If mother's occupation was missing, father's was used.
3. If both parents were working, father's occupation was used to assess family occupation (in accord with current practice).
4. If father was retired, househusband or unemployed, mother's occupation was used.
5. If father and mother were both non-working, in one of the designated categories (housewife/husband, retired, unemployed) then family occupation was designated 'non-working'.

The following five family occupation descriptors were based on the Elley/Irving scale, but levels 2 and 3 and 5 and 6 have been combined, and an additional level 'non-working' has been added:

1. Professional
2. Middle (white collar, lower professional)
3. Skilled worker
4. Nonskilled worker
5. Non working

Table 6 gives the frequencies and percentages of students from the five family occupation categories:

Table 6: Family Occupation of Students in Sample

Family Occupation		Frequency	Percentage
1.	Professional	204	9.2
2.	Middle	638	28.9
3.	Skilled	638	28.9
4.	Nonskilled	469	21.2
5.	Not working	253	11.4

Identification of Differential Reading Types

Student questionnaire items relating to reading habits and attitudes which identify the three distinct groups of readers are:

Q.2 Do you enjoy reading? Yes/No.

Q.9 Are you reading a book at the moment that is not connected with school work? Yes/No.

Q.10 How many books would you read in one month? (none; 1 or 2; 3 or 4; more)

Q.13   Would you read more if you had more time? Yes/No.

Ludic readers (19.3% of sample) are those readers who say they enjoy reading, read 3-4 books or more in one month, were reading a non-school book at the time of the survey and would read more if they had more time.

Moderate readers (58.8% of sample) are those who say they enjoy reading, are likely to be, but are not necessarily, reading a non-school book, are reading at least 1-2 books per month and would read if more time was available.

Reluctant readers (21.9% of sample) are those who do not enjoy reading. Students in this group are least likely to be reading a non-school book at the time of the survey, are most likely to read no books in a month and are least likely to read more if given more time. Within this category of students who do not enjoy reading, is a group of students who do most of their reading at school, possibly only when compelled to read. This group, for the purposes of this study, is referred to as 'non-readers', although cross-tabulations on most of the data have not been provided, because of the small numbers involved (10.4% of the total sample) once they have been broken down into their form, gender, ethnic and occupational groups. However, certain useful questions have been analysed for this group. It should be made clear here that an unknown number of non-readers experience difficulty in reading and this will account for their non-participation in reading. However, in our sample of 2,202 students, only 28 (1.3%) of the sample selected difficulty as a reason for not enjoying reading. The 59 questions in the student questionnaire have been analysed for the three different categories of reader, according to gender and form level. The percentages of students in the differential reading categories are shown in Table 7 overleaf:

Table 7: Type of Reader as % of each form and gender group

	Fourth Form Boys	Fourth Form Girls	Sixth Form Boys	Sixth Form Girls
reluctant	30.4	16.7	32.6	13.7
moderate	59.0	55.2	56.4	64.2
ludic	10.6	28.1	11.0	22.1
N =	546	676	365	614

There are more ludic readers among girls and among European students in the sample. (More than twice as many girls as boys are ludic readers; approximately half as many girls as boys are reluctant readers.)

The table below gives the ethnic breakdown of the three different types of reader:

Table 8: Type of Reader as % of each ethnic group

	BOYS			GIRLS		
	European	Maori	Pacific Is.	European	Maori	Pacific Is.
reluctant	28.7	40.5	24.3	11.6	24.2	20.0
moderate	57.6	54.3	62.7	59.1	57.7	64.1
ludic	13.7	5.2	9.0	29.3	17.7	15.9
N:	542.0	247.0	122.0	856.0	265.0	170.0

Certainly, reluctance to read is more characteristic of Maori students than any other group in this survey. This reluctance is even more pronounced among non-readers (those who do most of their reading at school.) At the fourth form level, 46.4% of male non-readers are Maori. The table overleaf gives the percentage of non-readers in each gender and form group.

Table 9: % of non-readers in gender and form groups

	Fourth Form Boys	Fourth Form Girls	Sixth Form Boys	Sixth Form Girls
non-readers	15.4 (84)	9.3 (63)	14.5 (53)	5.7 (35)
N:	546	676	365	614

The percentage of non-readers appears high at 10.4%, but certainly does not reach that shown in studies in England by Whitehead et al (1976) and Australia by Thomson (1987). In fact, Thomson's Bathurst study showed that more than 30% of the 1007 students studied read no books outside school set texts. Whitehead's non-reading rate (ie. no books read in one month) was 32.25% for 5092 students aged twelve and over.

The participation in reading within our sample is given below.

Table 10: Books read in one month (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
none	42.0	33.0	50.4	45	12.5	9.1	16.0	8.6	0	0	0	0
1-2	53.3	60.7	48.7	52	75.9	72.3	79.0	81.5	0	0	0	0
3-4	4.9	5.3	<1.0	3.0	8.8	12.3	3.0	6.1	55.0	54.2	60.0	64.0
5 or more	<1.0	<1.0	0	0	2.8	6.3	2.0	3.8	45.0	45.8	40.0	36.0
N:	166	113	119	84	322	373	206	394	58	190	40	136

Note: abbreviations: 4FB fourth form boys; 4FG fourth form girls; 6FB sixth form boys; 6FG sixth form girls.

In spite of not enjoying reading, the majority of our reluctant readers, with the exception of sixth form boys, continue to read, most likely reading English Department class set books. The highest rate of reading is among fourth form girls, where all but 10.5% are reading at least 1-2 books per month.

28% of Whitehead's 2,432 girls of 12 years and over read no books in a month. In his large English sample, Whitehead (1976) found that there was a consistent tendency for students to read fewer books as they grew older. Our findings here are not as significant or obvious as his. The picture for sixth form boys is a complex one. While there are marginally more reluctant and ludic readers among sixth form boys compared with fourth form boys, the table above shows that sixth form reluctant reader boys and girls are reading very little. And a significant percentage (16%) of sixth form male moderate readers read no books in a month. Of Whitehead's 2,660 boys aged twelve and over, 36.6% read no books in a month, whereas 22.6% of all boys in our sample (19.8% fourth formers and 25.4% sixth formers) read no books in a month. Of those sixth form boys, 31.7% are Maori. The rate of non-reading among Maori girls is half of that - 15% of Maori sixth form girls read no books. Although the percentage of Pacific Island fourth form boys not reading a book in a month is high (26.4%) it is still exceeded by Maori boys at that level (27.6%). Of all family occupational groups, it is those whose parents are not working who are reading least. In all form and sex groups, those students from professional and middle class home backgrounds read far in excess of those from unskilled working class and unemployed family backgrounds.

By definition, ludic readers were all reading a non-school book at the time of the survey. The table below shows, like the earlier one, that approximately a third of reluctant readers, although not enjoying reading, are maintaining a reading habit.

Table 11: <u>Reading a Non-School Book at time of Survey</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				ALL STUDENTS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
	35	31	31	29	51	59	47	55	51	65	47	61
N:	166	113	119	84	322	373	206	394	546	676	365	614

A comparison of the picture presented in this table with the results of Maconie's 1969 study among 4,060 New Zealand fourth formers supports the assertion that teachers make about student decrease in reading. In the 1969 study, 60% of boys and 65% of girls were reading a non-school book at the time of the survey, whereas only 51% of the fourth form boys in this study were reading a book. For girls, the percentage remains the same (65%). The lowest rate of reading a non-school book is among Maori boys. At fourth form level, only just over a third (34.5%) and at sixth form level, 43%, were reading a non-school book. At fourth form level, that figure is significantly below the average for fourth form boys.

The remaining question which was used to differentiate ludic, moderate and reluctant readers was: Would you read if you had more time? Results given below again show the ambivalence that reluctant readers have in their attitude to reading and their own practice. This 'lukewarm dislike' rather than outright aversion to reading is encouraging for teachers and suggests that without a great deal of effort and imagination in establishing developmental reading programmes for them, their enthusiasm could be developed or restored.

Table 12: <u>Increased Reading with Increased Time Available</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				ALL STUDENTS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
	39.7	50.0	38.4	46.2	64.3	80.6	73.2	82.0	60.0	80.0	63.0	82.0
N:	166	113	119	84	322	373	206	394	546	676	365	614

Again, the fourth form and sixth form boys show most reluctance to read. Among the non-reader group, no student would read more, given more time. Across the whole sample, the group <u>least</u> likely to read if given more time is fourth from Maori boys. Of them, only 54% would increase their time in reading. Maconie's 1969 fourth formers had a positive response rate to this

question of 66.6% for boys and 74% for girls. It would appear that the gap between girls and boys in positive attitudes to reading is widening, possibly due in part to the difference in television viewing practices of each group. In terms of family occupational background, the group least willing to read more is fourth form boys of unskilled working class and unemployed backgrounds. The groups that are most willing to read if given more time are girls from professional and middle class backgrounds (86% at each form level). Interestingly enough, it is this group which is already busiest, in terms of involvement with specific hobbies.

PART TWO
CASE STUDY RESEARCH:

The objective was to explore and monitor closely the reading histories, interests, practices and preferences of sixteen ludic readers over a period of twelve months in order to study the motivations, the reading pleasures and satisfactions, the specific abilities and personality traits of the subjects. Here, case study written questionnaires, standardized tests, student descriptive paragraphs and interviews were the main research instruments. Reading records of all case study subject reading completed in the twelve month period were maintained.

Sixteen students from the writer's school were identified as ludic readers using the student questionnaire and were subsequently selected for twelve-month case studies. The four male and twelve female subjects were also known either to the writer or to other teachers of English as exceptionally avid readers. Permission for participation was sought and granted from parents and the school principal. Regular weekly meetings of 25 minutes duration took place during term in one of the school Sustained Silent Reading periods. A range of questionnaires, tests and required reading lists were compiled for use in that time. (All of these research instruments are reproduced in Appendices I and II.) Much of the time was spent in discussing student reading logs or exchanging interesting titles and set books. On occasions, students read or wrote comments on books read.

The following written questionnaires were administered:

1. Initial identifying questionnaire.
2. Reading practices/preferences questionnaire.
3. Reading process questionnaire.
4. Reading Involvement questionnaire.
5. Genre description questionnaire.

The following tests were administered:

1. Progressive Achievement Test for Reading Comprehension.

2. Progressive Achievement Test for Reading Vocabulary.

3. Metropolitan Reading Age test.

4. Comprehension Speed Reading test.

5. Merit and preference rankings of 12 extracts.

6. Eysenck Junior Personality Inventory for extraversion/introversion and stability/neuroticism.

(This test was administered with the assistance of a Special Education Service psychologist.)

In addition to their own recreational reading, students were asked to select eight of a list of twelve set books, and report and rank these. All students maintained reading logs of titles of all books read in the twelve-month period from September 20, 1991 to September 20, 1992.

Students wrote descriptive paragraphs on the following:

1. Reasons for enjoyment of particular genre.

2. Attitudes towards popular and pulp fiction.

3. Usefulness of the school library as a recreational reading source.

4. Perceptions of avid readers and avid sportspeople.

In addition, 240 students from Forms 3 to 6 at the writer's school wrote descriptive paragraphs on perceptions of avid readers and avid sportspeople to establish a popular perception or stereotype of the ludic reader among students.

To assess stability of genre preferences, selected questionnaire items were re-administered at the end of the twelve-month period.

The case study subjects ranged in age from 12.9 years to 15.3 years at the time of selection. The mean age at selection was 14.5.

The following breakdown shows the form and gender range of case study subjects:

3FB	3FG	4FB	4FG	5FB	5FG	6FG
1	1	1	6	2	4	1

Personal data relating to the case study subjects is to be found in Chapter 7.

CHAPTER FOUR

THE PLACE OF READING IN ADOLESCENT LEISURE TIME

Several questions relating to leisure-time activities were asked of students to ascertain how the differential reading groups occupied their leisure time and to establish the extent to which reading dominated the recreation of ludic readers.   Each of these survey items was analysed according to the three differential reading groups identified above by the defining questions. The discussion which follows here summarises the findings.

The student, not surprisingly, who ranks television as his most favoured leisure pursuit out of eight provided in the questionnaire, (Q.1) is the fourth form male reluctant reader. He is less inclined than his moderate and ludic reading peers, to favour sport, hobbies, reading or craft. As Bardsley found in her 1990 survey in one large co-educational school, the reluctant reader is the student who is least active. Her comment in that study, 'When one looks at their leisure pursuits, it might be that these particular students suffer more from general apathy that from a dislike of reading' is just as fitting here. Alison Gray (1988) suggests that the passivity of some adolescents may have an economic basis. She found, while interviewing adolescents, that 'lack of money, facilities and equipment leave teenagers with home-centred activities like television and video-watching, listening to music and reading, not necessarily from choice.'

Table 13 shows the percentage of students in each reading category in their selection of their most favoured leisure pursuit of the eight given. The gender difference in selection of sport as the most favoured leisure pursuit is not surprising - a similar trend was found in the 1990 single school study. In general, boys choose to be more active with sport and individual hobbies, whereas girls, particularly if reluctant or moderate readers, opt for the more passive pursuits of listening to music, and going to parties. The Elley and Tolley 1972 study of fourth formers found strikingly similar results.

In Scott's 1942 study of 3,973 13-18 year old New Zealand secondary students, sport came in clearly as the most favoured leisure pursuit for boys, followed by hobbies and reading. For girls, sport was most favoured, followed by reading then hobbies. Certainly, the most active among all students in this study are the ludic readers, particularly the boys. They maintain their interest in sport and hobbies. These results certainly support the claims of Ingham (1980) and Tuchman (1979) when they say that the 'heaviest' readers are the busiest students. The most active avid readers (proportionately girls in the total survey) also tend to come from professional and middle class backgrounds.

Table 13: <u>Most favoured of eight given leisure pursuits</u> (% of students in each reading category)

LEISURE HABIT	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
watching television	30	21	22	15	20	16	14	10	19	12	7	6
listening to music	17	27	15	28	11	25	17	25	10	14	16	11
reading	2	1	2	1	5	7	5	5	12	17	11	15
sport	26	12	28	20	30	15	29	14	28	12	22	15
craft	1	<1	0	1	2	1	<1	1	2	1	5	1
sitting, talking	4	4	2	4	2	4	2	9	0	4	0	8
parties	6	23	16	23	11	18	19	26	4	12	7	19
hobbies	14	11	15	8	19	15	13	10	25	28	32	25
N:	166	111	117	82	320	367	206	392	56	190	40	135

Students were also asked in Q.1 to specify a hobby. Only 44.3% of the total sample specified a hobby. Cross tabulations were made for each category of reader, who specified a hobby with the number of books read per month to further demonstrate that the 'heaviest' readers are the busiest students. Results summarised in Table 14 overleaf indeed support that claim. Ludic readers are still shown to be the most active in terms of involvement with specific hobbies and reading. Fourth form girl ludic readers have a particularly high rate of specific hobby involvement, when one considers that more than half of them read five books or more per month. These most

active and committed adolescents also tend to come from professional and middle class family backgrounds. Of those busiest students, the fourth form girls, 60%, come from professional and middle class family backgrounds.

Table 14: <u>Number of books read and specification of hobby</u> (% of students in each reading category)

BOOKS READ PER MONTH	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
None	40	36.5	54	33.3	10.2	4.2	14	7	0	0	0	0
1-2	50	61	46	66.6	78.9	73.7	84	80.6	0	0	0	0
3-4	10	3	0	0	7.8	14	2	6.4	54.2	49	57.5	53.8
More	0	0	0	0	3	7.9	0	5.8	45.8	51	43.5	46.2
% of each category specifying a hobby	39.7	36.2	38.6	21.4	51.5	44.0	42.0	39.3	61	61	57.5	38.2

N = 976 (44.3% of total sample)

Television viewing

Students were asked (Q.29) how many hours they spent watching television each day. Table 15, showing the hours spent viewing television by gender and form groupings, confirms the suggestion that adolescent boys watch considerably more television than adolescent girls. For both sexes, the average amount of time spent viewing decreases as age increases, but not as dramatically for boys as it does for girls. There is a <u>noteworthy</u> increase in the percentage of 'light viewers' among girls as age increases, from 7.5% at fourth form level to 13.3% at sixth form level. This is possibly due to a combination of influences - increased homework and increased freedom and mobility, allowing for social activities.

Table 15: <u>Hours Spent Watching Television Each Day</u> (% of Students in
Each Form and Gender Group)

	Fourth Form Boys	Fourth Form Girls	Sixth Form Boys	Sixth Form Girls
almost never	5.4	7.5	4.7	13.3
<2 hours	24.2	26.2	31.1	36.3
2-3 hours	28.6	30.8	35.5	31.7
more than 3 hours	41.9	35.3	28.7	18.6
N =	546.0	676.0	363.0	609.0

In 1975, 40% of Whitehead et al's students watched more than three hours
television per day and 6% of his large sample watched no television. Students
who were over the age of 14 were found to watch less television, which is a
similar finding here, apart from sixth form male ludic readers, who have a
marginally higher 'heavy watching' rate (ie more than 3 hours) than their
fourth form counterparts. Table 16 which follows shows that 'heavy viewing'
is a pronounced characteristic of reluctant readers. With the exception of
sixth form male ludic readers, reluctant readers have more than twice the rate
of heavy viewing that ludic readers have. All the same, ludic readers do well
to watch the moderate amounts of television that they do (an average of
32.5% ludic readers watch 2-3 hours per day), read as much as they do,
complete homework and involve themselves in specific hobbies as members
of this group do. Other researchers (Jennie Ingham 1982, Barbara Tuchman,
1978) however, claim that these heavily committed students are quite
commonly found in surveys such as this. (Jennie Ingham's avid readers 'were
more likely to cram a vast amount of activity into a limited amount of time,
whereas infrequent readers 'mooched about' and did nothing in particular'.)
Teachers of English will note that their suspicions about the relationship
between reluctance for reading and enthusiasm for television is well
established across school students in this study. The research on the
relationship between reading practice and television viewing has shown that

the relationship in fact is a complex one. Differential needs, activities and values influence students television watching as well as their reading. (Susan Neuman's 1982 study found that students' viewing and reading habits followed the examples that were set by parents; students engage in reading during leisure hours because they enjoy it, not because it is a substitute for television watching; students who are 'heavy' viewers and 'light' readers read books of significantly less complexity than others in the sample.)

Table 16: <u>Hours Spent Watching Television Each Day</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
% watching almost never	6	3	2	12	5	7	5	13	1	10	7	14
% watching <2 hours	21	14	32	37	24	26	27	34	32	33	45	40
% 2-3 hours	21	27	39	20	30	28	42	33	42	36	20	32
% watching more than 3 hours	51	54	35	29	40	37	24	18	23	20	27	12
N =	166	113	119	84	322	373	206	394	58	190	40	36

Students in the sample were asked to rank eight programmes for popularity. (The eight programmes had been identified for relative popularity from a trial survey.) The television interests of the differential reading groups as shown in Table 17 overleaf invite comment. Overseas studies by Ingham (1982) and Neuman (1986) emphasise the influence of the home environment on qualitative television viewing and leisure reading habits. Our ludic readers, who are the more avid viewers of documentary news programmes and more esoteric comedy like Blackadder come more often from homes where parents read more, read more books, where books are discussed more and more reference books are provided. <u>ie</u> homes which provide a supportive reading and which provide information. The 20 year longitudinal study of Himmelweit and Swift (1976) showed that children from homes who were actively involved in work and leisure pursuits tended to choose more demanding media, including news, information and documentaries. Differential viewing in sex and age groups is obvious in the table overleaf.

Table 17: <u>Television Viewing Interests: Programme ranking</u> (% of students in each reading category)

PROGRAMME RANKING	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Comedy Company												
1	13.5	4.5	5.1	3.6	9.4	5.7	4.0	5.9	8.5	4.8	10.0	2.5
2	27.1	22.5	25.0	19.5	23.4	17.3	20.5	13.4	16.3	17.8	20.0	15.9
3	28.3	31.5	21.5	22.2	14.5	30.8	19.5	23.7	0	34.0	10.0	19.6
Married With Children												
1	53.7	46	52.0	46.6	37.4	40.1	38.0	31.9	28.8	27.9	22.5	24.0
2	29.0	33.6	18.8	22.6	16.7	31.4	33.0	31.7	24.7	32.9	27.5	25.7
3	4.9	8.1	10.2	15.8	11.9	12.2	9.7	13.1	16.6	12.9	10.0	15.9
News												
1	1.2	2.7	2.5	1.2	8.3	4.4	7.5	6.4	12.5	8.5	10.0	7.5
2	2.4	2.7	6.0	6.7	10.9	3.3	6.5	7.0	8.9	9.2	10.0	10.5
3	5.5	5.4	14.1	10.9	14.1	10.2	11.0	12.2	21.4	8.1	12.5	10.5
Neighbours												
1	11.7	29.7	9.3	24.6	12.8	33.2	10.5	21.1	10.2	27.1	0	17.5
2	12.6	25.2	10.4	25.8	11.9	19.5	9.2	18.8	14.0	20.6	2.5	13.7
3	8.9	20.7	6.9	19.7	12.5	13.4	11.5	14.1	12.5	13.5	10.0	17.5
Tuesday Documentary												
1	1.2	1.8	0	1.2	8.3	1.6	3.5	4.3	12.5	7.6	5.0	9.0
2	2.4	1.8	4.3	2.4	10.3	1.9	1.5	6.4	8.9	3.8	4.5	6.1
3	15.3	1.8	8.6	8.1	14.1	3.3	6.0	7.4	21.4	7.6	10.0	7.6
Beyond 2,000												
1	3.1	0.9	8.6	3.3	9.3	3.3	10.0	5.1	12.5	8.6	10.0	7.3
2	9.3	1.8	11.3	8.5	10.9	6.1	8.0	7.2	8.9	7.0	7.5	13.5
3	9.1	7.2	13.0	8.5	14.0	11.9	17.6	10.4	21.4	11.9	35.0	11.2
Friday/Sunday Horrors												
1	11.1	11.8	7.0	4.8	5.0	6.5	3.5	4.9	1.5	5.9	12.5	5.0
2	5.5	7.2	2.5	8.5	4.1	11.8	5.3	7.0	3.5	4.3	10	9.1
3	13.0	20.9	14.6	8.5	11.0	11.2	14.2	10.4	1.7	8.1	2.5	7.6
Blackadder												
1	3.7	3.7	15.5	14.6	9.5	7.2	23.0	20.4	13.5	9.6	27.5	27.2
2	9.3	4.6	23.2	6.0	11.8	6.9	15.0	8.5	14.8	4.3	22.5	6.0
3	13.0	4.6	9.4	6.3	7.9	6.6	10.5	7.2	5.2	6.0	10	9.8
N =	166	113	119	84	322	373	206	394	58	190	40	136

Not surprisingly, one particular programme which is universally popular is the American situation comedy involving teenagers within a family (Married With Children). The programme, as well as having content appeal for adolescents, was shown at a time which is most appropriate for end of the week relaxation (Fridays at 8.30 pm). Although the popularity of the programme consistently falls away from most popular with reluctant readers to least popular with ludic readers, within the age category of reader, the popularity is consistent.

The Australian comedy programme 'Comedy Company' was in general favoured considerably more by boys than girls in first place ranking, and was most popular of all among fourth form male reluctant readers.

Another Australian programme, the soap opera 'Neighbours' is distinctly more popular with girls than with boys. Among girls, its greatest fans are the fourth form and sixth form reluctant and moderate readers, and the fourth form ludic readers. What is distinctive about this programme is the amount of programming time which it occupies during the week, and the timing of that screening. It was screened at the time of the survey at 6.30 pm each weekday evening for one hour around the 'prime' family time of arriving home and eating dinner. Its appeal to girls to some extent could be linked to the girls reading interest preferences for realism and for modern social problems. Older boys show little interest in the programme, no ludic readers at that level citing it as top ranking programme of the eight given.

The interest that reluctant readers have in the 'Horrors' programmes is not extended to moderate and ludic readers. Horror is most popular at fourth form reluctant levels, for both sexes, being of less interest to other groups with the exception of sixth form male ludic readers. This popularity of horror is reproduced in the table showing the favoured commercial video genre. When the writer asked students to explain this preference for horror, they claim 'We love it because the excitement never stops.' How does the English class set book compare and compete with the horror film where the level of

'excitement' is so pressing? In Q.56 students were asked to select the qualities they seek in books and 'excitement' is top of the list for all groups. This high level of enjoyment of 'excitement' no doubt helps to explain a certain reluctance to read where students have not been introduced to reading material which contains elements of tension and excitement.

Among ludic readers, the greater preference for news and documentary programmes is noteworthy - they favour programmes such as Beyond 2000 and Tuesday Documentary distinctly more than soap opera or Australian comedy. News, obviously unpopular with reluctant readers, with only an average 1.9% ranking it in first place, has its followers among ludic readers.

Blackadder, described as esoteric high comedy, is the programme ranked most highly with ludic sixth form boys and girls - favoured above Married With Children. Among moderate readers of both sexes at sixth form level, Blackadder is ranked second to Married With Children. The background which is required for the programme to be fully appreciated is probably missing at fourth form level.

Among the non-readers (10.4% of sample who do not enjoy reading and do most of their reading at school) a uniform response to programmes is even more obvious - 53% of fourth form boys, 50% of fourth form girls and 60% of sixth form boy non-readers ranked Married With Children first. Consistently least ranked among all form and gender groups for non-readers were News, Tuesday Documentary and Beyond 2000. At fourth form level, horror programmes were again more popular, 60% of students ranking horror in the top three most favoured programmes.

Commercial Video Watching

Commercial video watching is a leisure pursuit which is more the preserve of the reluctant reader than other groups. Of reluctant readers, approximately a third at fourth form level are watching commercial videos more than twice a week. When we add this to the hours spent watching television, it is not surprising that the reluctant readers are the group of readers who least often specified a hobby, were least often reading a non-school book or gave the title and author of a book (in response to Q.6 and Q.8) which was not provided by the school. Table 18 below shows the frequency of commercial videowatching across all groups. In the total sample, 87.9% of our students have a video at home. The lowest rate of watching commercial videos is with fourth and sixth form ludic readers (both 77%) and the highest amongst fourth form reluctant girl readers (89%).

Table 18: Frequency of Commercial Videowatching (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	6FG	6FB	6FG	4FB	4FG	6FB	6FG
less than once week	38	33	43	55	36	50	55	67	49	61	50	64
once week	17	18	20	25	30	24	22.5	20	35	18	18.4	20
twice week	15	16	14	7	15	11	12.5	6	9	13	21	10
more than twice week	30	33	20	13	19	15	10	7	7	8	10.5	6
N =	162	111	116	80	304	362	200	375	51	176	38	130

Among the non-reading group of students, the rate of commercial video watching is high, particularly among Maori and Pacific Island students.

Table 19 overleaf shows the gender differences in certain genre (teenage drama, war, general drama) which are evident in similar fiction genre (Q.4). Another gender difference shown here is the popularity of adult videos with boys (also demonstrated in Bardsley's 1990 survey). Comedy, or humour, popular as a fiction reading genre, has the same obvious preference in

commercial video watching.

Table 19: <u>Popularity of Commercial Videos</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Comedy	44.0	38.0	47.0	57.0	41.0	46.0	48.0	51.0	54.0	56.0	37.0	40.0
teenage drama	2.8	15.0	2.0	10.0	3.6	16.0	2.9	8.8	2.0	10.0	9.3	12.1
war	7.0	0.0	5.0	2.9	9.0	2.1	10.0	<1.0	6.5	0.0	6.2	1.7
adult	14.0	5.9	24.0	2.9	15.0	2.4	10.0	3.6	8.6	3.4	15.0	6.0
western	1.4	0.0	1.0	0.0	1.0	1.2	0.0	<1.0	0.0	<1.0	0.0	1.7
general drama	<1.0	2.0	4.0	10.0	<1.0	8.0	5.8	18.0	4.3	9.5	6.2	20.0
sport	4.2	1.0	3.0	1.4	5.5	2.4	2.9	1.5	10.0	<1.0	0.0	1.7
horror	14.0	25.0	11.0	11.0	15.0	16.0	12.0	12.1	13.0	13.0	12.0	13.0
no particular favourite	9.2	10.8	3.0	2.9	6.6	4.6	5.8	12.0	0.0	6.1	9.3	1.7
N =	141.0	101.0	100.0	68.0	272.0	324.0	172.0	329.0	46.0	146.0	32.0*	115.0

* numbers too small to be statistically reliable

Home Computers

This question was included, as computing, particularly for boys and particularly for those who are serious students, is becoming an established leisure interest. 43.2% of students in our sample have a computer at home. Of those, 9.4% use the computer or play a game on it once a day, 10.5% use it more than once a week, 8.5% use it once a week, and 15.7% hardly ever.

Table 20: <u>Use of a home computer</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
	38.0	40.5	42.8	32.1	45.6	35.8	51.4	45.9	51.7	44.9	57.5	44.1
N =	166.0	111.0	119.0	84.0	322.0	371.0	206.0	392.0	58.0	189.0	40.0	136.0

At both form levels and in all reading categories, boys use a computer more than girls do, except in the fourth form reluctant reader category. Ludic

readers show more interest in computers than students of same form and gender in the other reading categories.

Impediments to Reading

To attempt to establish what prevents students from having the opportunity to read, students were asked (Q.12) 'What stops you from doing the reading you would like to do?' A range of 8 'impediment items' was provided, which covered the areas of requirements of school, sport, a part-time job, having no appropriate place to read, home chores etc. Students could respond to more than one item.

The group which consistently gave 'homework' as the major impediment to reading was the ludic reading group, for both sexes and forms. With the exception of sixth form boys among them, the ludic reading group also indicated that helping at home prevented them from reading, more than in the case of reluctant and moderate readers. And with the exception of fourth form girls, the ludic readers are also the ones who have a part-time job which prevents them from doing the reading they would like to do. At all levels, the reluctant readers cited television as an impediment more than the other two categories of readers. This is to be expected, when as a group, they watch more television than students in the other categories. They also cited practice time for music, speech and sport less often than other groups. The results indicated in Table 21 reflect to some extent the picture of differential use of leisure that was evident in the response to Question One, ie the ludic category being a group which fits more activity and involvement into their time than the reluctant reader group.

Table 21: <u>Impediments to reading</u> (% of students in each category)

| | RELUCTANT READERS | | | | MODERATE READERS | | | | LUDIC READERS | | | |
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
sport	50	46	47	50	51	36	47	33	43	33	48	31
practice	22	27	20	23	25	24	27	21	19	36	35	24
helping at home	30	30	20	36	32	43	30	38	42	45	28	41
homework	53	58	52	78	68	80	71	88	80	89	82	91
part-time job	18	13	20	25	13	9	21	27	21	11	38	27
no place to read	12	6	4	8	8	8	6	9	5	6	5	2
parents dislike it	1	0	3	1	1	1	0	1	1	1	0	1
television	58	56	51	47	50	46	46	40	38	35	38	22
N.*	154	112	117	82	320	373	206	394	58	190	40	136

* Note: students could respond to more than one category hence % figures
do not make up 100.

Television as an impediment shows a clear decline as age and enjoyment of
reading increase. That sixth form boys, from all reading categories,
consistently give a lower response for helping at home, is of interest. Is this
due to sex role distinction in the home or to other obligations that were not
considered when the question was compiled?

Summary

From these results it is quite safe to conclude that the ludic reading
adolescents, like those subjects in the studies of Ingham (1982) and Tuchman
(1979), are distinctly more active in out-of-school time than students who read
less. Not only are they involved in a wide range of interests, both serious and
recreational, they tend to choose more demanding media programmes and
have more responsibilities at home.

CHAPTER FIVE

THE DIFFERENTIAL PRACTICES AND PREFERENCES OF LUDIC,
MODERATE AND RELUCTANT READERS.

This chapter summarises and discusses the analysis of questionnaire survey
items which sought reader responses for a range of reading practices and
preferences.

Students Who Wish Reading Was Easier

Students were asked the question: Do you wish that reading was easier? The
question was asked in this way rather than in more negative terms of
difficulty, as many readers, at some time, no matter how accomplished they
are, can experience difficulty in the content if not the process of reading.
(Classroom teachers are aware that adolescents in particular can be mercurial
as mood, confidence, concentration and willingness to persevere and 'attend'
are concerned.) The pattern shown in this table is somewhat predictable -
those who do not enjoy reading, and who read less often, and a smaller
quantity of material, wish reading was easier at a far higher rate than those
who enjoy reading and read often.

Table 22:   Students Wishing Reading was Easier (% of students in
                  each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
	69	66	59	73	59	55	53	45	31	33	35	30
N:	164	111	117	84	319	368	202	387	58	188	40	133

Time And Place of Reading

No studies appear to have been done which relate the time and place of reading to differential student reading attitudes and practices. When a fourth form boy gives the reason that he doesn't enjoy reading as 'I don't have time to read', questions are raised about the establishing of a time and place in the day/week that students use for reading. It is that early establishment of habit of time and place that helps to determine attitudes and practices. In the introduction to this study, reference was made by Raymond Williams to the literate who assume that their interests and habits in reading are universal. It is quite easy for a teacher of English and reading to make the assumption that their students naturally have a regular habit of reading in bed at night before going to sleep if they themselves have had that lifelong habit. In this study, students were asked (Q.28) 'When do you do most of your reading: in bed before you go to sleep; in spare time at weekends; in S.S.R.; after school; in English classes at school. Analysis of the results (refer Table 23) shows that an alarming number of students are dependent on school for their time and place of reading. Of the total sample, 297 (32.6%) boys and 226 (17.5%) girls do most of their reading at school ie in S.S.R. or English classes. The assumption is that these students then read only when compelled to read. There are clear relationships between ethnicity, family occupational background and time/place of reading. Of Maori boys in this sample, 48% depend on school hours for reading; 33% of Maori girls depend on school hours. Among boys from the top three family occupational groupings, 28% rely on school; 37% of unskilled working class background boys rely on school, and among those boys from a non-working background, 42% rely on time at school for most of their reading. In our sample, only two of the ten schools had regular, across-school S.S.R. programmes. In the other schools, time was usually provided, within regular English classes for reading, although this was usually dependent on individual teacher initiative rather than English department policy. Time that can be provided for students to read at school, particularly those in senior classes, is quite limited. It is therefore obvious

that those students who do rely on school for the time and place to read, are in fact reading very little, if at all.

Table 23: Time/place of reading (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
In bed at night	36	38	38	48	55	60	56	64	66	72	68	69
At weekends	11	9	10	9	11	22	21	22	10	18	23	20
In SSR	8	6	1	1	2	2	1	1	0	0	0	0
After school	3	0	7	2	4	3	6	2	17	8	7	11
In English classes	42	47	44	40	28	13	16	11	7	2	2	0
N =	166	113	118	84	322	373	206	393	58	190	40	136

There is quite a remarkable consistency here in the extent to which the different reluctant reader groups rely on school (and ludic readers do not) and the extent to which time after school is not a popular time for reading. The rate of reading in bed at night for ludic readers is almost twice that of reluctant readers. This time is a time chosen by moderate readers too, and among senior moderate readers, the weekend accounts for most of the time allotted to reading for over 20% of students. In addition to our non-readers, there is a high number (almost 10%) of moderate reading fourth form boys who are reliant on the school for most of their reading. (By definition, ie because they claim to enjoy reading, these students are not classified as non-readers.)

Preferences in Reading Materials

Students were asked to rank four different types of reading materials in order of most to least preferred. Although comics are not the feature of children's and adolescent reading as they were two decades ago, when the major studies of reading interests and practices were made, they still nonetheless provide

the reluctant or occasional reader with a choice of material that requires less concentration and time to complete than a book requires. Table 24 is a most interesting table. It shows the marked preference that reluctant readers have for magazines, comics and newspapers over books, across both sexes and form groups. The relative unpopularity of newspapers for ludic readers is quite curious, when one considers that they are likely to be more available in the home than comics, and their contents are likely to be at the least, newsworthy and at the most, interesting.

Table 24: FIRST choice of reading material (% of students in each reading category)

| | RELUCTANT READERS | | | | MODERATE READERS | | | | LUDIC READERS | | | |
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Books	11	8	8	6	33	48	31	44	75	75	51	75
Magazines	47	73	42	71	35	40	30	45	17	15	33	15
Comics	28	13	23	10	23	8	16	5	5	8	12	6
Newspapers	14	6	27	11	9	4	23	4	3	2	4	4
N =	166	113	118	84	322	373	206	393	58	190	40	136

The following table gives the place of books as favoured reading material across all choices. As in the table above, the sixth form boys group of ludic readers do not favour books as obviously and consistently as the other groups of ludic readers.

Table 25: The place of books as favoured reading material (% of students in each reading category)

| | RELUCTANT READERS | | | | MODERATE READERS | | | | LUDIC READERS | | | |
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
1st place	11.3	8.1	8.0	5.9	32.4	46.4	31.0	44.9	75.4	75.0	51	75.5
2nd place	24.5	36.3	14.2	30.9	27.9	32.3	22.5	32.6	12.2	17.9	23.0	14.0
3rd place	29.5	27.2	24.1	33.3	23.7	16.5	28.5	16.9	12.2	7.0	17.9	8.1
4th place	34.5	28.1	53.5	29.7	15.9	4.6	18.0	5.4	0	0	7.6	2.2
N =	166	113	118	84	322	373	206	393	58	190	40	136

Sixth form boys show a stronger disinclination towards (disfavouring of) books than any other group of reader - and this is quite consistent across reluctant, moderate and ludic readers. The table below shows the rank order of all reading materials in each group:

Table 26: Ranked order of reading material for each category of reader

| | RELUCTANT READERS | | | | MODERATE READERS | | | | LUDIC READERS | | | |
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Books	4	3	4	4	2	1	2	1=	1	1	1	1
Magazines	1	1	1	1	1	2	1	1=	2	2	2	2
Comics	2	2	3	3	3	3	4	3	3=	3	3	3
Newspapers	3	4	2	2	4	4	3	4	3=	4	4	4

Magazines are an obvious preference with reluctant readers - and in general with girls. Whitehead's 1975 study showed a similar pattern between the sexes, with magazine-reading, however, declining with age. This is not shown here - the decline is with the extent to which one enjoys reading. The preference for books among moderate and ludic reading girls and the disinclination towards newspapers is shown to be quite marked too in Table 26. Many schools disallow reading of magazines during English class or S.S.R. time and this presents a problem for the supervision of an aliterate student or reluctant reader at S.S.R. time. Although it is usual that teachers of English prefer to see students reading books at such time, form teachers from other subject areas themselves prefer to spend the 20-25 minutes making a comprehensive reading of magazine articles rather than a snatched chapter of a book and make a valid case for the acceptance of magazines.

Reading of Magazines

Adolescents in New Zealand are avid readers of magazines. Like the students in the earlier New Zealand studies of Scott (1942), Maconie and Townsley (1969) and Elley and Tolley (1972), the students of 1991 read

general interest magazines that are written for adults, as well as the magazines written for a predominantly teenage reading audience. What is different in this sample is the significant influence of television and music. Music magazines contain a range of features and regular columns which have appeal for adolescents and where the emphasis is on the latest trend. (One doubts that the TV Guide can be described as a magazine, consisting mainly of television programme details and summaries.) An average of 88% of students in the survey said that they enjoy reading magazines. The group which enjoyed magazine reading least was fourth form ludic male readers (80% enjoyment) and magazine reading was most popular with sixth form moderate female readers (97%).

Table 27 overleaf shows the most favoured magazines of all students. The New Zealand Woman's Weekly has retained the popular appeal which was evident in Janet Maconie's 1969 study and in the 1972 study of Elley and Tolley. (In both studies it was the top favoured magazine for girls, top with Maconie's fourth form boys and close to being top in the 1972 sample of boys.) In this study, it is the fourth most favoured magazine (refer Table 27) and popular with sixth form boys, particularly those at boarding school, where the teacher-librarian explained that it appeared to provide an important link with home, and the domestic and family aspect of life which can be missing for boys at boarding school. The Listener was the next most popular magazine in 1969 and 1972. Like the New Zealand Woman's Weekly, it is topical, relatively inexpensive and caters for a wide age and interest range. The Listener has most appeal, in this study, to ludic readers. Students in this study were not asked to name their favourite magazines in an open-ended question (the task of coding such results would be daunting). Instead, subjects were presented with a list of 8 most popular magazines taken from a trial study. Of all students in this sample, 17.2% did not read any of the eight magazines listed in the questionnaire. The teenage girls' magazine Dolly which is popular with girls in this study was also found to be extremely popular with fourth, fifth and sixth form girls in Bardsley's 1990 sample of 507

students.

Table 27: <u>Most favoured magazine</u> (% all students)

Magazine	% of students reporting 'most favoured'
RTR Countdown	19.3
T.V. Guide	14.3
Dolly	14.1
N.Z. Woman's Weekly	10.7
Listener	8.9
Australian Woman's Weekly	7.2
Shake	5.2
New Idea	4.5

(4.5% students reported that they had no favourite from this list)

In spite of the popularity of RTR Countdown in our sample, it does not have a high frequency of purchase in the sample homes. In fact, the magazines with greatest appeal to teenage audiences (RTR Countdown, Dolly and Shake) are the magazines purchased least. Teacher-librarians in the survey schools reported the popularity of RTR Countdown and Dolly, so students are obviously borrowing rather than buying these magazines. The table which follows shows the frequency of purchase of eight popular magazines in the sample homes, with the N.Z. Woman's Weekly showing a significantly leading rate of purchase.

Table 28: <u>Frequency of magazine purchase in sample homes</u>

Magazine	% of sample homes purchase
N.Z. Woman's Weekly	59.3
T.V. Guide	44.5
Australian Woman's Weekly	41.5
Listener	35.9
New Idea	35.5
RTR Countdown	23.9
Dolly	14.3
Shake*	13.9

*Since this survey was conducted, Shake has ceased publication.

Table 29 shows the frequency with which specific magazines appeared in the top three most favoured magazines for each type of reader in each form/gender group. Fourth form boys, particularly reluctant readers, show a consistently high favouring of the T.V. Guide, which reflects their interest in television viewing. As a group (refer section: Television Watching) fourth form boys are our highest consumers of television. Sixth form boys, who are keen readers of the T.V. Guide also watch television more avidly (64% watch at least 2 hours daily) than sixth form girls (50.3% watch at least 2 hours daily).

Table 29: <u>Top Three Magazines</u> (% students in each reading category)

MAGAZINE	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
RTR Countdown	31	49	18.5	18.7	28.8	28.4	15.2	-	14.5	18.8	-	-
TV Guide	26	-	33	-	26	-	34.7	-	20	-	18	-
New Zealand Woman's Weekly	-	14.1	13.4	13.7	-	13.2	-	14.7	-	12.7	18	17.1
New Idea	-	-	-	-	-	-	-	-	-	-	-	-
Shake	9.7	-	-	-	-	-	-	-	-	-	-	-
Dolly	-	15	-	22.5	-	25.6	-	26.0	-	28.3	-	18.0
Australian Woman's Weekly	-	-	-	-	-	-	-	12.5	-	-	-	-
Listener	-	-	-	-	16.2	-	20	-	27	-	27.2	18.7

The Listener, which is the most 'serious' source of reading among the eight magazines, has more obvious interest for boys, older students, and particularly for ludic readers, with the exception of fourth form girls who still enjoy Dolly, the magazine written expressly for that age group. The popularity of RTR Countdown diminishes with age but the N.Z. Woman's Weekly maintains its popularity with both age groups.

Newspaper Reading

New Zealand children and adolescents have always been keen readers of the news - Scott's study in 1942 showed the popularity of newspapers with young people. At the time, newspapers provided the background to radio news, particularly war news, that is made more immediate these days by television. In our sample, 82% of students read newspapers. As the discussion relating to Q.7 showed, reluctant readers prefer reading newspapers rather than books, but ludic and moderate readers tend to rank newspapers lowest, in the choice of books, magazines, comics or newspapers to read (refer Tables 24, 25, 26.) In only 10.4% of homes in our sample is no daily newspaper bought. In more than half of the homes (57%) one daily newspaper is bought and in 25% two daily newspapers are bought. Of the remaining families (6.2%)

students claim that three daily newspapers are bought. (There is some doubt about whether this question was compiled in a way that reliably provided the information we sought. The researcher assumed that students would understand the word DAILY - printed in uppercase letters to stand out - to mean each day - ie on a regular subscribed daily basis. This may not in fact have been the case.) In most homes (66.8%) father reads the newspaper most; mother reading it most in 24.3% homes. In the balance, sample students and their siblings read the newspaper most. Elley and Tolley (1972) and Bardsley (1990) found as Scott did that newspapers are extremely popular with adolescents. In 1942, Scott asked the question: 'What parts of the paper did you look at first?', assuming that the answer would reveal the dominant interest of the student. At that time, world news was overwhelmingly first (it was the time of World War Two); national and local news came next, followed by advertisements, births, deaths and marriages, with pictures and cartoons last. Question 21 in this survey was similar in its intent and wording: 'If you read a newspaper, what do you usually read first?' As Table 30 indicates, world news is no longer the first or most interesting item in the newspaper for students. (At the time of the survey, the Kuwait war was in full flight, but television news programmes served the function of recreating the reality of it to its audience.) National news too, has a lower profile than it had in 1942, and in 1972 when Elley and Tolley asked a similar question. (World news and local news were by far the most enjoyed part of newspapers with fourth formers in their study but in 1972 television was by no means universal.)

Table 30: <u>Part of the Newspaper Read First</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
World News	10	13	20	17	22	24	27	27	31	33	33	37
National News	2	4	3	4	4	5	5	11	1	7	12	14
Local News	8	10	23	15	13	12	23	12	1	10	17	17
Cartoons	19	12	10	3	21	10	23	6	19	9	5	5
TV/Entertainment	24	34	16	34	18	28	11	25	10	22	17	14
Classified ads	19	11	18	17	15	12	11	11	17	13	12	10
Missing cases	18	26	10	10	7	9	0	8	21	6	4	3
N:	166	113	119	84	322	373	206	394	58	190	40	136

From this table, one can safely assume that the interest in newspapers is not what it once was <u>ie</u> the provision of information at world, national and local levels. Rather its functions of entertainment, service, and advertising are of greater interest to adolescent readers. There is, however, a quite discernible interest in news with increase in age and among ludic readers. As a group, fourth form boys are <u>least</u> interested in reading for information and items of news. Boys are more keen on cartoons than girls at both levels. The responses to Q.22: 'Do you learn about world news from T.V. or from the newspaper?' revealed what was expected of it - that the vast majority of our students (86.2%) learn about world news from television, the medium with the immediacy and power to recreate reality.

Popularity of the Various Fiction Genre

Table 31: <u>Rank order (1-16) for all fiction genre (Q.4)</u> (for each category of reader)

Genre	Reluctant Readers	Moderate Readers	Ludic Readers
Science fiction	8	6	7
Teenage stories	3	2	2
Mysteries	2	1	1
Humour	1	3	3
Classics	16	12	8
Fantasy	9	7	5
War	10	9	10
Love	7	5	4
Sports	5	10	13
Careers	15	16	16
History	14	13	11
Stories of Discrimination	12	11	12
Animals	11	14	14
New Zealand Stories	13	15	15
Modern problems	6	8	9
Adventure	4	4	6

Students were asked to place in order their four most favoured fiction genre, of the sixteen provided.

To some extent, these results reflect the gender make-up of the differential reading groups - eg. 'love' is rated fourth by ludic readers of which girls make up the greater number - sports is rated fifth by reluctant readers, of which boys make up the greater number, and thirteenth by ludic readers. The most obvious difference is in the popularity of classics, ranking eighth out of 16

with ludic readers, and ranking lowest of all 16 genre among reluctant readers.

Mysteries are certainly the most popular fiction genre, followed closely by humour, teenage stories and adventure. Despite teacher-librarian reporting of the pronounced popularity of 'modern social problems' among girls at both levels, this genre does not appear particularly popular in the responses to Q.4. Specific New Zealand fiction and New Zealand writers have also been reported by teacher-librarians as being popular, but here they occupy the second to lowest rank. Of the titles provided by students in response to Q.6 (the 'best book read recently') 15.9% of titles were by New Zealand authors.

Popularity of the Various Non-Fiction Genre

Table 32: <u>Rank Order (1-15) for all non-fiction genre (Q.5)</u>

Genre	Reluctant Readers	Moderate Readers	Ludic Readers
War	3	5	6
Music	1	1	3
Careers	11	12	13
People/Places in NZ	15	14	14
Exploration, discovery	8	7	4
Lives of famous people	4	2	1
Sports	2	4	8
The outdoors	7	9	10
Science	13	15	11
Travel overseas	9	6	7
Art and craft	12	13	12
Animals/pets	10	10	9
Fashion, beauty	6	3	2
Cars and trucks	5	11	15
History	14	8	5

Again, results reflect the gender make-up of the differential reading groups, eg fashion and beauty are ranked second for ludic readers, and sixth by reluctant readers, where boys make up the greater number; sports is rated second with reluctant readers and eighth among ludic readers. A difference which was noticeable in the popularity ranking of classics as fiction genre is reflected here in the different ranking for history: fifth among ludic readers and fourteenth with reluctant readers. The opposite is observable in 'cars and trucks' - ranked highly with reluctant readers, but low with ludic readers. Genre which maintain a consistent low ranking across all reading groups are 'People and Places in New Zealand', 'Art and Craft' and 'Careers', and more popularly, but also consistent across groups, Music, War and biography.

Titles of the Best Book Recently Read

Students were asked in Question 6 to give the title of the best book they had read recently. From the 2,202 students in the survey, a total of 768 different titles were provided. 543 students did not provide a title (24.6% of sample). In Whitehead's extensive 1975 survey, 25.4% of students did not provide a title. Coders noted that particular titles which were used as English Department class set books were cited by several students obviously from the same class in a particular school. This raises the questions: Are teachers of English choosing the type of book as class set texts which students want to read/enjoy reading or are these the only books students read? What does it suggest about book availability? Each of the 768 titles has been placed in a genre category where known, and in the complete book list (re Appendix III) an indication has been made when the title is that of a New Zealand author, where it is used as a class set at any of the ten sample schools, and when it was provided by each of the three types of reader. Of the 768 titles, 133 (17.3%) are used as class sets in one or more of the sample schools. Of these 133, 41 (30.8%) were cited by reluctant readers.

Among the most popular titles are those either by best-selling 'popular' authors (Stephen King, Jean Auel, Virginia Andrews, Jackie Collins, Danielle Steel, Sidney Sheldon) or those used in schools as English Department class sets. The exception is the Bible, cited 14 times. Of those students providing titles, 102 (6.1% of students) gave one of an assortment of Sweet Valley High series titles. (If these titles had been coded separately, the list could have been up to 100 titles longer!) Books that scored highly (cited ten times or more) were 'Wild Pork and Watercress' Barry Crump (29) 'Lord of the Rings,' J.R.R. Tolkien (14) 'Misery,' Stephen King (10) 'To Kill a Mockingbird,' Harper Lee (17) ' The Silver Sword,' Ian Serraillier (13) ' The Halfmen of O,' Maurice Gee (11) ' Go Ask Alice,' Anonymous (19) ' Flowers in the Attic,' Virginia Andrews (58) ' Heaven,' Virginia Andrews (15) ' The Wave,' Morton Rhue (14) ' Elvis and Me' (biography by Priscilla Presley) (10) ' The Outsiders,' S.E. Hinton (46) The Bible (14) ' Pet Sematary,' Stephen King (12) ' Clan of the Cave Bear,' Jean Auel (15) ' Alex,' Tessa Duder (12) ' Pounamu Pounamu' (short stories), Witi Ihimaera (12) ' The Hobbit,' J.R.R. Tolkien (16) ' Chances,' Jackie Collins (10) ' Take the Long Path,' Joan de Hamel (11).

While only two of the above twenty titles were non-fiction, 19.9% (153) of the total list were non-fiction titles. The range was extremely wide, from popular biographies/autobiographies of stars like Michael Jackson, Bob Geldof, the Rolling Stones, Katherine Hepburn, Judy Garland, Shirley Temple, Susan Hampshire, and Elvis Presley to social problem non-fiction such as anorexia nervosa, epilepsy, teenage drug, alcohol and prostitution biographies, to sports biographies, outdoors, war and New Zealand history. Personal biographies tend to be, in the main, sports and the outdoors, but it was interesting to see 'Marco Polo', 'King Arthur and the Knights of the Round Table', 'Caitlin' (Caitlin Thomas autobiography), 'Mussolini', 'Helen Keller', 'The Nelson Mandela Story', 'Rachmaninoff', 'Mother Theresa' and 'Gandhi: The Father of a Nation' listed here. And 'Biological Science', 'Dairy Farming in New Zealand', 'The American Pitbull Terriers', 'Collecting Tropical Fish' and

'Common Insects in N.Z.' are titles which show considerable specialist interest. Girls particularly are interested in modern social problems and that is reflected in such titles as 'Catherine' (Maureen Dunbar), 'The Web' (D. Furley), 'Run, Baby Run' (N. Cruz), 'Christiane F' (Anon.), 'Too Young to Die' (B. Cox and F. Klagsbrun), 'Starving For Attention' (Cheryl Boone O'Neill), 'Dibs in Search of Self' (V. Axline), and the ever-popular 'Go Ask Alice' (Anon.). A personal psychology/philosophy text like 'Zen and the Art of Motorcycle Maintenance' (R. Pirsig) requires careful and concentrated reading and some of the non-fiction (as well as the fiction) on this list reveals some considerable maturity of reading, in terms of demands of both style and content.

New Zealand 'outdoors' and sports biography have considerable appeal to boys, as Janet Maconie and Graham Townsley found in 1969. 'Two Dogs and A Rifle', 'Rifle and Tomahawk', 'The Young Hunter', 'Holden on Hunting', 'Fishing N.Z.', 'In Hind Sight', 'Upcountry', 'Stay' and 'Hunter Climb High', amongst others, reflect that interest.

New Zealand titles:

Of the 768 'best' books cited, 15.9% of them were by New Zealand authors. This is considerably more than there were included in the lists of titles most enjoyed in the surveys by Scott (1942) and fourth formers of Maconie and Townsley (1969) and Elley and Tolley (1972). Despite the low ratings of New Zealand writing among the most favoured fiction and non-fiction genre (Questions 4 and 5) (ranked fifteenth out of 16 fiction genre and fourteenth out of 15 non-fiction genre) students still listed a considerable number of New Zealand titles here. Certainly students in 1991 are being exposed to more New Zealand fiction and non-fiction writing than was the case at the time of the earlier studies, and much of this is being used in schools. The Book Council's Writers-in-Schools scheme does much to promote New Zealand

writers and their works in schools. (Of the ten schools in the sample, five had visits from writers under the scheme. A further two arranged visits independently or locally.) And there are other recent initiatives and opportunities to introduce students to New Zealand writing. During New Zealand Writers Week in Dunedin (held in April 1989 and April 1991) four main sessions were arranged particularly for secondary school students.

Most popular New Zealand titles in the list of best books recently read included 'Wild Port and Watercress', 'A Good Keen Man' and 'Bullock Creek', 'The Odd Spot of Bother' (Barry Crump), 'Under the Mountain' and the 'Halfmen of O' (Maurice Gee), 'The Whale Rider' and 'Pounamu Pounamu' (Witi Ihimaera), 'Alex' (Tessa Duder) and 'Take the Long Path' by Joan de Hamel.

'The Bone People' (Keri Hulme), a difficult novel, was cited as 'best' book by four students, and 'Mutuwhenua' (Patricia Grace) by five. The works of Witi Ihimaera, Tessa Duder and Joan de Hamel are popular with both boys and girls, particularly at fourth form level, but it is boys in particular who favour the work of Barry Crump, and to a lesser extent, Maurice Gee.

In Scott's 1942 survey, his 3,972 students cited almost 5,000 separate titles. Students were asked to name the books they had read in the past month, rather than a favourite title. Only 4% of his sample did not provide a title. Of the 4,060 fourth formers in Maconie and Townsley's 1969 sample, Barry Crump and Ian Fleming titles were enormously popular with boys, while girls were reading historical romance, class set titles about modern social problems, and less New Zealand titles.

The most popular novel for girls in 1942 was 'Little Women', (Scott, 1942) when it was listed by 163 of 1,831 girls. It was followed by 'Anne of Green Gables' (145) and 'Good Wives' (80). In 1969, these titles were still very popular (Maconie and Townsley) along with fourth formers in Elley and

Tolley's 1972 sample and in 1991 they are still regarded as favourite. 'Little Women' was nominated as 'best book' recently read by 5 students in this survey and 'Anne of Green Gables' by 3. No doubt the television tie-ins account in part for this popularity which has been sustained for fifty years or more. In 1942, 'Twenty Thousand Leagues Under the Sea,' 'The Thirty Nine Steps' and 'King Solomon's Mines' were listed as popular, and they still are, all with boys as they were in 1942. In Whitehead's 1975 study, 8 of the top 24 most widely read books for ages 12 to 14 are still being enjoyed by students in our sample. Of the list for students over 14, 17 out of the top 28 are still being read and enjoyed; among them,' Little Women,' 'The Day of the Triffids,' 'Oliver Twist,' 'A Town Like Alice,' 'The Hobbit,' 'Pride and Prejudice' and 'Sherlock Holmes,' to name a few.

Television, film and video have obviously influenced the extent to which particular titles, and authors, are brought to the attention of adolescents. A list of 68 'best book' titles which have had recent media tie-ins is found in Appendix III.

The popularity of science-fiction and fantasy, particularly with senior boys, that was evident from responses to Q.4, is replicated in the list of recently read 'best books'. 'The Day of the Triffids', although somewhat dated (John Wyndham's first publication was in 1951) is still popular and is still used in several schools as class set material. Douglas Adams' 'Restaurant at the End of the Universe' and 'So Long and Thanks for the Fish' have always been popular with students and are both listed here by boys. The observation that has been long-held that science fiction is particularly liked as a genre by boys and consistently rejected by females is demonstrated again here. Boys, who also enjoy reading non-fiction, are quite happy to accept the many 'fantastic' events and processes in science fiction that have no basis in facts - and happily assimilate the pseudo-scientific jargon that is found in the genre - 'teleporting', 'space warp' etc. Some of the more cataclysmic works have 'social' messages in which the future of humanity is depicted as under threat.

The number of science fiction titles to be published in the decade 1969-1979 quadrupled in the United States (Reading in America, 1979) and that trend has possibly increased since. Interestingly enough and despite popularity with boys, science fiction does not feature at all highly in school class set material. J.R.R. Tolkien's work, popular with fourth form boys in Elley and Tolley's 1972 sample, continues to be appreciated by adolescents. Although it no longer has the 'cult' following it once had, 'The Hobbit' was still regarded by 16 students as being 'the best' and 'Lord of the Rings' by 14 students. These responses were from moderate and ludic reading boys at both form levels. The fantasy work of David Eddings is particularly appealing, also, to boys. David Eddings, particularly popular with senior boys, has several titles or groups of titles included in the student list:' Queen of Sorcery,' 'The Diamond Throne,' 'The Sapphire Rose,' 'The Ruby Knight,' 'Pawn of Prophesy,' 'Sorceress of Darshiva' and the Belgariad series. Other writers of fantasy to have several titles included were Anne McCaffrey ('Get Off the Unicorn,' 'Dragonseed,' 'Dragonsdawn') Margaret Weiss and Tracey Hickman ('The Darksword Trilogy,' 'Dragons of Autumns Twilight') and John Christopher (The Tripods Trilogy - which could be classified science-fiction) and C.S. Lewis, still popular with 'Prince Caspian', 'The Silver Chair', 'The Horse and His Boy', 'The Lion, the Witch and the Wardrobe', Susan Cooper, Terry Pratchett, Roald Dahl and Ursula le Guin. The Fighting Fantasy titles of Steve Jackson are shown here to have a considerable following amongst fourth form boys. A prolific producer of works that no doubt have taken some of the popularity with which war was once awarded with that group, Steve Jackson has 9 titles amongst the best books: 'The Trolltooth Wars,' 'Talisman of Death,' 'Skylord,' 'Sword of Sorceress,' 'City of Thieves,' 'Stealer of Souls,' 'The Sword of the Samurai,' 'Deathtrap Dungeon' and 'Island of the Lizard King.'

The girls' interest in realism which is obvious in responses to Q.4 and Q.56 is borne out in the list of best books. Realistic fiction written for adolescents has often been described as being preoccupied with the 4 D's - drugs, divorce,

disease and death. Like the non-fiction that deals with modern social problems, the fiction that is written on such topics as family breakdown, addiction, pregnancy and adjustment to loss or death is popular with girls. ('Sad' as an 'enjoyable' feature of books - Q.56 - was rated more highly by girls than by boys and that is no doubt related to their interest in 'problem' fiction.) Several works of Judy Blume ('Forever'; 'Are You There God? It's me Margaret'; 'Superfudge'; 'Tiger Eyes'; 'Tales of a Fourth-grade Nothing'; 'Starring Sally J Freedman as Herself') which contain problem elements, are extremely appealing to girls in this sample. The psychopathography work 'I Never Promised You A Rose Garden' was listed by a sixth form girl.

Although humour was rated highly, both as an extremely popular genre in response to Q.4, and as a quality which is enjoyable to readers (Q.56), outside of Roald Dahl's works, humour did not really feature in the list of 'best books' read recently. But the genre that <u>does</u> prove to be most popular with adolescents is horror/mystery. The works of Stephen King and Virginia Andrews have very wide appeal - they are read at both fourth and sixth form level and by both sexes - although Stephen King's work is read more by boys, while girls prefer Virginia Andrews' titles. 'Flowers in the Attic' was cited by 58 students as the best book recently read, 'Dark Angel' by 8 students, 'Heaven' by 15, 'My Sweet Audrina' by 9 students, 'If There Be Thorns' by 2, 'Web of Dreams' by 4 students, 'Garden of Shadows' by 8, 'Petals in the Wind' by 8, 'Gates of Paradise' by 3 and 'Seeds of Yesterday' by 1 student. (Virginia Andrews titles account for 6.8% of all titles cited by students in this sample.) Her work is consumed by all adolescent reading groups - reluctant, moderate and ludic. Among reluctant and moderate readers, 'Flowers in the Attic' is the most frequently cited single title, and is only just narrowly beaten by S.E. Hinton's 'The Outsiders' among ludic readers. (Sweet Valley High titles collectively actually have most appeal for all groups.) Barry Crump's 'Wild Pork and Watercress' are second and third in popularity, respectively, amongst reluctant and moderate readers. 'Clan of the Cave Bear' is next in popularity with moderate readers, but reluctant readers opted for Roald

Dahl's 'The Twits', while ludic readers showed that Tolkien's 'Lord of the Rings' was still very popular. Virginia Andrews is a controversial author with teachers of English and teacher-librarians, and her work was not stocked by all school libraries in the sample. Some teacher-librarians reported purchasing her work, but the rate of loss did not warrant constant accessioning. One commented that the novels were banned from her school library because they contain 'nasty subliminal messages'. Another carried out a courageous experiment by bundling a group of sixth form girls into a car and taking them to choose some books for their section of the library. Those authors of the works selected were Virginia Andrews, Stephen King and Jackie Collins. In a 1984 survey of sixth form reading habits and preferences in a girls school, Janet Maconie found that Virginia Andrews was extremely popular then. Commenting on this popularity, she says: 'If you have tears, prepare to shed them now, for leading the field and well ahead, was one Virginia Andrews, author of a horrific trilogy, 'Flowers in the Attic', 'If There Be Thorns' and 'Petals in the Wind'. Here we have an excellent example of the heady power of 'advice from friends' for they were being read and discussed well before the school library succumbed to continued pressure and acquired them.' Seven years later, her ten titles in this list make her a widely read writer, but the popularity of Roald Dahl's eleven children's and adolescent titles with the fourth form readers make him a more popular writer. (See Q.6, favourite author.) Stephen King is a writer who features more often on the Booksellers' Bestseller lists and is promoted in bookstores far more than Virginia Andrews. Just prior to the survey being administered two of his books were on the New Zealand Booksellers' Bestseller listings : 'Four Past Midnight' (December, 1990) and 'The Dark Half' (December 1990, January 1991). Stephen King's titles on the list of 'best books' total 16: 'Four Past Midnight' (cited 3 times) 'Misery' (10) 'The Dark Half' (8) 'The Tommy Knockers' (4) 'Christine' (3) 'The Stand' (4) 'Different Seasons' (2) 'Pet Sematary' (12) 'It' (19) 'The Shining' (2) 'Carrie' (3) 'Cujo' (3) 'Different Seasons' (1) 'Skeleton Crew' (1) ' The Talisman' (1) and 'Daddy '(3).

His novels were listed by 4% of students in the survey. Dean Koontz, popular author of horror, had 3 books on the list: 'The Mask', 'Midnight', 'Watchers', 'Lightning'. Horror and mystery as genre (Q.4) and excitement as an enjoyable feature (Q.46) have an appeal to students that is obvious too in their choice of television and video preferences (refer Q.30, Q.50). The appeal of horror is common to all groups of reader from all ethnic and occupational family backgrounds - and continues, it appears, among older adolescents and young adults.

War was the subject of only 18 titles in our list of 768. Unlike male readers in the 1942 and 1972 studies, war seems to have been replaced among male readers by fantasy and horror. Among Elley and Tolley's fourth form boys (1972), 'On The Beach', 'Reach for the Sky' and 'Where Eagles Dare' were the three most popular titles. Since 1972, more futuristic post-nuclear catastrophe novels have been published for young people and these appear in our list of 768: 'Z for Zachariah' (8), 'Children of the Dust' (2), 'Brother in the Land' (1) are among them. Feminist writing is almost absent although Margaret Atwood's 'The Handmaid's Tale' Miles Franklin's 'My Brilliant Career' Susan Orbach's 'What Do Women Want?' and Fay Weldon's 'Remember Me' were all on the list of best books recently read.

Some titles defy categorisation, being characteristic of more than one genre - 'The Catcher in the Rye' for example, is considered both a 'modern classic', and a teenage/young adult title. Although classics were rated lowest of 16 by reluctant readers, in the low third by moderate readers (twelfth) and eighth by ludic readers, (refer Table 31) they are still among the 'best books' read by students in 1991. The most popular classic was 'Pride and Prejudice', cited 6 times, followed closely by Steinbeck's 'Of Mice and Men' (5). Other classics listed included: 'All Quiet on the Western Front' (2) 'Dr Jekyll and Mr Hyde' (1) 'Jane Eyre' (3) '1984' (1) ' The Secret Garden' (2) 'Little Women' (5) 'The Rainbow' (1) ' Kidnapped' (2) 'The Canterbury Tales' (1) 'The Iliad' (1) 'Nicholas Nickleby' (2) 'Animal Farm' (3) 'The Diary of Anne

Frank' (2)   'Anne of Green Gables' (3)   'War and Peace' (2) ' David Copperfield' (1) 'King Solomon's Mines' (1) 'The Tale of Two Cities' (1) 'Sherlock Holmes' (1) 'Lord of the Flies' (4) ' The Old Man and the Sea' (4) 'Tales of Edgar Allen Poe' (1) ' The Count of Monte Cristo' (1) 'Charlotte's Web' (2) 'Frankenstein' (Shelley) (1). It is somewhat surprising that the titles listed above have remained on the favourite book lists for fifty years or more, when one considers the selection available to students today but their appeal has been sustained.   ('Little Women,' 'Jane Eyre,' 'Pride and Prejudice,' listed here, were among the 'top 6' of Elley and Tolley's 1972 study - refer discussion earlier this section.)

In their ranking of fiction genre (Q.4) students ranked teenage stories third after mystery and humour. In the 1970s and '80s fiction written especially for adolescents came mostly from American writers, but in New Zealand writers like Margaret Mahy, Caroline Mcdonald, Tessa Duder, Joan de Hamel, Sherryl Jordan, Ruth Corrin, Barry Faville, William Taylor, Alan Bunn and Gaelyn Gordon are now writing particularly for this age group (which Gordon refers to as 'pubescent'). Lisa Vasil, a New Zealand adolescent writer herself, has written several titles which are popular with her own age group. 'The Outsiders' written by S.E. Hinton while she was still in her teens and which has become almost a classic, is used widely in schools and was cited by 46 students here as the best book recently read. (Three of her other titles, 'Tex' and 'Rumblefish', 'That was Then, This Is Now' were also listed.)   Two students cited 'The Secret Diary of Adrian Mole' which seems to have almost outlived its appeal of the 1980's. Paul Zindel's 'The Pigman' (used in many schools as class sets) 'The Pigman's Legacy', 'A Begonia for Miss Applestraum', 'The Undertakers Gone Bananas' and 'My Darling, My Hamburger' have been popular with their adolescent reading audience for years and remain so. 'The Inner Circle', an Australian realism title, written particularly for the 15-16 year age group is being used in New Zealand schools and is popular with students. Judy Blume, Cynthia Voight, Jean Ure, Robert Westall, Rosa Guy, M.E. Kerr, Lois Duncan, Joan Lingard, Robert

Cormier, all overseas writers who write expressly for adolescents, are well represented on the 'best book' recently read list. The list contains all the same a myriad titles written for an <u>adult</u> or <u>mature</u> reading audience. These, some of which would be considered by Gray and Rogers (1956) to reflect intellectual challenge, a complex treatment of characters and situations and a richness of ideas, understanding and insights, suggest that many of the readers in the sample, are extremely able readers. Among ludic readers, this 'maturity' of material is particularly obvious. In their study, 'Maturity in Reading: Its Nature and Appraisal' (1956) Gray and Rogers found a moderate association between reading volume and difficulty of materials.

Sagas seem popular with girls in the sample. 'Gone With the Wind' was among the top 6 titles read by fourth formers in Elley and Tolley's 1972 study and features again here. 'The Thorn Birds', the Jean Auel series, the L.M. Montgomery ('Anne' and 'Rula of Ingleside' etc) M.M. Kaye, some Catherine Cookson and Susan Howatch titles represented here <u>could</u> be categorised 'saga'. Surprisingly 'love/romance' as a genre does not feature in the list, even though responses to Q.4 (fiction genre) found it to be fifth in popularity out is sixteen genre with the whole sample. Although Sweet Valley High titles collectively account for 6.1% of those in the sample who produced titles, there is no well-known individual romance title to be cited. Discrimination appeared to be an unpopular genre (ranked thirteenth out of 16 in a response to Q.4) yet several titles are listed amongst 'best' books: 'To Sir With Love,' 'Roll of Thunder, Hear My Cry,' 'The Diary of Anne Frank,' 'Ruby,' 'The Cay,' 'The Colour Purple,' 'Across the Barricades,' 'The Twelfth Day of July,' 'Exodus.' (Interestingly the New Zealand trilogy of discrimination which began with 'Maori Girl', and was followed by 'Maori Woman' and 'The Power of Joy', which was popular and well used in schools in the 1970s and 1980s, was not listed here. A further reprinting this year may regain at least some of that former popularity.)

Maconie and Townsley in 1969 and Elley and Tolley in 1972 both found a considerable interest in historical romantic fiction among fourth form girls - particularly those written by Victoria Holt, Georgette Heyer, Mary Stewart, and Daphne du Maurier. Yet that particular genre is almost absent from this list. To some extent, some M.M. Kaye novels, classified in a very general way as 'sagas' could be considered 'historical fiction'. 'Crystal Cave' by Mary Stewart did have two fans, and 'The Persian Boy' by Mary Renault, 'Menfreya by Victoria Holt' (Holt), 'The Dwelling Place' (Catherine Cookson) one each. Apart from these, historical fiction did not appear, despite being more popular as a genre (thirteenth out of 16) than discrimination, animals, New Zealand and career stories.

Adventure, ranking fourth of the popular genre, certainly retains its popularity with boys. Willard Price, who appeared on Maconie and Townsleys 1969 list but was not regarded as particularly popular then, has an established reputation for boys in this study. No less than 8 of his books were listed. Reprints in attractive paperback, they seem ideal class library material for fourth form boys who are more inclined to be involved with the adventure than to read about it. Wilbur Smith also has several titles amongst the best recently read - although his writings possibly require more of the reader than those of Willard Price. His 'A Time to Die', on the Booksellers' bestseller list in December 1990, was given by five students. 'Golden Fox', on the bestseller list in both December 1990 and January 1991, was deemed popular by one boy. ('Cry Wolf,' 'The Leopard Hunts in Darkness,' 'Shout at the Devil,' 'The Power of the Sword,' 'The Sound of Thunder' are others of his titles listed by boys in this survey.) Robert Ludlum, Alistair McLean, Frederick Forsyth and Clive Cussler are other 'adventure' writers whose works are highly regarded.

As the survey was administered in February/March, the Booksellers' Bestseller lists for those months and the preceding months, December and January, were examined to see how many of such titles appeared amongst those which had been recently read and favoured by the students in the sample. The

following table shows which titles appeared in both lists:

Table 33: <u>Current Bestsellers Cited in 'Best Book Read' Category</u>

December	January	February	March
Pillars of the Earth (Ken Follett)	Pillars of the Earth (Ken Follett)	Pillars of the Earth (Ken Follett)	-
Four Past Midnight (Stephen King)	-	-	-
A Time to Die (Wilbur Smith)	-	-	-
The Bourne Ultimatum (Robert Ludlam)			
Straight (Dick Francis)	Straight (Dick Francis)		
Golden Fox (Wilbur Smith)	Golden Fox (Wilbur Smith)		
The Dark Half (Stephen King)	The Dark Half (Stephen King)	-	-
Smokin' Joe (Phil Gifford)	-	-	-
The Dragonbone Chair (Tad Williams)	The Dragonbone Chair (Tad Williams)		
Christmas in Rarotonga (John Wright)			
The Plains of Passage (Jean Auel)	The Plains of Passage (Jean Auel)	The Plains of Passage (Jean Auel)	The Plains of Passage (Jean Auel)
The Guiness Book of Records 1990	The Guiness Book of Records 1990	-	-
Chronicle of the Twentieth Century (non-fiction)	-	-	Sorceress of Darshiva (David Eddings)

It would appear that these students are keeping in touch with what is topical,
particularly in the fiction area. Here, adventure and fantasy dominate. Many
of those titles on the Booksellers' Bestseller list would be published for the
Christmas gift market.

A group of titles that has not been discussed falls into a category almost of its own, that of popular 'pulp' fiction. 'Lace' (3) and 'Savages' (4) by <u>Shirley Conran</u> are examples. <u>Danielle Steel</u>, a prolific writer of airport bookstand fiction, had 4 titles listed by students: 'Kaleidoscope,' 'Now and Forever,' 'Message from Nam' and 'Five Things.' <u>Sidney Sheldon's</u> work is promoted vigorously among booksellers and is popular with adolescents: 7 chose 'If Tomorrow Comes', 2 chose 'Master of the Game' and 'Windmills of the Gods', 'Sands of Time' and 'The Sins of the Fathers' were all mentioned once. <u>Jackie Collins</u> has 6 of her titles in the list: 'The Bitch' (2) 'Lucky' (3) 'Chances' (10) 'Sinners' (4) 'Rock Star' (1) and 'Hollywood Wives' (2). <u>Judith Krantz</u>, whose writing is similarly promoted - 'Mistral's Daughter' (1) 'I'll Take Manhattan' (1) and 'Till We Meet Again' (1) were considered on the best recently read list. While none of these titles is the type that teachers of English would say had literary quality or could be used for the University Bursary examination in English, it is likely that most would agree that such books have an escapist function, particularly for girls. They possibly satisfy the need of 'emotion with an erotic component' identified by the Finnish researchers Lehtovaara and Saarinen (1964) as one of five needs to be satisfied by adolescents through reading.

Q.8 Author

One of the first noticeable aspects about compiling the list of authors provided by students was the 23 <u>different</u> ways in which students spelled Roald Dahl! He may have a name which is difficult to spell, but his work is certainly extremely popular with students. In fact, he is so well known and enjoyed, both in class set titles and titles from out of school, that perhaps it <u>is</u> surprising that his name was so frequently misspelled by so many of his devotees. Of the total sample of 2,202 students, 68.7% (1,513) provided a favourite author. That rate of response is lower than the response to a 'best book recently read'.

The 1,513 students who responded presented 225 different authors. Of those, 23 were listed ten or more times. Roald Dahl was by far the most popular author, particularly amongst fourth formers. He was given as favourite author by 245 students, often by whole classes within a school. His blend of humour and fantasy (top ranking genre, Q.4) gives him a wide appeal. The anarchic and subversive elements in his writing appear to appeal particularly to male reluctant readers. The small table below reveals the extent of his popularity with that most reluctant of reader, the fourth form Maori boy. Roald Dahl's appeal falls off quite considerably with age and among ludic readers, no doubt because Dahl writes for children and for adults, but not specifically for adolescents and some of his children's books would be regarded as childish by serious and older readers (although he would doubtless have been a 'favourite' to them at an earlier stage).

Table 34: <u>Students giving Roald Dahl as favourite author</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
European	46.5	18.5	7.9	15.4	32	13.7	9.3	4.8	18	8	0	5
Maori	35.7	27.0	21.0	7.1	26	22	6	13	0	20	20	6
N (E)	47	27	38	26	134	139	86	165	41	101	24	73
N (M)	28	30	19	13	50	59	34	55	4	25	5	15

Among Pacific Island students, numbers were too small to be meaningfully analysed, but among the <u>total</u> Pacific Island reluctant reader group, Roald Dahl was selected by 22% of the students and in the <u>total</u> Pacific Island moderate reader group, 23% chose him. There was no interest in him among the small number of Pacific Island ludic readers.

Among his works that are used as English Department class sets are 'James and the Giant Peach', and the two autobiographies 'Boy' and 'Going Solo'. His work is used by six of the ten schools in the survey; one using the following additional titles in a boxed set of readers: 'Danny the Champion of

the World'; 'The BFG'; 'The Twits'; 'George's Marvellous Medicine'; 'Charlie and the Chocolate Factory'; 'The Witches'; 'Dirty Beasts'; 'Matilda' and 'The Magic Finger'.

Roald Dahl's work has an obvious place in attracting reluctant and aliterate readers to the habit of reading.

In second place, overall, to Roald Dahl came Virginia Andrews of the horror genre (the favourite of 151 students) and she was closely followed by the other master of horror, Stephen King (131). Other writers who were regarded as favourite by 10 or more students were: Barry Crump (49) Philip Holden (14) S.E. Hinton (30) Maurice Gee (19) Willard Price (18) C.S. Lewis (11 Wilbur Smith (34) Jackie Collins (39) Sidney Sheldon (18) Margaret Mahy (71) Jeffrey Archer (12) J.R.R. Tolkien (28) Judy Blume (42) Witi Ihimaera (30) David Eddings (20) Francine Pascal (who edits Sweet Valley High library in addition to writing 55) Enid Blyton (11) Jean Auel (27) Agatha Christie (10) and John Steinbeck (11).

Among reluctant readers, Margaret Mahy followed Roald Dahl as most cited favourite author, followed by Virginia Andrews, Stephen King and Barry Crump. Stephen King narrowly beat Virginia Andrews in second place to Roald Dahl with moderate readers, and was followed by Margaret Mahy and Barry Crump.

Virginia Andrews narrowly beat Roald Dahl as the most frequently cited favourite author for ludic readers, followed by Stephen King, Francine Pascal and S.E. Hinton.

These favourite authors could be well described as being truly 'recreational' for readers - their plots usually carrying greater significance than their themes.

The variety in authors is quite significant. Fantasy is represented (Tolkien, Eddings, C.S. Lewis, Mahy) teenage writing (S.E. Hinton, Francine Pascal, Enid Blyton, Judy Blume) the outdoors and adventure (Philip Holden, Barry Crump, Willard Price, Wilbur Smith) bestsellers (Jackie Collins, Sidney Sheldon, Jean Auel, Jeffrey Archer) New Zealand (Maurice Gee, Margaret Mahy, Crump, Holden, Ihimaera) mystery (Maurice Gee, Agatha Christie) and classic (John Steinbeck). Of these, only the following are used for class set reading material among schools in the sample: S.E. Hinton, Maurice Gee, C.S. Lewis, Margaret Mahy, John Steinbeck. The influence of the publicised 'bestseller' is seen here once more. The table below shows the authors cited as favourite by the students who were on the New Zealand Booksellers' bestseller lists at the time preceding the student survey:

Table 35: <u>Favourite Authors on Current Booksellers Bestsellers Lists</u>

December	January	February	March
Stephen King	Stephen King	Stephen King	David Eddings
John Wright	Clive Cussler	Clive Cussler	Clive Cussler
Maurice Gee	Ann McCaffrey	-	Judith Krantz
Dick Francis	Dick Francis	-	-
Wilbur Smith	Wilbur Smith	-	-
Jackie Collins	Jackie Collins	-	-
Robert Ludlum	Robert Ludlum	-	-
Jean Auel	Jean Auel	Jean Auel	Jean Auel
Catherine Cookson	-	Catherine Cookson	Catherine Cookson
Noel Barber	Noel Barber	-	-
-	Dean Koontz	Dean Koontz	-

In spite of the obvious massive popularity of the works of Virginia Andrews with this age group and with older adolescents and adults, she does not appear to enjoy the type of promotion or publicity from booksellers that writers like Stephen King and Dean Koontz have, writing in the same horror genre. Or writers like Jackie Collins or Judith Krantz who also appeal to adolescent girls. At the same time, the works of Virginia Andrews are not

stocked in many school libraries - each copy must be on a constant chain of lending, one is left to surmise! Among the 'top 50' most popular authors in the survey were: Charles Dickens; Robert Louis Stevenson; Sir Arthur Conan Doyle; Mark Twain; Jack London; Rudyard Kipling; Agatha Christie; L.M. Montgomery; Louisa M. Alcott; Jane Austen; Charlotte Bronte; Georgette Heyer; H.G. Wells. None of these authors is promoted by booksellers; nor are any of them prominent in a school library. Yet they have maintained over fifty years a group of devoted readers still specifying them 'the favourite'. When one considers that it is the ludic or most serious reader who reads the work of these 'perennial' writers, then their works are obviously exposed to students in the home. Apart from the public library, the home is the most common source of reading material for ludic readers (see Q.31). (28% of them on average get most of their books from homeshelves) and for more than 25% of moderate and ludic readers, parents most often recommend or give ideas about books (refer Table 61). In Maconie's 1969 fourth form study, Ian Fleming, Barry Crump, Hammond Innes, Alistair McLean and Nevil Shute were respectively the most favoured writers. With the exception of Hammond Innes, they are still favourites with adolescent boys today. The girls in the 1969 study were reading the historical romance writers - Mary Stewart, Catherine Gaskin, Daphne du Maurier, Dorothy Eden, Jean Palaidy and Victoria Holt. Of these, only Mary Stewart and Victoria Holt are still favourites. Enid Blyton appeared then on lists for both boys and girls and she lives on still. Among Elley and Tolley's fourth formers in 1972, Alistair MacLean was by far the most popular author. He, together with Barry Crump, Jack London, Ian Fleming, Nevil Shute, John Steinbeck, William Golding, Ernest Hemingway and C.S. Lewis, remains a favourite. George Eliot, whose work could be considered demanding for fourth formers, was popular with the 1972 girls, but she is not listed as a favourite today. Authors who do remain favourites for girls since 1972 include Victoria Holt, Charlotte Bronte, Agatha Christie, Pearl Buck and Jane Austen. One wonders which of these writers will remain on the favourite list in 2011. (It is a regret to the researcher that more open-ended questions pertaining to the perceived

'qualities' of certain works and their writers could not have been asked of the students.) New Zealand writers make up 15.1% of the 225 writers listed as 'favourite'. In the previous studies, New Zealand writers were virtually absent and certainly, with the exception of Barry Crump, were not listed as favourites. New Zealand writers are used in secondary school English Departments to a far greater extent than they were two decades ago. The works of Janet Frame, Ian Cross, John Mulgan, Katherine Mansfield, Maurice Gee, Frank Sargeson, Keri Hulme, M.K. Joseph and Maurice Shadbolt have been used in seventh form English in preparation for the University Bursary examination since that time, and younger siblings, like those at the levels we surveyed, no doubt borrow such works from their brothers and sisters.

A last comment that must be made in reference to the 'favourite author list' is the extremely wide range in reading interests that it represents. It includes biographers, the Gothic novelist Mary Shelley, the complex Gabriel Garcia Marquez, Louis l'Amour from the genre of Westerns, Katherine Mansfield and the feminist writers like Marge Piercy, Fay Weldon and Margaret Atwood, and writers of non-fiction 'outdoor interests' works.

Criteria for Reading

What do students look for in the books they read? The table which follows shows quite explicitly that excitement and humour are enjoyable features of books which adolescents read. Students were given 8 criteria for enjoyment in reading and were asked to select 3 most enjoyable criteria in order.

Table 36: <u>Enjoyable features of books</u> (all students)

	% students ranking first place	% students ranking second place	% students ranking third place
exciting	37.8	20.5	16.3
funny	16.9	26.5	15.8
sad	4.5	9.6	11.6
short	2.0	4.1	5.9
spooky	6.0	6.6	8.7
giving information	5.9	7.7	9.9
true to life	16.0	11.7	13.1
well illustrated	2.4	3.8	4.4
easy to read and understand	5.3	6.3	10.7

Excitement and humour were expected to be popular, this popularity being reflected in other questions (Q.4 most popular forms of fiction, and in Q.30 and Q.50 (video and television genre) where the 'qualities' of humour and excitement are quite obviously sought.) Elley and Tolley found a similar pattern among fourth formers in 1972, and in Bardsley's Form 3-7 sample, excitement, humour, realism ('true to life') and 'spooky' were in the same top four places as they are here. When Table 37 is examined, some age and gender differences become clear. Boys from all reading categories and at both form levels, favour humour in books more than girls do, whereas girls favour sadness in books (8.0% at fourth form level selected sadness first) whereas no boys do. It is of no surprise that ludic readers <u>are</u> reading for qualities other than for provision of information - <u>ie</u> they are reading more for enjoyment than for information, whereas information is favoured by sixth form boys among both reluctant and moderate readers.

Table 37: <u>Most favoured enjoyable features of books</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
exciting	36.7	30.9	26	29.7	47.5	38.3	38.8	34.2	44.8	35	52.5	41.1
funny	24.0	22.0	23.5	19.0	21.1	16.3	18.9	11.1	15.5	12.6	20.0	8.0
sad	*	8.8	*	2.3	*	8.0	*	4.8	*	7.8	*	7.3
short	4.8	*	9.2	4.7	*	*	1.4	*	*	8.4	12.5	3.6
spooky	4.8	6.1	4.2	2.3	4.9	5.6	8.2	7.1	*	8.4	12.5	3.6
gives information	6.0	3.5	10.9	4.7	4.3	5.0	10.0	5.3	15.5	3.1	7.5	3.6
true to life	5.4	8.8	10.9	17.8	6.8	16.6	8.2	28.1	8.6	23.1	5.0	30
well illustrated	6.6	2.6	4.2	*	4.0	*	2.9	*	0	*	2.5	*
easy to read	6.0	5.3	4.2	9.2	4.3	4.8	6.7	5.0	*	*	0	*

* = insignificant number

Fourth form ludic male readers however look for information more than the other ludic reader groups. In 1972, Elley and Tolley found that fourth form girls favoured realism (21%) more than boys did (15%) Bardsley's fourth and sixth form girls showed a similar preference. (As teacher-librarians report, girls favour the 'modern social problem' genre rather than mystery and fantasy which boys prefer.) The previous research studies also show that although humour is more valued by boys, it is also more favoured by reluctant (or to Elley and Tolley, 'infrequent') readers.

That reluctant readers would place 'well-illustrated' and 'easy to read' before realism or 'spookiness' is indicative of their lack of enjoyment in reading, and perhaps the lack of ease with which they read. (Certainly 67% of our sample's reluctant readers say that they wish they found reading easier, compared with 53% of moderate and 32% of ludic readers.)

Difficulty In Obtaining Books

In question 11 of the questionnaire, students were asked if they had difficulty in getting enough of the type of books that they wanted to read. Table 38 shows that a considerable number of our students from each of the three reading categories do in fact experience difficulty. At fourth form level, girls from each group claim to experience most difficulty, but for both sexes, difficulty declines with age. Fourth form girls possibly face restrictions associated with senior or adult sections of libraries. In this study, three out of the ten school libraries retained a section that was designated "seniors only". Half (5) of the school libraries visited had a separate stand or shelf of easy readers, two had books tagged as such and shelved with other books and three did not identify or separate easy readers from other books. Only three of the ten libraries had a theme-based fiction index. Ethnicity and family occupation identification show no significant relationship between these variables and difficulty in obtaining books, although Maori and Pacific Island students are shown to have more difficulty than European students.

Table 38: <u>Difficulty Obtaining Favoured Books</u> (% of students in each category)

	Fourth Form Boys	Fourth Form Girls	Sixth Form Boys	Sixth Form Girls
reluctant readers	67	75	55	64
moderate readers	65	66	64	60
ludic readers	64	80	66	50
N: (reluctant)	166	113	119	84
(moderate)	322	373	206	394
(ludic)	58	190	40	136

Pressure in libraries for requests of extremely popular subjects, genre and particular titles will always occur and little can be done about such

competition, especially in small libraries. In some libraries, students are allowed to borrow only one or two books at one time and this is a source of frustration to the avid reader. When Maconie asked this same question of her 4,060 fourth formers, in 1969, results were quite different. An average of only 35.7% students experienced difficulty. One can only speculate about why this percentage has increased at the rate that it has.

Sources of Books For Pleasure Reading

Students were asked to rank the following sources from 1-5 in providing the source for MOST of the books read for pleasure: public library, school library, borrowing from friends, from bookshelves at home, from class library at school. Maconie's 1969 study showed that the school library was the major source of books for pleasure reading among fourth formers. In the Elley and Tolley survey (1972), the school library was again the major source, followed closely by the public library and home. In England in 1975, Whitehead found that students own (home sources) was the major source for reading, followed by the public library, then school. But where schools had class libraries (in the lower forms) Whitehead found that class libraries were ahead of public and school libraries in providing students with books for pleasure reading. In the Bardsley survey (1990) of 507 students from Forms 3-7, the school library was the source least used (after friends, home, and the public library). The data shown in Table 39 show again that friends, home bookshelves and the public library are all used for most of students' pleasure reading material ahead of the school library. This is due no doubt to the fact that the school library is increasingly regarded and used as a resource centre, for information technology and for independent research, and this accounts for most of its use by classes in school, whereas in 1969 and 1972, the trend towards resource-based learning had not yet occurred. In those times, classes of students were taken to the library for browsing and for recreational reading material to a far greater extent than they were for research. Libraries have

become multi-functional, with many demands made of them in terms of subject usage, and as a result, they are used less and less for students leisure reading ('reading for pleasure'). And yet just over 50% of the students in our sample would use the library for recreational reading if they were given more time to use it (refer Q.53). We see at once from Table 39 which students are most dependent on the school library and which students find their sources of pleasure reading outside of school. Reluctant readers are clearly more reliant on school facilities (school and class libraries) and their friends for their recreational reading than they are on their homes.

Table 39: <u>Source of MOST of students' pleasure reading</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Public library	21.8	26.6	13.5	22.6	33.0	30.3	36.4	30.7	36.8	38.2	38.2	37.0
School library	30.4	23.2	21.8	21.8	28.9	22.0	20.6	14.9	19.3	15.0	13.8	15.5
Friends	19.0	34.6	25.8	39.2	10.8	25.0	19.4	28.9	15.7	18.3	17.9	18.3
Home	16.8	8.7	28	11.9	21.4	20.7	20	24.0	26.3	28.5	29.5	28.6
Class library	11.9	6.9	10.9	3.5	5.9	2.0	3.6	1.5	1.8	0	0	<1.0
N:	166	113	119	84	322	373	206	394	58	190	40	136

Ludic readers, on the other hand, show least dependence on school, being consistently higher users of public libraries and their homes. Where class libraries are established (in only <u>two</u> of the ten sample schools) they are obviously being used, particularly for those readers who do not use home as a source for reading. Across all reading categories and ages, girls use friends as a source for reading to a greater extent than boys do. A conclusion to be drawn here is that ludic readers must, in general, come from homes which have considerable reading libraries themselves as home is used second only to the public library as the source for <u>most</u> recreational reading and by definition, a ludic reader reads at least three books a month.

The increased trend over the years by adolescents to use the public library as a source of recreational reading may be unexpected. It could possibly be a result of students actually using the public library facilities for their research-based learning activities. Some interesting features emerge from Table 40 showing the changing trends in sources of recreational reading.

Table 40: <u>Sources of Student Recreational Reading Across Studies</u>

Study	School library	Public library	Friends	Home
Maconie and Townsley (NZ 1969)	60.0	14.0	9.0	13.0
Whitehead (England, 1975)	15.1	23.0	7.3	33.0
Bardsley (NZ 1990)	19.1	21.1	31.6	26.1
Present Study (1991)	21.4	31.0	22.5	22.1

<u>Note</u>: There are some differences in sample size and in sample makeup. <u>eg</u> Maconie and Townsley studied fourth formers only. Identical questions were used in her study and with the 1990 and 1991 studies. Whitehead, however, asked the source of each book read in the preceding month of his survey. Sources not included in the table were class libraries and purchases/gifts as number for these sources were small and not included in all studies.

Of interest is the increased reliance on home, friends and the public library for most of students' recreational reading.

The Public Library

Several questions were asked about the use of public libraries: Q.32: Do you belong to the Public Library? Q.33: If you do, how often do you borrow books? Q.34: Do you have difficulty using the Public Library? Q.35: If you have answered yes, select the reason from this list: it is too large; I am unsure

of the catalogue system; I cannot locate the books I want; some other reason. These questions were asked because young people often lack confidence in using public libraries. Although far more 'user-friendly' than they once were, students can be easily intimidated by the size, and the hushed atmosphere of such places. The responses to the above questions are combined into Table 41. The percentage of students in the sample who belong to a public library is high (77.5%), considering that a not insignificant number of our students are from boarding schools or come from rural areas where there is less access, often, to public libraries. (The percentage of students in the 1969 Maconie and Townsley fourth form sample was considerably less at 53%.) Fourth form boys are least likely to be members of a public library according to our sample, and sixth form girls are most likely to be members. Maori and Pacific Island students have a lower rate of membership than European students. Within all socio-economic groups, Maori students have the lowest rate of membership.

Table 41: Public library usage (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
belongs to public library	54	66	69	76	70	77	78	89	87	87	95	91
gets most books for pleasure from public library	21.8	26.6	13.5	22.6	33	30.3	36.4	30.7	36.8	38.2	38.2	37
borrows more than once month	4	6	5	15	13	50	18	15	35	28	44	41
has difficulties using public library	74	70	73	63	70	73	79	80	76	79	71	75
N =	166	113	119	84	322	373	206	394	58	190	40	136

It is evident from this table that a considerable number of our students experience difficulty in using public libraries and this is consistent across ages, gender and categories of readers. (Bamberger (1975, p.11) claims that many children and adults do not read because they find access to books too complicated.) Janet Maconie reports, in conversation with the writer, that she began pressing for a special Young Persons Librarian in Public libraries in the

1960's and still considers it necessary. Tables 41 and 42 show that such a need is still in evidence. Despite the increase in student usage and membership of public libraries since the 1960's, a high percentage of readers experience difficulties involving this use. Clearly, ludic readers have a higher rate of public library membership than reluctant readers and they depend upon it for a source for most of their reading to a greater extent than reluctant readers. Ludic readers are likely to have had an established habit of library membership and use, arising from practices in the home. The following table shows that problems experienced in library use are common to all groups of readers.

Table 42: <u>Problems In Using the Public Library</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
too large	17.3	25.0	14.8	6.8	19.4	3.8	10.3	2.8	0	8.6	0	4.5
catalogue system	10.8	19.3	7.4	17.2	9.0	7.7	6.8	21.7	20.0	13.0	0	9.0
difficulty locating books	41.0	29.0	33.3	48.2	37.6	45.0	37.9	36.2	50.0	26.0	0	31.8
other	30.9	26.7	44.5	27.8	34.0	43.5	45.0	39.3	30.0	52.4	75	54.7
N:	46	31	27	29	77	77	29	29	10	12	8	22

<u>Note</u>: numbers of respondents here is small and percentage figures are of questionable accuracy.

Where ludic readers are least intimidated or confused by size, they are more likely to have 'some other reason' for their difficulty in using the library. Male reluctant readers are the students who most described difficulties in using public libraries (among fourth form boys, 34.5% experiencing difficulty are reluctant readers, and at sixth form level, 42.4% are reluctant readers). The indication is that all adolescent students, but particularly reluctant readers, need greater assistance and familiarisation with public libraries in order to use them effectively. Perhaps libraries need to be regarded as more use-friendly to ethnic groups other than European: of the students who do <u>not</u>

belong to the public library, 42.9% are Maori, 16% are Pacific Island students and 41.1% are European. Even at senior level, 70% of Maori girls and boys and 77% of Pacific Island girls and boys have difficulty using the public library.

Books That Worry or Disturb Students

In the introduction and literature review, reference was made to the cognitive and emotional demands that are made of adolescents in the new wave fiction realism category, with its consistent themes of death, loss, disease, drugs, depression, divorce and post nuclear catastrophe. Q.54 asks students 'Has a book which you have read disturbed or worried you?' The intention of this question was to make an assessment, however vague, of the effects that some of the more depressing realistic fiction and science fiction, like the chilling Sleator's 'House of Stairs,' has on different age and gender groups, and different categories of reader. In a trial study, and in fact in this actual study (refer Q.56) girls were found to enjoy the quality of 'sadness' in a book whereas boys tend not to look for that kind of vicarious 'excitement'. But being worried or disturbed is somewhat different to making a sentimental response to a book. Table 43 shows the frequency with which students had been disturbed or worried by a book. (It is unfortunate that time and facilities did not permit an open-ended question here, in which students could have named such a book.) In the following table, students who responded to question 54 told us with whom they have discussed the book.

Table 43: <u>Students who have been disturbed or worried by content of books</u>
(% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
	20.6	38.0	17.7	46.8	29.5	42.9	24.1	46.0	31.5	54.0	27.7	61.0
N:	165.0	113.0	118.0	79.0	318.0	368.0	203.0	387.0	57.0	183.0	36.0	133.0

It was not surprising to see that girls are more often worried/disturbed by what they have read, than boys are - and that the extent to which boys are disturbed is age-related. With girls however, there is a tendency for them to have been worried/disturbed as they get older - in all categories of reader, sixth form girls are more worried/disturbed than fourth form girls. Older girls are possibly reading more realism; Table 37 for Q.56 shows that they value realism more highly than fourth form girls, as an enjoyable quality in a book. Sixth form girls are also more likely to be reading adult fiction, which again may contain disturbing realistic features. It is interesting that the most frequent 'consumers' of science fiction and fantasy, the sixth form boys, have not found such genre more worrying and disturbing. Across all gender and form groups and across all reading categories, mothers and friends are the most likely persons with whom students discuss disturbing elements of books, as demonstrated in the table below.

Table 44: <u>Persons with Whom Students Discuss Disturbing Books</u> (<u>Numbers</u> of students in each reading category)

| | RELUCTANT READERS | | | | MODERATE READERS | | | | LUDIC READERS | | | |
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
mother	7	11	4	11	19	45	6	44	3	34	3	24
father	3	1	1	0	11	5	2	11	2	4	1	3
sibling	1	6	2	1	10	9	4	14	5	7	0	4
teacher	5	2	3	6	6	4	7	6	0	2	0	3
friend	17	23	5	12	23	67	15	69	2	33	1	33
Total	33	43	15	30	69	130	34	144	12	80	5	67

Note: this table does not use percentages, as numbers are too small to be statistically reliable, with some groups. Some gender and age differences are discernible here.

At both form levels, girls discuss books with mothers far more than boys do, and fourth formers as a rule, discuss their 'book worries' more than sixth formers. Male ludic readers appear to discuss books infrequently, although

total numbers for these groups are small anyway (58 at fourth form level and 40 at sixth form level). Because of small numbers involved here, the only real conclusions that can be drawn are that mothers and friends are the persons with whom most students discuss disturbing books.

Using the School Library

To establish the extent to which students are independent in their use of the school library, the following questions were included: Q.36: Can you use the school library catalogue/computer/microfiche? Q.37: If you have trouble finding a book, do you: leave, find another book, ask a teacher or librarian, use another library or take some other course of action.

Table 45: <u>Ability to use library facilities</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Can use catalogue	79	80	90	87	89	89	96	93	95	94	96	94
Can use computer	45	46	56	57	72	51	56	53	75	58	70	62
Can use microfiche	38	34	74	58	44	36	74	60	58	47	89	63
N =	166	113	119	84	308	366	201	384	57	184	39	135

There is nothing remarkable in this table - as they get older and have more reason to use, and more familiarity with, the library facilities, students become more accomplished and confident. Moderate and ludic readers, on the whole, show more confidence in the use of library facilities than reluctant readers, which is only to be expected. (Libraries in the sample schools varied in the extent to which they possess these facilities - which means that the results in this table have to be treated with caution.) Question 37 was asked in order to establish the level of independence and perseverance students show, when they are faced with difficulty in finding a book. The results are summarised in the table overleaf:

Table 46: <u>Solving Problems in Finding a Book in the Library</u> (% of students from each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
leave	30	28	31	17	13	13	9	7	1	3	0	5
find another book	14	10	9	5	18	17	16	9	26	19	10	11
ask	53	56	58	71	66	66	70	78	65	73	83	79
use another library	3	6	2	3	3	4	5	6	6	5	7	5
N =	166	113	119	84	308	366	201	384	57	184	39	135

Reluctant readers show a willingness to give up rather than find a book when they encounter difficulty. It would appear that <u>girls</u> from all reading groups and both form levels persevere more than boys do, when they encounter problems.

In Question 53, students were asked for their preference in use of the library if they were given more time to use it - the alternatives given being 'gaining information' and 'recreational reading'. Results, summarised in Table 47 below show the clear preference that ludic readers of all groups, except sixth form boys, have for recreational reading.

Table 47: <u>Preferences for Use of Additional Library Time</u> (% students from each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
recreational reading	38	33	38	30	51	60	47	47	67	70	52	64
gaining information	62	67	62	70	49	40	53	53	33	30	48	36
N =	159	109	105	81	314	364	203	391	54	184	35	136

It is interesting to note that among the moderate readers, seniors would opt (marginally) for using extra time to gain information - a reflection, no doubt, of the continual pressure of internal assessment for Sixth Form Certificate.

Differential Reading Practice and School Certificate English

The results of students 1990 School Certificate English examination were provided by students and these were validated by the results that were separately provided by each school. A breakdown of these results, for each category of reader, is shown in the table below.

Table 48: <u>School Certificate English grades</u> (% of students in each reading category)

Grade	RELUCTANT READERS 6FB	RELUCTANT READERS 6FG	MODERATE READERS 6FB	MODERATE READERS 6FG	LUDIC READERS 6FB	LUDIC READERS 6FG	NATIONAL AVERAGE % PER S.C. GRADE
A1	4	0	5	7	10	12	5
A2	4	19	11	31	15	24	12
B1	22	25	25	26	38	31	23
B2	32	27	34	29	24	23	25
C1	27	19	19	13	13	10	22
C2	6	8	5	2	0	0	11
D	5	2	1	2	0	0	2
N =	98	72	172	343	36	116	100

Numbers of A1 grade passes among ludic readers are twice the national average for that grade, whereas the passes at that grade for reluctant readers is below average. Whereas nationally the top 40% of students fall into grades A1, A2 and B1, male reluctant readers in the survey are below this average with only 30% in the top three grades. However, female reluctant readers do not in fact appear to have been disadvantaged by their reluctance to read, a high percentage of these coming from a girls' school with a particularly high average pass rate in School Certificate English (86% getting B2 or better).

Differential Reading Practices and Future Destinations

Questions 58 and 59 sought students plans for 1992 and 1993. These questions were asked to see which sixth form students within the differential reading groups planned to go on to further education (Form 7, University, Polytechnic or another tertiary institution) and which students planned to join the workforce. The tables below show destinations for both 1992 and 1993.

Table 49: <u>1992 Preferred Destination</u> (% of students in each reading category)

	RELUCTANT READERS		MODERATE READERS		LUDIC READERS	
	6FB	6FG	6FB	6FG	6FB	6FG
Form 7	59.8	64.0	60.2	71.7	78.0	75.0
Polytech or training	7.4	25.3	22.0	18.0	8.0	14.0
Workforce	17.7	2.6	11.2	5.8	10.8	3.9
Other	14.9	8.0	6.4	4.4	2.7	1.5

A very high proportion of students in all reading categories plan to return to school for Form 7, particularly among ludic readers. This is to be expected, considering levels of employment opportunities and the present senior school retention rates. The press for further education among all groups is again illustrated in the table below, although among reluctant reader boys, almost 40% plan to be in the workforce in 1993.

Table 50: <u>1993 Preferred Destination</u> (% of students in each reading category)

	RELUCTANT READERS		MODERATE READERS		LUDIC READERS	
	6FB	6FG	6FB	6FG	6FB	6FG
University	24.7	31.5	38.0	44.3	39	56.3
Polytechnic or training	16.1	30.1	16.8	25.2	18.4	26.1
Workforce	38.0	21.9	33.1	20.5	26.3	10.3
Other	20.9	16.4	11.9	9.8	15.7	7.1
N =	105	73	184	356	38	126

Girls show a distinct orientation toward further education which is consistent across the different reading categories and boys are more directed towards participation in the work force. Where in the School Certificate examinations we saw that this survey group of girls does not appear to have been disadvantaged by a reluctance to read, that was not so for boys, who had pass rates in English below the national average. If almost a quarter of those boys intend to go to university, their reluctance to read could well hinder them in their future study activities.

Summary:

It is quite obvious that reading is an integral part of the ludic reader's life. Although adolescent ludic readers in this survey fit a great deal of activity into a busy existence, they have an established, regular habit of reading in bed and at other times of recreation and relaxation. They are independent of school for reading time and materials, unlike the other two groups of readers, who show considerable dependence, as evidenced in the frequency with which school class set titles are cited as the 'best book read recently.' Ludic readers show a greater, more vital interest in the world around them, as indicated by their interests in both television watching and the preferred parts of newspapers and by their range of 'best books read recently.' In spite of reading for entertainment and pleasure rather than for information, survey ludic readers are also willing to read newspapers and watch television for information to a greater extent than students from the other two reading categories. Ludic readers show evidence of greater academic success than students who read moderately or reluctantly, in scoring significantly higher than (more than twice) the national average of A1 passes in School Certificate English.

CHAPTER SIX

THE DIFFERENTIAL HOME READING BACKGROUNDS OF LUDIC, MODERATE AND RELUCTANT READERS

In this chapter, data from the questionnaire survey is used to make a study of the different home and family reading practices across the three different groups of readers, in order to assess the influence of home factors, reported by previous researchers to be strong determinants in student reading (refer Chapter Two, literature review.)

Parental Reading Habits

In order to establish any association between the modelling of reading in the home, students were asked how much time their mothers and fathers would spend reading. The choices in response were: a short time most days; once or twice a week; hardly ever. Students were also asked about the type of reading material used by the parents. Three categories were coded: books, magazines and newspapers; magazines and newspapers; nothing really. While the results do suggest that the students who read most and enjoy reading most (ie the ludic readers) have parents who read quite significantly more than parents of students in the other two groups, and are more likely to read books as well as magazines and newspapers, there are differences within categories of readers eg fourth form girls across all reading categories have mothers who read less often. Among reluctant and moderate readers, they also have fathers who read less often. Mothers read more than fathers, as we expected. The Hillary Commission Life in New Zealand Report (1990) showed quite clearly that for women in New Zealand, reading is a more popular leisure habit than it is for men. There is a clear distinction in rate of non-reading fathers (ie those who read 'hardly ever') among reluctant

readers and those in the other groups (refer Table 51 and Table 52).

Table 51: <u>Time Mother Spends Reading</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
short time most days	57.3	37.2	62.6	52.4	61.2	54.3	61.8	58.3	71.9	65.7	72.5	71.9
once or twice week	28.0	36.3	20.0	30.4	26.6	27.1	26.6	24.2	22.8	22.9	22.5	15.9
hardly ever	14.6	26.3	17.3	19.5	12.1	18.2	11.5	17.4	5.3	11.2	5.0	12.2
N =	164	110	115	82	312	357	199	384	57	187	40	132

More fathers are absent from homes than mothers. In the reluctant and moderate reader categories, especially among fourth formers, this is obvious. Where there were 2 absent mothers for reluctant reader fourth form boys, there were 14 absent fathers. Among girls at that level, only 3 mothers were absent, but 18 fathers were absent. Fourth form moderate reader boys had 24 fathers missing (10 for mothers) and fourth form moderate reader girls had 16 mothers missing - whereas, for the same group, 43 fathers were missing. Among the non-readers, the rate of non-reading (parents who read 'hardly ever') rises: 17.8% of non-reading fourth form boys, 30.1% of non-reading fourth form girls, 18.86% of non-reading sixth form boys and 28.5% of non-reading sixth form girls have mothers who hardly ever read. The rate for fathers is similar: 21.4%, 19%, 24.5% and 14.2% respectively.

Table 52: <u>Time Father Spends Reading</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
short time most days	51.3	47.3	64.6	57.3	62.7	52.7	65.2	63	62	65.3	68.4	59.2
once or twice week	26.9	29.4	14.1	25.3	26.8	28.1	23.2	22.4	26	25.2	26.3	26.4
hardly ever	21.7	231	21.2	17.3	10.4	19.0	11.6	14.5	12.0	9.3	5.2	14.4
N =	152	95	113	75	298	330	181	357	50	182	38	125

It would appear that the influence of non-reading parents is particularly strong as far as fourth form girls are concerned. (Reluctant readers of that age and gender have the highest rate of parents who hardly ever read.)

When one examines Table 53 below it can be seen that the extent to which the mothers of ludic readers read books is quite striking, whereas fourth form reluctant reader girls, whose mothers spend less <u>time</u> in reading than other groups, also appear to have mothers who read 'nothing really'.

Fathers read less books, as was to be expected, but again, the extent to which fathers of ludic readers read books is significantly greater than for those of moderate and reluctant readers. The results, expressed in Table 54 below show a predictable pattern for parental reading. Fathers of ludics, though not reading as many books as mothers do, still read some kind of material.

Table 53: <u>Mothers reading material</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
books, magazines, newspapers	62.0	61.5	63.7	53	58.7	65.3	64.5	64.5	81.1	77.7	77.5	78
magazines and newspapers only	34.5	33.0	30.9	44.4	38.7	30.4	34.5	31.7	18.9	19.5	22.5	22.0
nothing really	2.4	5.5	5.3	2.4	2.5	4.1	1.0	3.6	0	2.6	0	0
N =	162	109	113	81	310	361	181	384	58	189	40	132

Table 54: <u>Fathers reading material</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
books, magazines, newspapers	39.8	43.6	45.1	40.0	48.8	51.6	51.6	55.8	66.6	58.4	67.5	64.8
magazines and newspapers only	52.2	47.8	46.9	58.6	46.1	43.8	45.6	39.3	33.4	41.6	32.5	34.9
nothing really	7.8	11.3	7.9	13.3	5.1	4.6	2.7	4.7	0	0	0	0
N =	153	94	113	75	297	331	182	358	51	183	37	126

Time Spent Reading By Siblings

A question relating to the time spent in reading by brothers and sisters was included in the student survey to see what consistency there was between students of the three different reading categories within the family. Table 55 shows that the siblings of ludic readers at all form and sex groups are reading considerably more than siblings of reluctant readers, suggesting a familial association. Again, fourth form girl reluctant readers show a family background of non-reading, compared with the other groups in the reluctant category.

Table 55: <u>Time Spent Reading By Siblings</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
short time daily	34	24	33	32	50	41	45	42	56	51	58	51
once or twice daily	32	32	29	39	32	37	24	31	30	29	22	29
hardly ever	34	44	38	29	18	22	31	27	14	20	20	20
N:	166	113	119	84	322	373	206	394	58	190	40	136

It will be noticeable in the table below that there is a much stronger tendency for ludic readers to read the books which their parents read, than the readers in the other categories, and that this tendency is common to both sexes (although emphasised more in girls), and form levels. That an average of almost 55% of reluctant readers never read the books their parents read is not surprising, considering the results we have for Q.24 and Q.39, and considering the influence that relating to the peer group has in students at this age. What this table does confirm is that students to whom books and reading are more important, are those who come from supportive literate backgrounds and from where books are a part of the family cultural capital, being exchanged and discussed. The extent to which parents and adolescents share books is associated with ethnicity and with family occupational class. At fourth form level, European students read what their parents read 'often'

at twice the rate that Maori and Pacific Island students do. In all form and gender groups, students from professional and middle class family backgrounds 'often' read what their parents read at more than twice the rate of those students from the homes of unemployed and working class families. Among non-readers and aliterate students, the rate of reading books that parents read is almost negligible.

Table 56: <u>Reading Books Which Parents Read</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
often	7	2	4	3	10	11	6	13	14	23	22	31
sometimes	15	26	13	28	29	32	36	40	42	35	38	43
rarely	19	13	30	21	26	28	26	27	29	28	30	13
never	59	59	53	48	35	29	32	20	15	14	10	13

Discussing Enjoyable and Interesting Books

In order to assess the extent to which students discuss books among themselves, at home or at school, students were asked to answer the question: When you have read a book which you have enjoyed or found interesting, do you discuss it with ('you can circle more than one'): mother, father, friends, brother/sister, nobody really.

It was expected that girls would be more likely to discuss books than boys would be, that at home, all students would discuss books with mother more often than father, and that fourth formers particularly would discuss interesting and enjoyable books with their peers. It was also expected that ludic readers would be those who discussed books most and that discussion among reluctant readers would be relatively rare.

Table 57: <u>Persons with whom students discuss books</u> (% students in each
reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
mother	21	30	19	28	31	38	23	43	35	51	28	54
father	12	11	11	17	21	14	17	19	19	22	20	22
friends	35	49	49	65	43	70	54	79	50	80	61	86
brother/sister	12	19	9	25	22	32	18	36	29	38	23	36
nobody really	53	39	47	26	41	16	35	18	35	13	32	6
N:*	166	113	119	84	322	373	206	394	58	190	40	136

* students could respond to more than one in the categories mother, father,
friends, siblings.

The expectations of student response to this question were not realised to the
extent they may have been (refer Table 57). Some interesting features
emerge. Fathers appear to discuss books with sons at a younger age than at
more senior level, with the exception of ludic readers. And fathers discuss
books with daughters as they get older, except among ludics where the level
is the same for both form levels. While students of both sexes discuss books
to a far greater extent with mother than with father, the rate is higher for
girls, particularly at ludic level. As expected, girls certainly discuss books with
peers to a far greater extent than boys, who are more likely to be discussing
sport and more active interests. The difference between the reluctant readers
who discuss books with nobody and the moderate and ludic readers who
discuss books with nobody is more obvious with girls. When the reluctant
readers are broken down into non-readers, <u>ie</u> those do not enjoy reading and
who do most of their reading at school, the difference between them and
moderate readers is far more marked, 83% of non-reader fourth form boys
do not discuss books, and 79% of sixth form boys do not. With the girls, the
rate is 76% and 69%, so that the patterns of girls discussing books more with
age, remains constant across all reading groups. Boys do not appear to
discuss books with siblings to the extent girls do. This is not surprising when
one considers the findings of the Hillary Commission study, where reading is

seen to be more an interest of the females of the house than males, particularly at adolescent level.

Reference Books Available in the Home

To further assess the relationship between a supportive 'literate' home environment and student reading attitudes and practices, students were asked which of the following reference books were available for use at home: dictionary, atlas, thesaurus, encyclopedia or none of these. Very few of the students in the total sample had no reference books at all at home - in fact only 85 (3.9%) were in this category. At fourth form level, among boys the number of students with no home references was highest (7%), 10% of Maori fourth form boys and 14% of Pacific Island fourth form boys had no home reference books. A thesaurus was the home reference book which was least often available. For this reason, the cross-tabulations below assess 'any three reference' books out of the four presented in the question.

Table 58: Home reference books (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
has three reference books available	50	50	58.8	61.9	62	58	64	67.7	70.6	71	67.5	72
N =	166	113	119	84	322	373	206	394	58	190	40	136

In total, 59.7% fourth form boys, 60.5% fourth form girls, 63% sixth form boys and 67.9% sixth form girls have three reference books in their homes. The assumption that ludic readers are more likely to come from supportive home backgrounds in a 'literacy' sense is borne out here. Of Janet Maconie's 4,060 fourth formers (1969), 91% claimed they had dictionaries at home, 80% claimed they had encyclopedia and 81% claimed they had atlases, which is much higher than the results indicated in this study. Maconie herself appears to treat her results with some caution, however.

Ownership of Books

The study of Whitehead et al (1975) showed a quite obvious difference between girls and boys in book ownership, with girls claiming to own more books than boys. This finding was not made, except very marginally, in Maconie's 1969 study, but in the Bardsley 1990 study of 507 students from Forms 3-7, girls owned significantly more books than boys did. In this study, girls did claim to own more books than boys did, but the difference is not marked, considering the differential level of ludic reading between the sexes. Nell (1988) claims that really avid readers like to own, and love, books and re-read them time and time again.

It was considered that students would have difficulty counting from a distance the exact number of books owned by them at home so they were given the following categories: 1-5; 5-10; 15-20; 20-25; more than 25. (Category 1-5 assumes 1 or less. It was considered that students would be unwilling to use the category if '0' was used. In spite of that, many students added '0' or wrote 'none' beside the question.) Whitehead (1975) regarded ten as a significant number of books for students to own. Maconie found that the average number of books owned by her fourth formers was 23 for non-Europeans and 38 for Europeans. Almost 10% of her non-European fourth formers owned no books at all, compared with just over 1% of Europeans. Just over 20% of students in our sample own less than 5 books which is more than those in Bardsley's 1990 sample (15.2%).

Table 57 shows the number of books owned per students in each reading category. There are no surprises here - students who enjoy reading will without doubt own more books than students who do not find reading enjoyable. When the reluctant readers are further categorised into non-readers (those who do not enjoy reading and who do most of their reading at school), the frequency in that group of those owning fewer than 5 books is high.

Ethnicity is a variable which relates to the cultural capital of the home, in terms of reading practice and book ownership. Maori students make up a disproportionate number of non-readers, and more than 50% of Maori non-readers own less than 5 books. At fourth form level, 61.5% of non-reading Maori boys own less than 5 books. At sixth form level, 66.6% of Pacific Island non-readers own less than 5 books. Book ownership is strongly related to family occupational grouping. An interesting aspect of Table 59 is that students do not seem to own - or to calculate - books at a rate of 20-25, ie they seem to own either less than 20 or more than 25. Surprisingly perhaps too, is the finding that among reluctant and ludic readers, younger students claim to own more books than older students. This was an observation made in the 1975 Whitehead study too. From a similar question regarding book ownership in that study, Whitehead concluded that book reading and the number of books owned by students are also very positively associated.

Table 59: Number of books owned (% students in each category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
less than 5	43	32	38	32	25	20	18	13	8	3	5	8
5-10	20	21	20	23	19	15	22	14	10	8	10	10
15-20	11	15	21	13	14	22	17	23	5	13	23	8
20-25	4	7	7	10	10	9	6	10	7	5	5	7
25+	18	23	10	19	32	34	36	40	68	71	58	65
N =	166	113	119	84	322	373	206	394	58	190	40	136

New Zealanders are regarded as a 'book-purchasing' nation, and Kate Fortune (1982), in a survey of New Zealand readers' buying and borrowing habits, found that teenagers bought 12% of all books that are sold. In 1990, half of Bardsley's sample had bought less than 5 books for themselves. The responses to Q.25 'How many books have you bought for yourself?' are shown in Table 60 overleaf:

Table 60: Books purchased (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
1-5	79	78	77	76	67	65	57	56	22	31	23	29
5-10	11	16	11	17	15	16	23	20	24	28	17	16
10+	10	6	12	7	18	19	20	24	54	41	60	55
N =	164	113	118	84	322	372	205	393	58	190	40	136

Table 60 does not reveal any unexpected trends or relationships - the fact is that those who enjoy reading for leisure/pleasure are willing to spend money on that pleasure, whereas those who don't won't. Perhaps it is a little surprising that 10-12% of our male reluctant readers have bought more than 10 books for themselves. Such purchases may be for special interest or hobbies, purchased and read for information rather than enjoyment. Book purchasing is related, quite definitely, to ethnic and family occupational variables which again, is not surprising. Books are expensive and occupy space in a home, so unless they are regarded as a priority, in terms of family cultural capital, they are unlikely to be bought.

Receiving Books and Book Tokens As Gifts

Questions 26 and 27 sought to find what relationship existed between the students' reading attitudes and practices and the encouragement these received, in the provision of books as gifts. Table 61 provides an indication of a strong association between these, adding further evidence to the view that the influence of the home in the development of student reading attitudes and practices is a potent one. Question 26 specifically asked: Are you given a book as a gift for birthday or Christmas: never; occasionally; often. Almost half of the fourth form boys, our group with the highest rate of non-reading, never receive a book as a gift, and among sixth form girls in the reluctant reader category only 2% receive a book as a gift for birthday or Christmas.

Table 61: <u>Frequency of receiving books as gifts</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
never	47	45	40	43	27	26	27	16	10	12	7	3
sometimes	46	49	54	55	57	60	63	65	52	49	57	58
often	7	6	6	2	16	14	10	19	38	39	36	39
N =	166	113	118	84	322	373	206	394	58	190	40	136

If students are given books as gifts, we can quite fairly say that they come from a supportive home environment, where reading and schooling are concerned. There is a very strong relationship between ethnicity, family occupational background and frequency of books given as gifts. eg among sixth form boys, <u>no</u> Maori or Pacific Island students among unskilled working family background and non-working family backgrounds are given a book <u>often</u>. Whereas 19% of European boys at sixth form level across all occupational backgrounds are often given a book, only 2% of Maori and Pacific Island boys are; 68% of sixth form Pacific Island boys are never given a book as a gift for Christmas or birthday. Nearly 50% of fourth form Maori boys are <u>never</u> given a book as a gift; 62% of Pacific Island boys at sixth form level across all occupational backgrounds are <u>never</u> given a book as a gift. Across all ethnic groups among fourth form boys, 52% of boys from non-working family backgrounds are never given a book as a gift; only 5% of that same group are given a book often. The giving/receiving of book tokens, too, is related to differential reading attitudes and practices, ethnicity and family occupational groupings. Table 62 overleaf confirms that book tokens are infrequently given to reluctant readers, when compared with moderate and ludic readers. More than 80% of Maori and Pacific Island sixth form boys are never given a book token, compared with 52% of European boys at that level. No sixth form boys from unskilled working and non-working family backgrounds are given a book token <u>often</u>, 75% from both these groups are <u>never</u> given a book token. Among the non-readers (those in the reluctant reader category who do most of their reading at school) an average of 83%

of Maori students are <u>never</u> given a book token as a gift.

Table 62: <u>Frequency of receiving book tokens</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
never	73	74	72	78	61	60	61	59	33	33	40	43
sometimes	26	25	26	19	34	37	36	39	45	50	47	45
often	1	1	2	3	5	3	3	2	22	16	13	12
N =	166	113	118	84	322	373	206	394	58	190	40	136

Who most frequently provides ideas or recommendations for books?

As indicated in the introduction to this study, adolescents are known to be both individuals and peer group adherents, fickle and mercurial at times and in areas when one might least predict it, and switching allegiances by the week. In this question therefore, we asked 'who has <u>most often given</u> you ideas or recommended books?' It was hoped that by using the past tense, that students would consider not who was influencing them the particular week of the survey, but the person who has provided such ideas or recommendations over time. The purpose of the question was to assess the influences on students in the differential reading categories.

Table 63: <u>Who gives MOST reading ideas or recommendations</u> (% of students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
Parents	24	23	19	15	25	24	21	24	33	24	30	25
Teachers of English	29	24	28	26	31	19	20	14	17	10	12	8
Peers	30	37	34	48	29	43	45	57	38	61	43	62
Teacher-Librarian	10	9	5	5	8	5	5	2	7	3	12	2
Other Teachers	3	2	1	<1	3	3	3	1	3	2	2	1
Nil response	4	5	13	5	4	6	6	2	2	0	1	1
N =	166	113	119	84	322	373	206	394	58	190	40	136

This table confirms the view that students share their enthusiasms and recommendations for books between themselves and nowhere is this more obvious than among ludic girl readers at both form levels. Parents have generally more influence among ludic readers, although this is not evident among fourth form girls in that category. The influence that teachers have naturally drops away with the extent to which students enjoy and read books, these students being more independent readers. Teachers of English and teacher-librarians have less influence with age, which again is not unexpected. The differences between the three different reading categories of student is not significant here at all, particularly considering the results of Q.39: When you have read a book, which you have found interesting, who do you discuss it with? and Q.52: Do you often read the books your parents read?

Maori students at sixth form level are least likely to get most of their reading ideas and recommendations from home; only 14% of Maori boys get most of their ideas from parents - and 16% of Maori girls.

Summary:

The data from this survey reproduces observations and conclusions which have been reported in overseas studies, ie. the influence of the home reading environment on student reading is a pervasive one. Furthermore, the findings discussed above have quite serious implications for schools, in terms of intervention in social reproduction and educational disadvantage among minority groups. The influence of the home reading background is discussed further in Chapter Seven, Factors Relating to Ludic Reading.

CHAPTER SEVEN

FACTORS RELATING TO LUDIC READING

This section identifies and discusses specific factors which relate to ludic reading, namely : gender, ethnicity and family occupational background, birth order, family size, academic success and home reading practices. Data from both questionnaire survey and case study research are used in the discussion.

Gender

From the survey sample, it can be seen that the adolescent ludic reader is more than twice as likely to be female as male (refer Table 7.) This gender difference is sustained and significant. Girls at both form levels not only read more and enjoy reading more, they discuss books more, buy more books and are given more books and book tokens. They do not find reading as difficult as boys do. Girls are more likely to read for enjoyment than for information. To greater extent than boys do, girls read what their parents read. Girls are often more disturbed or worried by what they read (irrespective of category of reader) as shown in Table 43.

Ethnicity and Family Occupational Background.

Survey analyses indicate that the ludic reader is more likely to come from a European rather than Maori or Pacific Island ethnic background and is more likely to come from a professional and middle-class rather than a working class or unemployed family occupational background. Tables 64 and 65 which follow show the relationships between ethnicity, family occupation and rates of reading.

Table 64: <u>Ethnic and Family Occupational Backgrounds of Reluctant,</u>
<u>Moderate and Ludic Readers (male)</u>

	RELUCTANT READERS	MODERATE READERS	LUDIC READERS
All Boys (N = 911)	31.1%	57.7%	10.7%
Maori (N = 247)	40.5%	54.3%	5.3%
Pacific Island (N = 122)	23.8%	62.7%	9.0%
European/Other (N = 542)	28.8%	57.6%	13.7%
Professional and Middleclass (N = 256)	30%	57.2%	12.7%
Skilled and unskilled Workingclass (N = 546)	33.3%	57.5%	7.5%
Non employed (N = 109)	32.1%	60%	7.3%

75% of all male ludic readers are European/other (59.5% of total sample)

13% of all male ludic readers are Maori (27.1% of total sample)

11% of all male ludic readers are Pacific Island (13.3% of total sample)

Table 65: Ethnic and Family Occupational Backgrounds of Reluctant, Moderate and Ludic Readers (Female)

	RELUCTANT READERS	MODERATE READERS	LUDIC READERS
All girls (N = 1,291)	15.2%	59.4%	25.2%
Maori (N = 265)	24.2%	57.7%	18.1%
Pacific Island (N = 170)	20.0%	64.1%	15.9%
European/Other (N = 855)	11.6%	59.1%	29.3%
Professional and Middleclass (N = 586)	12.8%	59.3%	27.7%
Skilled and Unskilled Working class (N = 561)	18.8%	60.8%	21.8%
Non employed (N = 143)	24.4%	60.8%	14.6%

73% of all female ludic readers are European/Other (66.2% of total sample)

16% of all female ludic readers are Maori (20.5% of total sample)

9% of all female ludic readers are Pacific Island (13% of total sample)

Of the most active students and committed readers in the survey across all groups, ie. the fourth form girls, 60% come from professional and middle class family backgrounds.

Of the case study readers, fourteen of the sixteen are European, the remaining two being part-Maori, part-European. All sixteen students come from two-parent families. Four had mothers who were housewives or 'farmers wives;' three were teachers; three were secretaries or clerks, one was a publican. The remainder were shop proprietors.

Fathers' occupations included teacher, veterinarian, solicitor, pharmacist, real estate agent, farmers (3) businessmen (2) television sound recordist, leather worker publican, law office manager and laboratory technologist. Across the school population, this group's family occupational grouping collectively would be higher than average, all coming from Levels 1, 2 or 3 as defined in the description of the research process.

These findings support those of the overseas studies reviewed in the research literature ie. that avid readers come from homes of higher social and occupational class than students who read at lower rates. In New Zealand, Maori and Pacific Island students come from homes with a different literate culture. These cultures have a rich oral tradition, but recent research (Nash 1990, Nash and Harker 1990, Nash, Harker and Charters 1990, Lankshear 1990, Lauder and Hughes, 1990, Bardsley, 1990) shows that ethnicity is particularly strongly related to reading attitudes and practice in New Zealand. In school, the middle-class European student is at an advantage, since the values and practices of the home are consistent and concomitant with those they find at school - the practices of each institution reinforce the cultural capital of each other along with the habitus within which the student develops.

Birth Order

In the total survey sample, one third (33.9%) are first born children.

There is an increased likelihood of students who are first born being ludic readers - ludic reading decreases with later birth order, but reluctant reading increases with later birth order, as shown in the following table.

Table 66: <u>Birth order and reading involvement</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
First born	25	11	26	9	63	55	61	65	12	35	13	26
Second born	32	17	37	16	59	56	55	66	9	27	8	18
Third born	33	18	39	13	59	61	49.7	71	8	21	11.3	16
Fourth or later	33	22	29	16	57.3	63.8	59	59	9.7	14.2	12.0	25
N =	165	113	119	84	322	373	206	394	58	190	40	136

Of all first born children in the sample, 26.3% are reluctant readers, 34% are moderate readers, 41% are ludic readers.

Twelve of the sixteen ludic reading case study subjects were first born children, and the remaining four were second born. (Studies by Greaney, 1980, 1987 show that parents tend to interact more and provide a more intellectually stimulating environment with their first born than with their subsequent children and as a consequence the first born are more motivated and higher achievers.)

Family Size

Of our total survey sample, only 4.3% of students came from a one-child family. 58.3% came from families of two or three children and the remaining 37.4% came from families of four or more children. In the one-child family, 21% are ludic readers, 16.8% are reluctant readers and the remaining 62.2% are moderate readers. Of the students who come from families of two or three children, 20% are ludic readers, and 20.6% are reluctant readers. In students from larger families, those of four or more, the rate of ludic reader falls to 17.7% and reluctant readers rises to 24.3%. (Across the total sample, irrespective of family size or any other variable, 21.9% students are reluctant, 19.2% are ludic readers and the moderate readers constitute 58.9%.) The table overleaf, showing the percentage of students from each reading category

in each family size, shows how family size is related to interest and participation in reading.

Table 67: <u>Family size and reading involvement</u> (% students in each reading category)

	RELUCTANT READERS				MODERATE READERS				LUDIC READERS			
	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG	4FB	4FG	6FB	6FG
1.	12	19	*	4	76	52	*	63	12	29	*	33
2.	29	12.5	32	12	61	61.5	59	65	10	26	9	23
3.	30	15.0	36	12	57	54	52	67	13	31	12	21
4.	33	20.7	28.2	17.4	61	53.6	59.8	62	6	25.7	12	20.6
N =	166	113	119	84	322	373	206	394	58	190	40	136

Note * Of the sixth form boys, only 15 were from family size of one, so results can not be regarded as statistically reliable.

Two of the sixteen case study students were only children; eight were from families of two children; five came from families of three children and one from a family of four. The results above support those of Jennie Ingham (1982), Greaney (1987) and Whitehead et al (1975) who all found that students in larger families read less books than students of smaller families.

Academic Success

Ludic reading students in the survey sample show exceptionally higher levels of achievement in the School Certificate examination in the three 'core' areas of English, Mathematics and Science than is shown by moderate and reluctant reading students. (refer Factor Analyses section, which follows.) They constitute the group of students who report least that they wish that reading was easier.

Of the case study students only one, Keryn , was sufficiently senior to have School Certificate marks at the end of the twelve month period. Of six

subjects passed, 5 were at A level and the sixth was at B1 level. In Sixth Form Certificate, Keryn had earned herself 3 Grade 1s, 2 Grade 2s and 1 Grade 3. All of the case study readers are skilled readers. The mean Progressive Achievement Test percentile ranking score in reading comprehension for this group was 94. The range was 91 - 99. On average, young people between the ages of 9 and 17 years learn at least two thousand words annually - about 7% of these are from direct instruction but students in fact learn most of their new words from context while they read. Each of the case study readers has a high Progressive Achievement percentile ranking score for vocabulary. The range is from 87 - 99 and the mean is 95. All case study readers have a Metropolitan reading age of sixteen years and over. The mean reading comprehension speed for the group is 398 words per minute, with the range being 288 - 422 words per minute.

These scores tend to support the research of Nell (1988) and of Greaney (1980) who found that reading for leisure correlates with reading ability. In spite of these scores which show the case study readers to be an able and confident group of readers, three subjects felt that they wished reading was easier (Q45 in initial questionnaire.) When questioned later, the trio felt that they often have to read a complex passage twice for thorough understanding (!)

The ludic readers in the survey sample were more inclined to be seeking further education than students from the two other reading categories. All of the case study readers are seeking a professional career, except one whose aim is to be a chef.

Home Reading Background

Ludic readers are likely to come from homes where books are read, valued and discussed, where books are bought and given as gifts. From the survey

sample, this is demonstrated clearly in the previous analysis of differential reading practices and preferences and again in the Factor Analyses section which follows. The home reading background stands out more strongly than any other factor relating to reading involvement. Case study readers also come from homes where reading is an established habit. Of the sixteen students, twelve reported that their siblings read as much as they did, two were only children and two had brothers who did not read as much. Thirteen of the case study readers reported that it was their mothers who first interested them in reading, two had grandparents who first involved them, and for one student it was a teacher who provided the initial encouragement in books.

As children, thirteen students were read to 'many' times a day and the remaining three were read to each night at bedtime. Within their families, ten of the subjects read the most, three had sisters who read more and three reported that their mothers had the highest rates of reading in the family. All case study readers reported that they received books as gifts 'very often.' Nine were given book tokens as gifts 'often' and seven were given book tokens 'occasionally.' This reflects the level of support which students have for their interest in reading.

All case study subjects own more than twenty-five books and all have each bought for themselves more than ten books. Like the subjects in the Ingham (1981) and Nell (1988) studies, these students love to own books. It is friends who have made book recommendations or given ideas to case study readers more than any other group, but parents are ranked a very close second place, followed by teacher of English, other teachers and teacher-librarian.

In all families, both parents read books as well as magazines and newspapers and all parents read as a daily event. Siblings also read 'for a short time most days.' (Refer questions 40, 41, 42, 43 and 44 in Questionnaire One in Appendix One.) Another feature of these students is that they all frequently read the books which their parents read (Q 52.) This was also a characteristic

of the ludic readers in the survey sample and further supports Hansen's assertion that what parents <u>do</u> is more important that what they <u>are</u> in influencing their children's reading. Eleven case study readers report that they would discuss enjoyable or interesting books with their <u>mothers</u> and six subjects would discuss interesting/enjoyable books with their <u>fathers.</u> Four would discuss these books with their <u>siblings</u> as well. These responses also support those of the ludic readers in the survey sample.

Factor Analyses and Correlation Tables

Student reading factors and home background reading factors were constructed from responses to particular variables in the student questionnaires. Student reading factors were formed from the following variables:

Student score 1	= Q.9 are you reading a non-school book at present
Student score 2	= Q.10 number of books read in a month
Student score 3	= Q.13 would you read more if more time was available
Student score 4	= Q.23 number of books owned
Student score 5	= Q.25 number of books bought by student
Student score 6	= Q.29 time spent watching television
Student score 7	= Q.51 how often student watches a video
Student score 8	= Q.52 reading books that parents read

Two factors were extracted from these student scores. The following factor matrices show the significant variables:

FACTOR MATRIX:

		FACTOR 1	FACTOR 2
Student score 1	BOOKNOW	.55221	-.14577
Student score 2	BKMONTH	-.69343	.13945
Student score 3	MORETIME	.51292	.14841
Student score 4	BKSOWN	-.70674	.18879
Student score 5	BUYSELF	-.66663	.33786
Student score 6	TVTIME	.35157	.68746
Student score 7	OFTVID	.31696	.67617
Student score 8	FOLKSBKS	.52474	.00709

ROTATED FACTOR MATRIX:

		FACTOR 1	FACTOR 2
Student score 1	BOOKNOW	-.56785	.06111
Student score 2	BKMONTH	.69749	-.11745
Student score 3	MORETIME	-.42607	.32184
Student score 4	BKSOWN	.72755	-.07612
Student score 5	BUYSELF	.74333	.07744
Student score 6	TVTIME	-.08280	.76769
Student score 7	OFTVID	-.05451	.74478
Student score 8	FOLKSBKS	-.48758	.19406

The significant factors which relate to ludic reading are book buying and book ownership. These results support the findings of Nell (1988) whose adult ludic readers also showed a high rate of book ownership. Case study ludic readers similarly showed the same high rate of book ownership. Another significant factor which supports the strength of effect of the home reading background is the level at which ludic readers read books which their parents read.

Home reading background factors were formed from the following variables:

Home score 1	= Q.31 home provision of books
Home score 2	= Q.41 mothers reading materials
Home score 3	= Q.43 fathers reading material
Home score 4	= Q.38 reference books in home
Home score 5	= Q.52 reading parents books
Home score 6	= Q.42 time father reads
Home score 7	= Q.40 time mother reads
Home score 8	= Q.39 books discussed with parents
Home score 9	= Q.12 g (parent discouragement)
Home score 10	= Q.12 f (no space for reading)
Home score 11	= Q.24 parents recommend books
Home score 12	= Q.26 books given as gifts

A total home score was formed from scores 1-12.

The following factor matrices show the significant variables:

FACTOR MATRIX:

	FACTOR 1	FACTOR 2
HMSC1	.49952	-.43502
HMSC2	.58343	.17490
HMSC3	.49952	.44076
HMSC4	.58213	.01750
HMSC5	.49455	-.13918
HMSC6	.34669	.61217
HMSC7	.51070	.39064
HMSC11	.54783	-.39208
HMSC12	.55329	-.10182
HOMESC1	.92829	-.20130

ROTATED FACTOR MATRIX:

	FACTOR 1	FACTOR 2
HMSC1	.65929	.06397
HMSC2	.37333	.48125
HMSC3	.15060	.64892
HMSC4	.46370	.35237
HMSC5	.48341	.17395
HMSC6	-.07336	.69969
HMSC7	.18882	.61462
HMSC11	.67368	.00096
HMSC12	.50953	.23849
HOMESC1	.87257	.37533

The most significant home background factors relating to ludic reading were the extent to which parents made recommendations for reading, the extent to which books were discussed and the home provision of books. Of interest is the differential influence of mothers' reading time and materials and fathers' reading time and materials.

PEARSON CORRELATION COEFFICIENTS:

	SCMARK1	FAMOCC	FACPUP1	FACHOM1	FACHOM2	HOMESC1
SCMARK1	1.0000	.3862	.2565	.2763	.0820	.2763
	(739)	(739)	(708)	(601)	(601)	(669)
	P = .	P = .000	P = .000	P = .000	P = .022	P = .000
FAMOCC	.3862	1.0000	.2694	.3163	.2798	.3644
	(739)	(2202)	(2073)	(1745)	(1745)	(1932)
	P = .000	P = .	P = .000	P = .000	P = .000	P = .000
FACPUP1	.2565	.2694	1.0000	.3946	.1887	.4249
	(708)	(2073)	(2073)	(1671)	(1671)	(1847)
	P = .000	P = .000	P = .	P = .000	P = .000	P = .000
FACHOM1	.2763	.3163	.3946	1.0000	.0251	.8918
	(601)	(1745)	(1671)	(1745)	(1745)	(1745)
	P = .000	P = .000	P = .000	P = .	P = .147	P = .000
FACHOM2	.0820	.2798	.1887	.0251	1.0000	.4198
	(601)	(1745)	(1671)	(1745)	(1745)	(1745)
	P = .022	P = .000	P = .000	P = .147	P = .	P = .000
HOMESC1	.2763	.3644	.4249	.8918	.4198	1.0000
	(669)	(1932)	(1847)	(1745)	(1745)	(1932)
	P = .000	P = .000	P = .000	P = .000	P = .000	P = .

S C mark	= School Certificate score of English, Mathematics and Science
FAMOCC	= Family occupational background
FACPUP1	= Student factor
FACHOM I	= Home reading background factor I
FACHOM 2	= Home reading background factor II
Homescore	= total score of home reading background variables
PUPSC1	= student score formed from variables 1-8

The relationship between ludic reading, a supportive home background socio-economic background and School Certificate success is seen in this Pearson correlation co-efficient table. The implications of these relationships is discussed further in Chapter Eleven.

CHAPTER EIGHT

MYTHS AND STEREOTYPES:
EXPLODING THE IMAGE OF THE BOOKWORM.

The purpose of this section is to examine the common stereotype of an avid reader and to compare it to the results of tests of specific personality traits of case study readers, in order to test the validity of such a stereotype.

For years, the popular perception of the 'bookworm' has been of an introverted, solitary, highly intellectual and passive individual (Carlsen, 1980.) To some extent, this stereotype has been perpetuated in secondary schools by the erroneous attributing of voracious reading practices to the habitual frequenters of school libraries during recess and lunchtimes. It is true to say that many of the students who spend their out-of-class time in the school library have tendencies of introversion and are shy and retiring. To them, the library is a haven where lack of friends is not an obvious shortcoming. The seeking of library assistant tasks is not so much a demonstration of an avid interest in books as much as a psychosocial need.

In order to establish which popular images of avid adolescent readers are dominant, 240 students from Forms 3 to 6 were asked to respond to two requests:

a. Write a short paragraph describing the kind of person who reads a lot of books.
b. Write a short paragraph describing the kind of person who plays a lot of sport.

Students were not given any reason for this request. With each class, the request was incorporated into a normal English lesson. Once papers were collected, discussions on myths and stereotypes were held.

The most frequent <u>positive</u> stereotypical characteristics **awarded to avid** readers were 'brainy' or intelligent (75% of responses) **academic, studious or** conscientious (73%) has good vocabulary and word skills (63%) is knowledgable about the world/has broad general knowledge (69%) is tolerant/open to many ideas (53%) and has good imagination (48%) **and good** career prospects (37%) and has a sense of humour (3%).

The most striking <u>negative</u> characteristic was that of being shy, **introverted,** unsociable, or more strongly, being a loner or a social outcast or **reject (72%)** The avid reader was described as being inept at sports by 70% **and 44%** described him/her as wearing glasses. 'Not being very confident' **was included** in 52% of descriptions and 10% said 'unpopular' was a **characteristic of** people who read a lot of books. 'Inactive' was used by 13% **of students.** More <u>neutral</u> characteristics included 'does not play sports' (80%) likes indoor interests (71%) is a quiet sort (67%) is conservative (33%) is independent (42%) enjoys peace and quietness (56%) and spends most of his/her time in the library (58%). To 33% of their peers, avid readers are virtuous or 'goody-good;' 15% of students described the avid reader as not watching television and 5% described him/her as 'serious' and 3% as being 'pale.'

Stereotypes of the kind of person who plays a lot of sport tend to be **far more** <u>approving</u>. 90% of descriptions included 'fit' and 'healthy;' 52% **described an** attractive appearance as being characteristic of sportspeople. **Other very** <u>positive</u> characteristics included being alert and positive (65%) **having a good** build (72%) being popular (77%) being outgoing or sociable (71%) **working** well in a team (66%) confident or 'willing to try anything' (60%) **funloving** (52%) casual and relaxed (50%)_ and having leadership qualities **(54%).** According to these students, people who play a lot of sport **like being** outdoors (78%) are busy (5%) restless (10%) are competitive (60%) **tall** (22%) and usually not academic (37%).

There was no variation between form levels here. Because similar comments were contributed in discussion with second and third year media studies classes at Massey University, one might conclude that these stereotypes are quite common and sustained in society.

The following response is a typical one:

> 'A person who reads a lot in my mind is anti-social, keeps to himself a lot, doesn't have many friends and definitely does not hang around with the "coolest" people. Gets good grades at school. A quiet person. Is considered a nerd and a 'goody-good.'

> 'A person who plays a lot of sport is very outgoing, is confident about himself, very sociable, gets along with people easily, makes friends easily and is fit and energetic.'

From this study, many of the positive popular perceptions of ludic readers are found to be true. The ludic readers are more academic than the moderate and reluctant readers, with a significantly higher success rate in School Certificate English in particular, but also in Science and Mathematics, the other 'core' subjects in most schools (refer Table 67.)

Peers see ludic readers as possessing good vocabulary and word skills and this is confirmed in the Progressive Achievement Test scores for comprehension and vocabulary, the means being percentile rankings of 94 and 95 respectively. They can be among our more imaginative students in both their reading and writing and in their presentation of work. Certainly fifteen of the sixteen case study readers individually and overtly display a sense of humour. Only one of the case study subjects wears glasses, despite the perception of 44% of peers that ludics wear glasses. Fourteen case study subjects claim that they enjoy attending school but only four of the sixteen agreed that they found

most of their school subjects interesting. In this, they could be described as typically adolescent! Despite that response, the majority of these students have well-developed work habits and are described by teachers as conscientious. Eleven students usually enjoyed the set books read in their English classes.

Although 72% of their peers see ludic readers as quiet and reserved, case study readers do not score low on extraversion in the Eysenck Junior Personality Inventory (see discussion of full results below.) Generally, they are students who can converse well with adults as well as peers. Because their vocabularies are relatively extensive and they tend to be more articulate, the ludic readers' confidence in conversing with adults is well-developed although not one of the sixteen could be described as having an 'over-confident' personality.

Three myths about ludic readers that can be easily dispelled are that they are loners, are inactive and do not play sport. In the survey sample, ludic readers were found to have more hobbies and interests than either moderate readers or reluctant readers (refer Tables 13 and 14.)

The case study readers also include a group of extremely active adolescents. The girls in particular are highly active and socially integrated. Two represented the school in the equestrian team, three are representative netball players, two are representative swimmers and one particularly active girl sings in the school choir, belongs to the Maori Culture group, has recently passed Grade 6 piano, plays tennis and netball for the school and 'never stops reading.' Two are active Girl Guides, two are keen motorbike riders as is one of the boys. Two of the boys are less interested in sport, but of the others, one has represented the school in rugby and cricket and one in athletics. These case study subjects also have a wide range of indoor interests, including television. Cooking, computer programming, painting, pottery, growing Zantedeschia, stamp collecting, collecting unusual memorabilia and

modelmaking are other activities listed by these subjects. Sport is important to these readers as it is to the survey ludic readers. The ranked order of leisure pursuits for this group is:

1. reading
2. playing sport
3. other hobbies
4. going to parties
5. listening to music
6. television
7. sitting around talking
8. handcrafts

Two male subjects ranked sport eighth. The ranking of 'going to parties' in fourth place reflects the sociability of the group - only one student selected eighth place for party-going and two ranked it in second place. The ranking of television at sixth place is not surprising - nor is the placing of 'sitting around talking.' As much as these students enjoy party-going, 'sitting around talking' would be, to them, a result of having little else to do, and would be a rare event. The low ranking of handcrafts reflects its low popularity with adolescents generally - of the sixteen different hobbies specified, only two (pottery and modelmaking) could be describes as handcrafts.

Three case study readers 'almost never' watch television; nine watch for less than two hours each day and four spend two to three hours watching television daily. Like the ludic readers in the survey sample and the avid readers in the studies of Neuman (1982) and Ingham (1981) these ludic readers manage to watch television and fit into their lives a considerable amount of reading, sport and other involvement. Those who read at the highest rate however almost never watch television, but these students may read as many as twelve books each week and would have no time remaining for television viewing.

One of the four male ludic readers is a school library assistant but generally the case study readers do not frequent or use the school library any more than other students, contrary to popular belief. In fact, some disregard the school library as a source of recreational reading. In response to the request to write a paragraph beginning 'For me, the school library is/is not an important source of recreational reading............' only four of the sixteen case study subjects considered it to be an important source of reading material. These responses are similar to the responses of survey ludic readers, as shown in Table 39. Jennie Ingham, in her Bradford Book Experiment found that avid reading students like to own books, not just borrow them - they like to re-read them and dislike the time limits enforced by libraries. The case study readers, like those ludic readers in the survey sample, own many books. Rosemary, (15) claims that she owns in excess of three hundred books.

Nell, in his study of thirty-three adult ludic readers, found that there was marked introversion amongst his group, according to the results of the Eysenck Personality Inventory for adults. This was confirmed by the Cattell Sixteen Personality Factor Questionnaire. Although the latter test was unavailable, the Junior Eysenck Personality Inventory was administered to the case study subjects with the assistance of a Special Education Service Psychologist. Thirteen subjects scored above the mean for extraversion, three being at the extreme top of the scale and seven being significantly above the mean. The three subjects who were below the mean for extraversion were male. Of the females, five scored highly on characteristics such as lively, easy-going, responsive, leadership, sociable, outgoing, talkative, carefree (sanguine characteristics) and seven, along with one male, scored highly on such aspects as excitable, changeable, impulsive, restless, active, optimistic (choleric characteristics.) One of the males who scored below the mean for extraversion, scored high on 'melancholic' characteristics such as pessimism, anxiety and rigidity. No subjects possessed characteristics of phlegmatic individuals, which include passive, calm, careful and peaceful and which 56% of their peers see as characteristics of ludic readers. (Results of these

inventories are set out in the table overleaf.) Certainly, these particular readers are open to new experiences, in the way that Tanner describes when he suggests that the experience of reading fiction is a test of our flexibility and openness to experience. They seem to be the type of students about whom Bronte's Jane Eyre was referring when she said, 'It is vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it.' As a group, they value activity and imagination. Hilgard's 1979 research, referred to earlier in this study, suggested that the fantasy-open young person is more likely to enter the 'tender-minded' professions while fantasy-closed individuals may find more appeal in the 'tough-minded' careers like engineering and other sciences. Case study subjects were asked if they agreed with Einstein when he said that 'imagination is more important than knowledge.' Fourteen agreed with the statement. They were then asked what career they would <u>most</u> like to have when they joined the workforce. There was a marked preference for careers in the 'helping' professions: lawyer (4) psychologist (2) teacher (3) doctor (2) nurse (1) accountant (1) and chef(1). Only two students nominated careers which could be described as 'tough-minded' scientific - ie. systems-analyst (male) and geologist (female.) These in fact were nominated by the two students who disagreed with Einstein and the female scored below the mean on stability in the Junior Eysenck Personality Inventory.

Book discussions during SSR sessions were characterised by liveliness and an enthusiasm for sharing book titles and synopses. Case study subjects actually discussed books with friends as well as parents and siblings (q39 in Questionnaire One.) which reinforces the view that reading is a sociable activity, not necessarily one for solitary or serious individuals, as peers perceive ludic readers to be. Certainly adjectives such as compulsive, rebellious, clandestine, illicit, voracious, persistent, indulgent, curious and gluttonous can all be applied to the reading practices of the case study readers. These students are typical rule-breaking adolescents in that they read when they are not supposed to - until the small hours of the morning,

Table 68: Junior Eysenck Personality Inventories: Case Study Readers
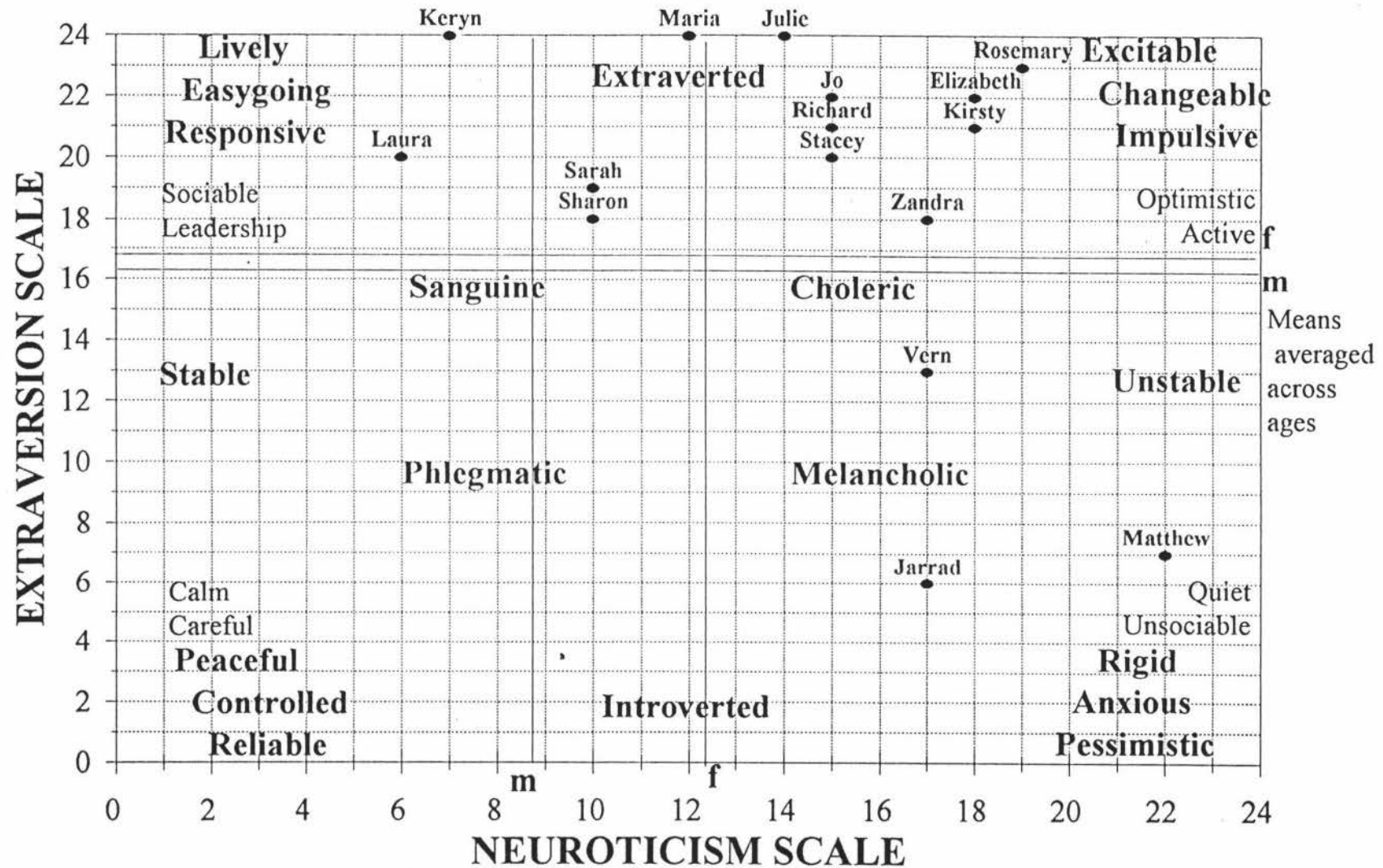
when they are supposed to be working in class at school, or doing some chore at home. They can read anywhere - in hideaway parts of the house, on a crowded school bus, or while walking to or from school. They admit to being shameless gluttons for books and are not discriminating in their reading. They read for absorption and absolute pleasure and for them, having to stop reading while in the process of reading absorption is a painful experience. Several are deaf to the school bell at the end of SSR and will only leave when prompted, reading as they leave. They are likely to accost the writer in a crowded corridor in states of anxiety if they are without a book.

The popular image of the bookworm as an inactive loner who does not play sport is not supported by this study of subjects. Neither are the results of Eysenck Personality Inventories of Nell's adult subjects, which show high levels of introversion, replicated here with this adolescent group. Here, as Tuchman found, the readers are the 'doers.'

CHAPTER NINE

GENREFLECTING:
HOW STRONG IS THE STRONGHOLD OF HORROR?

'A man ought to read just as inclination leads him;
for what he reads as a task will do him little good.'

Samuel Johnson.

Data from both questionnaire survey and case study research are used here in a summary of the findings of what ludic readers like to read and why they like to read what they read.

The responses made by the survey subjects to the two open-ended questions on 'best book recently read ' and 'favourite author' reveal that a considerable range of both genre and author is read by adolescents. What is obvious, nevertheless, is the extent of popularity of horror with this age group. Although 'mystery' has long been a popular fiction genre, the new horror is completely different and it is not difficult to see why its appeal is so strong. What adolescent readers want to experience in a book is its trance potential; they want to have their consciousness changed; they want to be taken out of their own existence into an imaginary world. Cawelti (1976) suggests that the strongest kinds of interest and stimulus are required in order for readers to forget their own existence and enter fully into an imaginary world. Fantasy and horror are the two genre popular with adolescents which take readers into an imaginary world with intensity and immediacy; they involve and evoke intense and immediate excitement.

Titles and authors contributed by the ludic readers in the survey sample were categorized and the following summary of rankings of popular genre was made:

	TITLES	AUTHORS
Fourth form boys	Adventure	Adventure
	Fantasy	Humour
	Non-fiction	Fantasy
Fourth form girls	Teenage fiction	Teenage fiction
	Horror	Horror
	Fantasy	Humour
Sixth form boys	Adventure	Adventure
	Fantasy	Fantasy
	Science-fiction	Horror
		Teenage
		Non-fiction
Sixth form girls	Popular fiction	Popular fiction
	Horror	Horror
	Non-fiction	Teenage

Fourth Form Boys

Among fourth form ludic boys in the survey sample,' The Outsiders' was the most commonly cited ' best book recently read' with 5.2% of boys contributing it. This was followed by Sweet Valley High (series romance) titles! with 3.4% of boys offering these. Science-fiction appears to have lost its appeal with this age group, for only two titles were present: The Tripod trilogy and 'The Day of the Triffids.' Adventure titles included 'White Fang,' 'Bullock Creek,' 'The Call of the Wild,' ' Survival,' 'Stags Galore,' 'The Day of the Cheetah,' 'The Golden Fox,' 'Biggles Flies North,' and the Willard Price adventures: 'Safari Adventure,' 'Gorilla Adventure,' 'Seven Year Adventure.' Fantasy featured, with 1.7% of respondents citing 'Lord of the Rings.' Other works included 'The Halfmen of O,' 'Watership Down,'

'Remembrance of the Daleks,' 'Elf Stones of Shannara', 'The Trolltooth Wars,' 'The Ring of Alaire,' 'The Black Wizards,' 'The Sapphire Rose.' These fourth form boys cited classics like 'David Copperfield' and 'Dr Jekyll and Mr Hyde.' Non-fiction included 'The History of New Zealand,' 'Famous Fullbacks' and 'Common Insects in New Zealand.'

The favourite author of fourth form ludic boys was Roald Dahl, with 13.8% of students citing him; 6.9% citing Willard Price and Franklin W Dixon and Barry Crump each being the favourite of 5.2%. Writers of fantasy are popular with several being contributed: David Eddings, Maurice Gee, Ian Livingston, Raymond E Fiest and Terry Brooks. Science-fiction writers Isaac Asimov and Arthur C Clarke featured along with Mark Twain and Robert Louis Stevenson.

Fourth Form Girls

Here, romance fiction was obviously popular with 5.8% of fourth form ludic girls citing Sweet Valley High titles, but the most commonly cited single title was 'The Outsiders' with 3.7% followed closely by 'Flowers in the Attic' with 3.2% of students. 'The Lord of the Rings' and 'The Catcher in the Rye' were the next most often contributed. Four students responded with a non-fiction work, 'Elvis and Me,' the Priscilla Presley biography. The other non-fiction title was 'A Family in World War I.' The fourth form girls showed a much wider range of genre than was shown by their male peers: three science-fiction titles were included, which were 'Back to the Future,' '1984' and 'House of Stairs,' the spine-chilling William Sleator work. Classics included 'Jane Eyre,' 'The Hobbit,' 'Little Women,' 'Anne of Green Gables' and 'Gone With the Wind.' ' Pillars of the Earth,' a 'large' read for a fourth-former, 'Unicorns in the Rain' and 'Ratha's Creatures' were other fantasy titles. These fourth form ludic girls also showed that they were reading quite complex material: ' The Bone People,' 'I am the Cheese,' 'Trinity' (Leon Uris) and 'I Never Promised You a Rose Garden.'

Sixth Form Boys

Here, the Tolkien influence was obvious. 'The Lord of the Rings' tied in first place for most commonly cited title with 'Wild Pork and Watercress.' 'The Hobbit,' 'The Dragonbone Chair,'' The Dark Half,' 'The Outsiders,' 'The Plains of Passage' and 'The Mammoth Hunters' were also frequently cited. The most frequently cited author was Stephen King (12.5%) followed by David Eddings (10%) Wilbur Smith, Jeffrey Archer, Douglas Adams, Barry Crump, Tolkien, Albert Wendt, Ronald Hugh Morrieson, Alistair McLean and C S Lewis.

Sixth Form Girls

Sweet Valley High titles still appeared here, with 3.7% of students citing those. 'Flowers in the Attic' was listed by 3.7% of ludic girls at this level too, with 'To Kill A Mockingbird' and 'Go Ask Alice' also popular. The Jean Auel titles, 'Clan of the Cave Bear' and 'Valley of the Horses' were popular at this level. This group of ludic readers showed the widest range of genre, but popular fiction by Jackie Collins, Sidney Sheldon, Judith Krantz was also a feature. Virginia Andrews was the most popular author, followed by Jackie Collins and Stephen King with S E Hinton and David Eddings following. Agatha Christie was the favourite author of 5 students. Shakespeare, Tolkien, Oscar Wilde, E M Forster and Tom Sharpe were also listed. Non-fiction to be listed as the best book read recently included 'Elvis and Me,' 'Alive,' 'The Treaty of Waitangi,' 'Zen and the Art of Motorcycle Maintenance,' 'Te Puea Harangi,'' Cry Freedom' and 'Starving for Attention.' Classics included 'The Agony and the Ecstasy,' 'Anne of Green Gables,' 'Pride and Prejudice.'

Among the survey sample of ludic readers, girls show a considerably wider range in reading material, both fiction and non-fiction, than is shown by boys. This range is also wider than that shown by girls among the moderate and reluctant reader categories.

Horror

In the secondary school setting, the popularity of horror is not always treated with acceptance by teachers of English and teacher-librarians. It has been controversial since Virginia Andrews first published 'Flowers in the Attic' in 1979 and the books of this author and of Stephen King remain unavailable in many school libraries. (Significantly, these books do not appear to be the books that are banned in High School libraries in USA - the perennials that are unavailable to students there remain the realistic adolescent rebellion works: 'The Catcher in the Rye,' 'Go Ask Alice," The Outsiders,' which are among our most popular titles and 'taught' in schools here in New Zealand.) Horror is not just the preserve of ludic readers, but is sought by students from all reading categories. Interestingly enough, the genre is more popular with girls than with boys. Of the fourth form male ludic readers in the survey sample, no horror titles or authors were cited, and of <u>all</u> ludic readers in the sample, not one selected 'Pet Sematary,' the popular Stephen King novel. 'The Tommyknockers' was the only Stephen King title mentioned by fourth form ludic girls and only one of his titles, 'The Dark Half' was contributed by sixth form ludic boys as a best book read recently. Both 'The Dark Half' and 'The Shining' were cited by sixth form ludic readers. Virginia Andrews is more popular with girls: of the fourth form ludic girls in the survey sample, 15.5% cited her as a favourite author, and 3.4% chose Stephen King. At sixth form level, 9% of ludic girls contributed Virginia Andrews and 6.3% Stephen King; among boys, 14.7% cited Stephen King, but Virginia Andrews was missing from their list of favourite authors. What attraction do Virginia Andrews, and particularly,'Flowers in the Attic' hold? Very briefly, this novel is about four children who are locked away by their mother in an attic at the topic of a Gothic house in Pennsylvania, U S A. The mother is seeking to secure an inheritance from her previously estranged parents, who do not know - and must not know - of the children's existence, as they are the issue of an incestuous union between their mother and her uncle. While imprisoned, the children are drawn incestuously to each other. The case

study reviews reflect the fascination that the mother in the story engenders among readers. The bad mother paradigm and maternal antipathy and ambivalence both horrify and hold adolescent readers. At the stage when adolescents are striving for independence from maternal direction as a developmental task, it is possible that this book serves an important psychosocial function. In fact, Lawson (1991 p 94) claims that 'perhaps the Andrews fantasies tap into pubescent perceptions of maternal antipathy, uncertainty about parentage and forbidden sexuality.' The book certainly remains as controversial today as it was when it was first made available to teenagers. Many of the parents and teachers among audiences addressed by the writer have read the book in an attempt, they insist, to understand its obsessive attraction. Among case study subjects, the book shares a unanimously high rating. Fifth former Vern (male) describes what other readers felt but failed to put into quite the same words:

> 'this book has the most powerful ending I've ever read. It is only when you reach the fantastic, unforgettable ending that you appreciate the power of this story, the courage of the children, the evil of the grandmother and the cruel betrayal of the mother. The latter hit me hard, like no book I've ever read - the feeling of a mother's betrayal and abandonment of love must be the worst feeling in the universe, if not the dimension.'

Fourteen of the case study subjects requested the three sequels immediately after completing this first book. Matthew (fourth-former) who read the three sequels, claims that the action and storyline of the motherlode

> 'kept me on the edge of my seat, from where I wanted to know what happened next. This book is definitely not a children's book as it sometimes can get a bit steamy. All the same, it is a must.'

To some case study subjects, the notion that the book was based on fact made it more gripping. To fifth former Jarrod, a self-confessed fantasy freak, the book was least appealing -

> *'I did not like 'Flowers in the Attic' as much as I'd expected because I did not feel as though I was part of the story, making it harder to relate to - I prefer Stephen King. This is the first Virginia Andrews book I've read and probably the last, but who knows?'*

Jack Thomson (1987) found very similar significant patterns of popularity of 'Flowers in the Attic' in his Bathurst study, but this popularity was limited to girls, whereas all the case study readers, with the exception of Jarrod, enjoyed it. Thomson claims that 'Flowers in the Attic' is seen by fifteen and sixteen year old girls as illuminating their emotional experience more fully than any other book known to them.

Part of the attraction, Thomson suggests, is the relationship of strong empathy between the reader and the narrator, along with the number of taboo subjects with which the book deals. Thomson (1987, p59) like other teachers of English, sees the book as containing harmful subliminal features: 'the portrayal of realistic adults as entirely vicious, exploitive and selfish, and of realistic children as entirely innocent victims of violent physical, sexual, emotional and spiritual manipulation and deprivation, is not likely to help adolescents to understand human relationships or to develop any meaningful relationships with adults or with each other.'

The strong empathy between narrator and reader is observable among case study subjects. Maria (fourth former) thought of herself as one of the children in the attic as she read; Zandra (fifth former) too, found the characters familiar to her..

'the children's personalities were different but their feelings were always made clear. The story was best when the children told each other what they thought as if they were discussing things with someone watching them. The story made me think that this situation could be happening anywhere in the world and I felt what they were feeling.'

The late Virginia Andrews is like Enid Blyton in that she is a whole industry, rather than a writer, particularly, when in 1991, she became trade-marked. But whereas Enid Blyton's fiction was pervaded by an insistence on conformity and the values of the establishment, Virginia Andrews' is about values which are quite distinctly non-conformist and non-establishment, and which has created a new subgenre of 'family horror.'

The 'stop-it, I like it' aspect of horror is evident in the case study reports of their most favoured genre. Rosemary, a fourth-former, says:

'Horror books are excellent! They are frightening, and gruesome things happen, but that's what I like. They also make me feel very emotional in a different way. When I read at night, and I've read something that is so horrifying that my mind starts to imagine things happening to me, I <u>freak</u> myself. But other than that, horror books fascinate me because they are full of mystery of what might happen next.'

To Elizabeth also, horror attracts because

'it is realistic in the way that it evokes real fear and terror, and it makes you see things and hear things that are not really there.'

Sharon (fifth-former) cites horror and classics as her favourite genre. She writes:

> *'Horror opens me up to a different world, captures the attention inside me and takes me beyond things that are imaginable. My favourite writer is Stephen King. I like his books because it's not a gruesome horror throughout the books, and they have a definite storyline.'*

It appears that horror meets primarily, the first of the needs described by Lehtovaara and Saarinen (1964), ie. adventure and excitement, and to a lesser degree, emotion with an erotic component. Submerged sexual violence is common to horror and particularly, Gothic novels. (Some of the Stephen King novels contain sexual violence, which explains their general description as 'neo-Gothic.') The treatment of social taboos and emotional ambivalence offered in horror are obviously intriguing to adolescent readers.

Undoubtedly, Horror occupies undoubtedly a very firm position of popularity in the wide adolescent reading market, but with this particular group of case study subjects, fantasy issues a strong challenge.

Fantasy

The fantasy of Tolkien remains consistently popular with all groups of ludic readers. As a favourite author, Tolkien was cited by all survey groups except by the fourth form boys, but in their list of 'best book read recently,' 'The Hobbit' and 'The Lord of the Rings' still featured.

'The Hobbit' is the book most often re-read among the case study readers, particularly by the boys Jarrod, Richard and Vern. In fact Jarrod, who awards him the maximum rating of 10/10, enthuses:

'every time I have picked up 'The Hobbit,' it seemed to have improved with age. J R R Tolkien wrote 'The Hobbit' as though it was <u>his</u> adventure and he had truly seen the amazing, beautiful and mysterious lands that were described so fully in the book. As soon as I had read three words, it felt as though I was there - an observer in the shadows waiting for the light to awaken me, and allow me to partake in the marvellous adventures to follow. As I read 'The Hobbit,' I found it easy to relate to the one character that suited my own, Bilbo. I felt at one with Bilbo because he was quiet and placid. For this reason, I am sure that is why others have enjoyed 'The Hobbit' as I have, being able to relate to a character in the book, making it easier to enter the world of fantasy, out of the clutches of the real world where evil is often triumphant over good, into a world where good is triumphant over evil.'

The involvement and identification experienced by Jarrod is similarly experienced by Vern, who shows absolute joy in Tolkien's language:

'indeed, I consider the most cunning piece of writing and the best piece of the book is Bilbo's conversation with Smaug, I just love it! ('I am the clue-finder, the web-cutter, the stinging fly. I was chosen for the lucky number............I came from the end of a bog - but no bog went over me.....I am the Ringwinner and Luckwearer, I am he that walks unseen....') Just extracts from a great conversation. Bilbo Baggins is a character who through his most un-hobbit-like adventure has joined the ranks of Pooh, Toad, Alice, the immortals of children's stories. This rank I find admirable, but I don't like the status the

book has attained. It was only ever meant to be a prelude. Still, 'The Hobbit' is a book to be enjoyed by children and grown men alike, as it is so cunningly written as to appear in essence to be a children's book. 'The Hobbit' has proved itself throughout the years, written in 1937, it has not dated, being still widely read. J R R Tolkien is still regarded as the best writer ever among fans of the genre such as myself. I have to rate 'The Hobbit' as one of the cleverest, most cunningly written, most simplistic yet most complicated books short of 'The Lord of the Rings.' Its purpose as introductory to 'The Lord of the Rings,' its homely characters, its high-spirited atmosphere and its sheer adventure ensure that it will be read and it SHOULD be read by as many people who are able.'

Those comments were long, but to condense them is in fact to do the boys a disservice, enthusiastic as they are about their subject.

Case study subjects were asked to give reasons for their most favoured genre giving them the pleasure that it did. Jarrod writes again with joy of the mystery and power of the imagination.

'I like the fantasy genre best as it lets me set my imagination free to explore strange worlds far away from the civilised world. I find fantasy books a release from the everyday hectic routine of homework and study that consume my life as a fifth-former. The things I like most about these books are the characters - whether they be elves, dwarfs, cyclops or mutant space cucumbers. I find it so fascinating that with some of the characters and strange lands the authors come up with, they seem to have been there themselves, even though they do not exist. We

read in biographies of authors how they have the minds of children trapped in adults' bodies, yet I find it hard to come up with ideas remotely close to theirs.'

Richard (third-former) is the third boy to rate fantasy as the most preferred genre. Like Jarrod, he particularly appreciates

'the types of fantasies that are set in a medieval style of life and where things like elves, dwarfs etc live with humans.'

It is clear from the comments of these young male readers that fantasy helps to meet several of the needs which Lehtovaara and Saarinen (1964) identified. Adventure and excitement are definitely sought and found within this genre, along with symbolic aesthetic leanings. For no other genre have readers commented on the 'magic' of the language, as they have here. The need for sentimental fantasies appears also to be satisfied in the reading of fantasy, for Jarrod in particular.

Zandra (fifth-former) is the only female ludic reader to rate fantasy very highly. Her reasons for enjoying this genre also include a comment on the language:

'I find myself easily absorbed in them because the words used are new to me and I like to read about Kings, Queens, Princesses and Princes, Wars, Dragons, mystery, love and hate, secrets, betrayal and escape!'

Vern gives the reason of escaping from the pressures of school as his prime motivation for reading fantasy:

'I like fantasy best because these books provide a release from reality and the everyday world. There's nothing better than getting home from school after a grueling day, your bike's got a flat tyre, the height of your homework pile rivals Everest and your science experiments are six weeks behind, and sitting down to escape into the world of Coroman and Raistlin, twin brothers, one warrior, the other mage, as they battle the dragons that have risen from the Abyss under the direction of Kitiara, Dragon Highlord and Takhisis, Queen of Darkness. Or experience the tales of Tanis, Half-Elven, Sturm, the solemn knight of Solamnia and Flint, the gruff dwarf and their quest to retrieve the dragon orb from Icewall Castle....yes, fantasy provides an adventurous release from reality, while Science-Fiction only provides a cold, hard-edged look into the future.'

Adventure

The appeal of adventure to case study readers lies in the pace of the story and the excitement which the action provides. To Keryn (sixth-former):

'I like adventure best because they are usually about realistic things that I can relate to. They are fast-moving and there is always something happening to keep you on the edge of your seat. The books that grab you at the start and keep you suspended are really good because they are a challenge to work out what's happening/happened. Adventure are best because when you pick one up, it is hard to put it down, there is always something happening to make you want to read on. Humorous adventure are

exciting as well as funny which makes them easy to read.
Books that have twists in them are neat because they keep
you guessing, right up until the end of the book, about
how it will end and what will happen. Series adventure
are good, because you can really get to know a group of
characters well and follow them through a whole range of
mishaps and adventures.'

Stacey (fifth-former) claims that she has been an adventure fan for as long as she has been able to read:

'I prefer adventure because there is a lot of action and I
can get into them easily.'

Kirsty, who really enjoys a range of genre, has grouped her preferences:

'I like adventure, romance and survival books because
while adventure provides excitement, romance provides
sentimentality and survival helps me to realise that
although my environment is safe enough at the moment,
in another ten years it may not be.'

For Keryn, Stacey and Kirsty, it seems that adventure offers much in the way of immediate consciousness-changing...for them, the intrigue in adventure provides the trance potential and that intrigue begins early in the books they read.

Julie, another adventure fan, alludes to the 'intrigue' element in adventure which binds the reader:

'I like adventure best because something is always
happening - you can try and guess the plot direction and

let your mind wander slightly and imagine. Adventure always keeps you interested and something unexpected nearly always happens.'

It is interesting that in the survey sample, adventure is most popular with boys at both form levels, but with the case study subjects, the reverse is true - adventure holds more appeal for girls.

Adolescent Realist Fiction

Realistic fiction and novels dealing with modern social problems hold a particularly strong fascination for two case study readers, both female. Jo writes about this fascination:

> *'I like reading about problems people have and how they cope with them. It takes me away from my own troubles and lets me experience other peoples. As I read, I try to work out how these problems will be solved for them and how they will become stronger. In doing this, I think that I would become stronger too. Problems just fascinate me, I don't know why. This is why I liked reading the Alex series by Tessa Duder, and why 'The Outsiders' was an excellent book.'*

Sarah, also a fourth-former, specified war and social problem novels as her most favoured genre:

> *'I like these best because the authors always seem to portray a very strong storyline and a definite idea. I particularly enjoy books about Jews and their problems. I'm not really sure why, I think its because they have a*

quality in their nature which shows love and fear and never-ending faith. I used to think war would be very boring but I see now that they are not usually about killing only, but they focus on characters who really have an effect on their fellow citizens. I also like political issues and particularly enjoyed one book - 'The Hostage,' by Ann Holm.'

In Lehtovaara and Saarinen's analysis, these books no doubt fulfil for these students the same kind of satisfactions as adventure and some fantasy, ie. 'adventure and excitement' and 'sentimental fantasies.'

Science Fiction

With both the survey sample and the case study readers, science-fiction does not appear as the strongly popular genre that it might have been for ludic readers. It is possible that the increased interest in fantasy has had some effect here. Certainly junior boys are reading more love/romance than science-fiction, although several science-fiction authors were named in their favourite author list. The boys in the case study sample all read science-fiction, though it is not the most favoured genre for any of them. Matthew, a fourth-former is the most ardent science-fiction fan:

'I like science-fiction because there is a basic truth, a basic reality in the issues which it focuses on. It might be morality, it might be mankind's blindness and folly and stupidity, it might be some kind of warning about the future. But always you know there is something genuine, a real possible happening, even in the most far-fetched plot.'

Science-fiction, for Matthew at least, appears to meet several of the needs described by the Finnish researchers :'adventure and excitement,' 'symbolic aesthetic leanings' and 'cognitive curiosity.'

Romance and Popular Fiction

Romance is not as popular as a genre with case study readers as it was to the survey sample subjects. It would seem that this particular group of girls do not find that romance has the entrance potential offered by horror and adventure. Laura (fourth-former) is the only reader who selected romance at the beginning of the case study period as her most favoured genre. To Laura:

> *'I like romance books because they help me through*
> *teenage life and they are interesting and usually everything*
> *is resolved happily. Romance is quick and easy to read*
> *and not too serious. Romances are also relaxing to read*
> *because they evoke no really strong reactions in me and*
> *nothing outrageous or far-fetched occurs.'*

Case study readers did not find this genre easy to describe, but one fifth-former (male) referred to romance as

> *' a Disneyland in word form - artificial, but representing*
> *reality - giving thrilling sensations now and again, along*
> *with plenty of glitter and glamour.'*

Although the romance genre is not particularly popular with this group of girls, eight of the twelve read romance and its position as a consistently highly favoured genre with the ludic girls among the survey sample make it a genre warranting exploration. Alison Light regards romance fiction as developmentally important for adolescents '.....at the age of fifteen, romance

may be the only popular discourse which speaks to the question of women's sexual pleasure.' Girls obviously read romance fiction for a variety of reasons (in the literature review, Linda Christian-Smith was cited as giving the following: escapism, enjoyment and pleasure, to learn what dating is about and because they hold more interest than textbooks.) Moss (1991) claims that in spite of the many satisfactions it offers its readers, the romance genre is 'the most widely condemned of all genre.' Many females, Gilbert (1991) observes, will not admit to reading romance fiction. Gilbert sees evidence of double standards in popular culture. She suggests that girls and women quite naturally feel that their leisure interests in terms of popular culture are inferior to those of males. 'The forms of popular culture that guys like tend to be more highly valued. They have no feelings of shame about watching Sylvester Stallone or Arnold Schwarzenegger movies, but if you bring up Mills and Boon in the classroom, everybody boos and hisses.'

Sixth form ludic girls in the survey sample are reading a range of 'popular' fiction works, those of Danielle Steele, Judith Krantz, Jackie Collins and Sidney Sheldon, which seem to be the older girl's version of Sweet Valley High romances. In these more 'adult' forms of love and romance, the heroines certainly show more strength, independence and assertiveness, rather than the passivity, uncertainty and tentativeness which has characterised the 'teen' romance heroines and for which they have long been criticised. Teen romances have the reputation of coercive and stereotyping works in which gender relationships are portrayed unrealistically at the close of the twentieth century, in which most heroines find their ultimate happiness in their willing submission to a controlling and competent male, the proverbial Saint George who will take away their cares and worries. It is this kind of 'message' to which feminists object and, which Gilbert suggests, teachers of English must address in their classes. But Roland Barthes (1972) insists that any kind of romances have an important function in society in inoculating against the 'major evils of sexist society.' He writes - 'one immunizes the contents of the collective imagination by means of a small inoculation of

acknowledged evil; one thus protects it against the risk of a generalized subversion.' (1972, p 150)

It appears that romance fiction is the genre most read by females for purposes of 'escapism' and which satisfies the needs which Lehtovaara and Saarinen describe as 'sentimental fantasies' and 'emotion with an erotic component.'

Perhaps, readers like Laura and the subjects in Christian-Smith's study also read romance for reasons akin to 'cognitive curiosity' in their quest to find out what dating and romance is all about.

Genre Regarded as Boring

Case study subjects were asked to give the type of book which they found most boring. (Q18, Qn ii, Appendix I.) Both of the senior boys found love/romance to be the most boring; of the junior boys, one found sports most boring and the other, books about animals. Six of the twelve girls reported that science-fiction was to them the most boring; romance bored another; war bored two of the junior girls most and religious books were most boring to another. For another fourth-former, sport was the most boring genre and the most specific comment came from a lively fourth-former who wrote

> *' biography, and especially biographies of the Royal Family*
> *- they give biography a really bad name!'*

Stability of Genre Preferences

There are marked individual and gender differences in most favoured and least favoured fiction genre among the case study readers. In October 1991,

at the beginning of the case study period, students were asked to rank genre (ie. show genre preferences) from a given list. The same question was administered in October 1992, at the end of the case study period to discern the extent to which adolescents change or maintain genre preferences. Are genre preferences truly reflective of likes and dislikes or are they are indicative of the genre to which students have been accustomed or exposed? How much were students influenced by new genre to which they had been introduced within the twelve-month period ? The table below summarises these differences:

Table 69: <u>Comparison of case study genre preference rankings, October 1991,</u> <u>October 1992.</u>

	BOYS		GIRLS	
	1991	1992	1991	1992
science fiction	2	2	12	9
teenage stories	14	12	1	2
mystery/horror	3	3	2	3
humour	4	4	3	4
classics	5	5	7	6
fantasy	1	1	5	10
war stories	6	8	16	11
love stories	16	16	8	12
sports stories	13	15	13	15
career stories	12	13	15	16
history	7	7	14	7
discrimination	8	10	6	8
animals	15	9	11	13
New Zealand	10	11	10	14
social problems	11	14	9	5
adventure	9	6	4	1

The follow-up study shows that for males, genre preferences are constant

after a year. Fantasy and science-fiction remain the two most favoured genre for boys after one year, followed by mystery/horror. Love/Romance and sport remain the least preferred genre. For girls, fantasy and love/romance fall quite significantly in popularity and history becomes more highly preferred with age. The increased preference for history could be related to curriculum content - third and fourth form students take core social studies which are divided into history and geography at fifth form level.

For girls, adventure shows a more popular rating after one year. Changes in ranking could be explained by exposure to new genre or to what Eysenck (1965) sees as a decreased tendency for stability in females in adolescent years.

Comparison of Genre Preferences across Groups

In order to see how typical case study readers were of ludic readers and of all fourth-formers, it was decided to compare the genre preference rankings of all European fourth-formers, irrespective of reading practice, in the survey sample with all ludic readers in the survey sample and all case study readers, in their gender groupings. (At the beginning of the study period, all case study readers were fourth-formers with the exception of three readers and all are European, except for two students who are part-Maori.) These comparisons are shown in the table below:

Table 70: <u>Comparison of genre preferences of total fourth form sample, ludic sample and case study sample.</u>

	All European Female Survey Subjects	Female Case Study Subjects Oct 1991	All Ludic Reader Survey Subjects	All European Male Survey Subjects	Male Case Study Subjects Oct 1991
Science Fiction	12	12	7	4	2
Teenage	1	1	2	7	14
Mysteries	3	2	1	3	3
Humour	2	3	3	2	4
Classics	8	7	8	12	5
Fantasy	7	5	5	8	1
War	11	16	10	5	6
Love	4	8	4	15	16
Sports	14	13	13	6	13
Careers	15	15	16	16	12
History	13	14	11	11	7
Discrimination	9	6	12	14	8
Animals	10	11	14	9	15
New Zealand	16	10	15	13	10
Social Problems	6	9	9	10	11
Adventure	5	4	6	1	9
	N=425	N=12	N=424	N=314	N=4

This table shows several points of difference between the case study readers, the total European fourth form population and the ludic subjects. The male

case study readers rank teenage fiction and love/romance considerably lower than all ludic readers and European fourth formers and rank adventure considerably lower. They rank classics and history considerably higher but the most significant difference is their first ranking of fantasy. Case study females rank love/romance and war lower than all European fourth form girls and all ludic subjects, but there is very little difference in other genre rankings.

Descriptions of Genre Popularity and Function

To ascertain the student perception of various genre and their function, case study readers were provided with a series of statements relating to six popular fiction genre and were asked: 'For each of these six popular genre, choose the statement that best relates to the genre for you - in other words, best explains the popularity or usefulness as you see it.' (See Appendix I.) Students were asked to indicate if they were frequent or non-frequent readers of the respective genre and in assessing responses, this division was taken into account.

Of the six frequent readers of science-fiction, three selected 'Science-fiction is written by people who love to experiment with language and life.' Two of the frequent readers selected Asimov's claim that 'Science --fiction is a serious attempt to predict and assess the direction of the future of mankind' and the other frequent reader chose 'Science-fiction signifies humanity's disillusionment with science and technology.' These responses reflect the serious regard that students have for the genre.

As to be expected, the non-readers of science-fiction selected a description that does not represent the function or value of the genre to them; five of the ten students choosing 'Science-fiction is just another form of fantasy or space opera.' Two described it as 'signifies humanity's disillusionment with science and technology' and one student 'science fiction represents a quest for a

universal utopian state.' Two selected Asimov's description.

Of the sixteen case study subjects, all described themselves as frequent readers of horror fiction. An overwhelming twelve of the sixteen readers selected 'Stop it - I like it - we enjoy being terrified' as the most appropriate description of the popularity and function of horror. Two chose 'horror gives us the security of knowing that the terrors of uncertainty felt when we read is not really happening' and two selected 'horror shows us that the boredom that we dislike is safer than many situations with tension and excitement.' These responses reflect the 'risk-taking' element of horror which makes the genre so irresistible to adolescents. There is no doubt of the 'cathartic release' which horror provides for these students. As they read, the consumers of horror drift in and out of the experience of being terrorized. Stephen King's description of the best horror fiction is of those books which tell us truths about ourselves by telling us lies about people who never existed. Yet time and time again, the case study readers remark on the factual basis of 'Flowers in the Attic' - as if they were impressed more than anything, that this story could have elements of true experience. The elements of terror and horror are reinforced with this notion of factual basis. Thus, trance potential and the terror of uncertainty found together in the horror genre appeal to the adolescent risk-taker, the adolescent seeker of new and novel and risky experiences.

Fourteen case study readers are frequent readers of adolescent realistic fiction. Eight of these frequent readers describe the function of realism as 'realism presents dangers and problems that we can all relate to.' One selected 'realism has value as we learn to empathise with others' and five chose 'realism helps to remind us that life was not meant to be easy or perfect.' The two non-frequent readers also selected this description. Of interest is the extent to which students demonstrate a perception that reality equals misfortune, reality is antonymous with perfection. The two non-frequent realism readers are senior girls, which demonstrates again the

individual differences in reading preferences. (In the survey sample, girls were found to be the most avid readers of fiction dealing with problems such as death, drugs, divorce and disease.) Realism undoubtedly provides some cathartic release for adolescents - girls, it was found in the large survey sample, chose 'sad' as a criterion for enjoying fiction. Realism offers opportunities for empathic response and for vicarious identification with the tragic heroes of modern fiction.

Fifteen of the sixteen subjects are frequent readers of fantasy and eleven of these, along with the one non-frequent reader, selected 'fantasy allows us to escape our world and our worries' to describe the function of the genre. Two frequent readers selected Tolkien's description that 'fantasy is indefinable but not imperceptible' and two selected 'fantasy blurs the border between imagination and reality.' The commonly selected response about fantasy as escape from our world and worries emphasises the function that fantasy has for adolescents - escaping and the willingness to escape are important for the state of entrancement but escaping also means, for these students, being without worries. The fantasy world is a safer, happier world than that offered by science-fiction and horror and this no doubt accounts for the wide appeal and enduring popularity of the genre. The fantasy world is an alternative world that offers no threat - it is sheer escape into a foreign land.

Exactly half of the case study subjects regard themselves as frequent readers of romance. Three of the boys are among the eight non-frequent readers. Half of the frequent readers selected 'romance enables us to play out our fantasies without the dangers of personal involvement' as the most apt description of the function of romance. Two selected 'romance represents the quest we all have to be loved and admired' and two selected 'romance portrays the world as I would like it to be - happy ever after.' Again, the functions of reading romance for adolescents are made clear. Romance is exactly that to students - it is unreal. But it does not only allow students to escape - it permits 'trying on' new roles without personal involvement,

reflecting again the risk-taking need of adolescents being satisfied in fictional contexts. The romantic view of the world is the 'happy ever after' view and for some of our romance readers, the happy world is the one to which they want to escape. Linda Christian-Smith found from her 1990 study that an important aspect of girls' romance reading is the escape from pressures of home, school and uncertian future. But romance also allows students to fantasise about their most intimate hopes and dreams, as indicated by the case study subjects' responses. One reason for romance-reading given to Christian-Smith by her sample group was not selected as a description of the genre's popularity or function by this group of readers: ie. 'romance is worth reading so that we can learn what romance and dating are all about.' This description was overlooked by the group - to them, it was secondary to the unreal, fantasy element in romance, to which they can escape and for which the genre is more functional. No student selected 'romance portrays females as passive victims rather than active heroes' as a description of romance fiction. In the kind of teen romances that younger adolescents read, girls are the central characters and because of that they may not be perceived as passive victims as much as they are in adult romance fiction or perhaps younger readers may not be as aware as older readers of gender politics.

Eight of the case study readers are frequent readers of war fiction and all selected 'war provides us with the image of men and women as brave and dependable' as their description of the genre's function. This description was chosen by all but one of the eight non-frequent readers of the genre as well and may well represent a wish or idealization that young people have to see adults as brave and dependable. The remaining non-frequent reader selected 'war fiction enables us to play out our wish to be heroic.' War fiction is concerned with conquest and the establishment of power and has an undoubted wish-fulfilment function for young people. No student saw its function as being to show us that justice triumphs and the good will always win.

Case Study Required Reading list

Case study subjects were required to read, report and rank eight of a list of twelve books during the twelve-month period. The titles, listed below in order of popularity, were selected from some of the most popular of the survey sample and from a range of genre. Genre included were horror, fantasy, realism and social problems, classics, science-fiction and war. When asked to rank the titles, some students reported that they had difficulty placing some titles in a ranking above others, as they were enjoyed equally, but for different reasons. There were very few negative comments or reports of any of these books. The final ranked order for enjoyment was:

1. 'Goodnight Mister Tom' (Michelle Magorian) and 'Clan of the Cave Bear' (Jean Auel)
3. 'Pet Sematary' (Stephen King)
4. 'Flowers in the Attic' (Virginia Andrews)
5. 'The Outsiders' (S E Hinton)
6. 'The God Boy' (Ian Cross)
7. 'Little Women' (Louisa M Alcott) and 'The Hobbit' (J R R Tolkien)
9. 'The Day of the Triffids' (John Wyndham)
10. 'Pride and Prejudice' (Jane Austen)
11. 'The Chosen' (Chaim Potok)
12. 'Brother in the Land' (Robert Swindells)

It is obvious that horror holds its popularity with this group of students, being challenged only by realistic/war fiction and historical fantasy in this list of titles. That 'Goodnight Mister Tom' should be so highly ranked is of no surprise. It is a very human story which appeals to a wide age range. Matthew reports that

> "Goodnight Mister Tom' was easy to read and enjoyable
> with a storyline which flowed at the right pace. This

book grabbed my emotions and I felt strongly for the boy who had been abused by his horrible mother. After I had finished the book, I felt complete, and the book felt complete too. I would recommend this book to adults and children alike. It also gives a good insight into what happened overseas during the war, ie. the evacuations.'

Keryn, a sixth-former, placed this book second to 'Flowers in the Attic,' but of it she says:

'This book stands out also because of the way in which the old man is brought out of his shell and ends up loving the little boy very much. The way it was written captured me completely - it was so realistic that I felt I was there.'

'The Clan of the Cave Bear,' which was ranked equally first, was valued for its 'differentness.' Sharon, ranking it first, wrote:

'I found this book fascinating and so hard to put down. It opened my eyes and made me think of what it could have been like back then. The storyline seems so real that you start to believe it is real. The imagination of Jean Auel is amazing because she thinks of everything from the small situation to the big one; even the scenery and setting were so credible. I enjoyed this book so much that I am going to read the series.'

All but four of the case study sample are reading the sequels to 'The Clan of the Cave Bear.'

'Pet Sematary' was actually ranked more highly than 'Flowers in the Attic' by this group and only one student wrote a negative report on it. Sharon was

typical of students who had read their first Stephen King novel:

> *'On the front cover of the book is written 'the ultimate horror novel' and that is what it was. I don't know how Stephen King does it, but somehow you cannot tear yourself away from the book. The descriptions leave you breathless and gasping, literally, for air. He must have an excellent imagination! There is never a dull moment in this book, but sometimes I had to read a part twice to really get a grip of it. I really recommend it if you like horror.'*

The trance potential of this book is obvious in what Jo (fourth-former) writes of it:

> *'This is the first Stephen King book I have read, but I don't think it will be my last. I had always been too scared to read one of his books, thinking it would totally freak me out, but this one didn't, I enjoyed it. It's one of those books that, once you have the story in your head, you cannot forget it, and you keep turning it over in your mind because the concepts it provides you with are so amazing and creepy and suddenly all these other supposedly inconceivable possibilities grow in your mind.'*

Several review comments of 'Flowers in the Attic' have already been used, but the consensus shows that the book has a very compelling trance potential and as Richard, a third-former says,

> *'it was amazingly captivating especially for a book set in and around two rooms of a house.'*

'The Outsiders,' top-ranked among the ludic readers in the survey sample, was only ascribed a negative review by one student. Still banned in many High Schools in the USA but used widely in New Zealand English classes, it is its quality of realism which seems to attract and hold our readers. Sharon ranks it very highly:

> *'This is the second time I have read this book and if someone wanted me to read it again, I wouldn't hesitate. The author has a way to make you feel as if you are standing there watching it with her or she is standing there talking to you and understanding what you are thinking. It opens you to a different but real world that I didn't know and probably won't ever live.'*

Jarrod also ranked this book highly and commented

> *"The Outsiders' is a dramatic story of a friendship and a desperate search for dignity in a world of horror, violence, cruelty and death.'*

Sarah (a fourth-former) also writes about the verisimilitude which makes 'The Outsiders' such a success with adolescents:

> *'Although it is a story about gangs, it strikes me more as a story about life. Ponyboy, Sodapop, Darry, Dallas, Two-bit, Johnny all have a friendship stronger than most could withstand. I think that's what I liked about it - they were on a fairly tight budget, had a bad reputation, were in trouble with the police and had the fear of being separated. Yet despite their hardships, the gang managed to remain together - if not in body, then in soul. It's a sad story and one I think I'll remember for a long time. In*

my opinion, the author has described the Squares and
Greasers with realism and has portrayed the feelings of a
fairly typical young Greaser with such vigour, you feel you
are sitting next to Ponyboy taking part in his adventures.
I think this is a great book and I'm glad I took the time
to read it.'

Jo's absolute enjoyment is conveyed in this report:

'I really, really enjoyed this book. It was entertaining,
exciting, sad, and I thought, very realistic. It was riveting,
and right from the start I couldn't put it down and so sad,
I cried at the end. I really regretted this book finishing -
although I had to know what happened, I wished I was
still only half-way through instead of at the end.'

Ian Cross" The God Boy' was included in the list because it is a book which many adolescents seem able to relate to and appreciate, although it is almost certainly intended for an adult rather than an adolescent reading audience. For Sharon,

'this book is very moving and special in its own way. I
would have hated being that boy, growing up without love
or somebody to care. It opened my eyes to what some
people have to endure in childhood and is definitely a
book worth reading.'

Throughout these reviews, it is apparent that these readers are identifying with the characters and building relationships with writers, wondering about their inspiration for plot and techniques of style and considering what qualities of worth each contains in addition to expressing sheer enjoyment. Little Women is a book that few students had read for the first time. Jo liked

this book because it was different.

> *'Because it was written a long time ago, the relationships between people and the war-time situation is very different from today. This book is one to be enjoyed because it is cheery and high-spirited in parts, because everyone was so true, gentle, kind and nice to each other most of the time, and everything has a moral. It was good to share an outsider's view of girls growing up and to hear their thoughts, and what worried them back in those times.'*

As Stacey comments,'The Hobbit' is everybody's favourite:

> *'I thoroughly enjoyed this book. It let me escape from real life into a world of fantasies where everything always turns out for the best. My father and nine-year old brother also enjoyed it, so it is a book for all age groups. A lot of people might think it is just a kids book, but it isn't, it's for everyone.'*

'The Day of the Triffids' was enjoyed by some students for its 'differentness' but did not have a very wide appeal. Interestingly enough, the students who do not normally read science-fiction enjoyed it more than the students who are keen science-fiction readers. This novel is quite different from the more recent science-fiction, in that technology plays very little part and there are no space neologisms or unusual settings. Keryn, not expecting to enjoy it, wrote:

> *'A totally unrealistic idea was taken and made to seem very real. There was a high level of excitement in it for me.'*

Vern, sometimes a harsh critic, ranked this title highly:

> *'A superb, hard-edged look into a new type of holocaust.
> Other books use nuclear holocausts or the aftermath of
> wars to create backgrounds for scenes of confusion or
> destruction but John Wyndham creates a similar holocaust
> with simple removing of man's sight. This is the sort of
> book that only when read and thought about do you
> understand the plausibility of the scenario. Take away the
> fantasy element, the triffids, and then smite 99% of
> mankind blind, then think about the implications. Too
> late! This has already been done in 'The Day of the
> Triffids,' and the addition of the triffids gives an excellent
> plot base to an excellent book. A minor point, I also liked
> the explanation behind the rest of the book, thoroughly
> plausible. Brilliant book!'*

'Pride and Prejudice' was quite definitely enjoyed more by girl ludics than by
boys. Keryn had

> *'little patience with it, but I finished it. It was a static
> book and there seemed to be so little point to it.'*

Sharon enjoys classics and historical fiction and since reading 'Pride and
Prejudice' has gone on a reading spree of Austen and the Brontes.

> *'I thoroughly enjoyed this book. It introduced me to a
> new way of writing and a different form of language.
> Although it took more time and concentration, it was
> worth the read. I know more about the English class
> system and I understand the words 'pride' and 'prejudice'
> much more than I did.'*

For most readers, there was not enough excitement or pace here - the trance potential of 'Pride and Prejudice' did not exist for many readers.

Chaim Potok's 'The Chosen' had quite mixed reviews too. There is not a lot of excitement in this story of the friendship that developed between two Jewish boys growing up in New York and students <u>are</u> reading for excitement. Keryn writes:

> *'This book was worth reading, even though it had a fairly static plot. It gave me a look into other cultures and lifestyles and from that aspect it was interesting.'*

Stacey and Jo both found that they learned something of value from the book

> *' I didn't find it as difficult to get into as some people did. There were a lot of new words we had to learn the meanings for, especially the religious ones, but I got the gist of what they meant fairly quickly. I wasn't exactly screaming to finish the book, although I did. It's not a book for everyone - I have only recommended it to two or three people.'*

> *' While the arguments over the Talmud were important to this book, they didn't offer action and excitement - I like excitement.'*

'Brother in the Land' was too macabre in a real way, too depressing for most students because of its credibility. Laura writes

> *'there is cannibalism and cannibalism but when somebody wants to eat your brother, that's the uncomfortable sort. This book is too real - probably after a nuclear holocaust people will be that selfish but I don't want to think about*

it. It could happen.'

Although most of the comments about the book were positive, it seems that students would rather read about the earth's destruction in the form of fantasy. This type of post-nuclear catastrophe world was too credible for them.

The most popular books on the reading list were really books that had been tried and found true by countless others. Horror and fantasy still hold most excitement, most trance potential for these very voracious readers.

Most Favoured Titles of Case Study Readers

At the beginning of the study, case study readers were asked to name the best book they had recently read, ie. prior to October 1991. Included were: 'Flowers in the Attic," Under the Mountain," The Lord of the Rings," Prudence M Muggeridge, Damp Rat," Sword of Shannara," Goodnight Mister Tom' (two students) 'Gitterspike Hall," Taliesen," Rage,' ' The Endless Steppe," Came Back to Show You I Could Fly,' 'Alex," A River Ran Out of Eden," Gregor Mendel' (biography) and 'Just As Long As We're Together.' Favourite authors were Rosemary Sutcliffe, S E Hinton, J R R Tolkien, Judy Blume (4) Terry Brooks, Nancy K Robinson, Stephen Lawhead, Wilbur Smith, Cynthia Voigt, Francine Pascal, Tessa Duder (2) and Jack Lasenby. These authors reflect the interest students have in fantasy and realistic teenage fiction.

Case study readers were also asked to name the best book they had ever read or had read to them. The list below gives the title of the best books ever read and the age of the student at the time of reading.

'The Lord of the Rings' (11), 'Flowers in the Attic' (14), 'Three Shields of Lions '(14), 'The Endless Steppe' (13), 'The Hobbit' (13), 'The War Against the Rull' (14), 'Charlie and the Chocolate Factory' (12),' Alex' (14), 'Taliesen' (14), 'The Little Wooden Horse' (7), 'Just As Long As We're Together' (11), 'Wolf of Shadows' (14), 'The Plains of Passage' (14), 'Goodnight Mister Tom' (12), 'The Babysitter' (13) and 'Pet Sematary' (15). Not surprisingly, horror and fantasy rank highly in this list of the best book ever read. With three exceptions, these books had been read within the last two years by case study readers. The conclusion is that ludic readers continue to find remarkable books - that they do not have a most-favoured book from childhood that has remained in sovereign position for them. Of interest too is that only four of the sixteen titles are from the case study reading list and no book has been listed by more than one student.

After eight months, the students were asked to provide the titles of five books they would take with them to be read in a week of total isolation. (The list of titles is printed in Appendix III.) All books had been previously read, so these titles can be regarded as ones which have been enjoyed to the extent that they will be re-read. Of interest is the emphasis again on fantasy (Terry Brooks, J R R Tolkien) and horror (Stephen King and Virginia Andrews titles) with some realism (S E Hinton's 'The Outsiders,' The Alex quartet of Tessa Duder and some Judy Blume titles.)

Classics are represented ('Wuthering Heights' and 'Jane Eyre') and the science-fiction title, 'The Day of the Triffids' is listed by three students. Titles from the case study reading list which are sufficiently popular to be re-read in a week of total isolation include: 'Flowers in the Attic' (listed by five readers) 'Goodnight Mister Tom' (listed by two readers) 'The Outsiders' (listed by six readers) 'The Day of the Triffids' (listed by three readers) 'The Hobbit' (listed by three readers) and 'Pet Sematary.' Once more, Virginia Andrews and S E Hinton reign as the writers of most favoured works. ('The Outsiders' was the most popular book of all ludic readers in the survey

sample and 'Flowers in the Attic' came very close in second place in that study.) Although required reading list title 'Clan of the Cave Bear' is not listed as a book to take and re-read in isolation, the other two popular Jean Auel titles, 'The Plains of Passage' and 'The Mammoth Hunters' are listed. 'The Lord of the Rings' titles remain popular and considered worthy of re-reading.

Most Memorable Books

Readers did not consider literary merit or style when they gave reasons for the book they named as the most memorable. As they showed in other responses to enjoyable books, it was that quality of the book which entranced them or evoked an emotional response which made a particular book memorable for them. Vicarious identification is another reason for a book 'remaining' with a reader. In the case of 'The Outsiders', named as a memorable book, it was 'the sadness which made me remember it.' " Pet Sematary' is creepy and I cannot forget it.' "The Lord of the Rings' is memorable because it was totally absorbing' and in 'Flowers in the Attic,' 'the children's account of their lives touched my heart.' 'The Diary of Anne Frank' was memorable because always I had felt as though I was there with her.' For other books, it was their 'differentness' which made them memorable: "The Neverending Story' is memorable because it is different and always exciting.' 'Boy,' the Roald Dahl autobiography is memorable 'because it has something different about it and is based on a unique childhood.' Similarly, 'Watership Down' is memorable 'because it is so different from anything else I have ever read ' and "Goodnight Mister Tom' was made memorable because so many experiences of the book are foreign to me and it seemed so real.' "Pump and Bellows' (Ann Crawford autobiography) is memorable for me because it gave me insight into a type of life I've never experienced before.' These ludic readers appear to value uniqueness and it is easy to see why formula or series fiction holds little appeal to them as it does to Nell's

adult ludic readers. 'The War against the Rull' was memorable to Vern 'because it is a powerful book that uses science-fiction to highlight the problems of society.'

In all cases these books had, for these readers, the power to take them out of their own experience and had created visions and glimpses for them of experiences which remained with them. Case study comments support those of John Gardener (cited in Blackwood, 1989) when he claimed: 'It is with books as it is with dreams - the ones we remember most vividly and most fondly are the ones that take us somewhere outside the bounds of our ordinary existence.'

The list of case study subjects' most memorable books is printed in Appendix III.

Books Most Often Re-read

Are the qualities which make a book memorable the ones that make student readers want to re-read that same book? Case study readers were requested to name the book they had most often re-read, giving reasons. Only one student gave a nil response, explaining that she did not like to re-read books. What makes a book 're-readable' to these readers is again the potential to entrance:

"The Gauntlet' I have read at least ten times since Standard Two because it mesmerizes me.' "The Hobbit' I keep on re-reading because it never seems the same when you pick it up.' 'I have most often read 'Z for Zachariah' because every time I read it I discover something else, something new that I hadn't read the time before.' "Yelloweyes' I have read a lot as it seems to end differently each time.' ' I have actually read 'The B F G' a lot because I really enjoyed Roald Dahl's writing and the images it gave me really stimulated my

imagination - I began to think I was their inventor.'

In these reports, the readers show the extent of their <u>involvement</u> in a particular book, along with their willingness to be entranced again and again. Whereas some students have re-read a particular book ten or more times, Nell found in his study of adult readers that re-reading was the exception rather than the rule. The list of most frequently re-read books is printed in Appendix III.

The case study readers, like other adolescent readers, are conscious of concepts of 'literary quality' and 'literary merit.' They unashamedly read what they themselves call 'trash' or 'escapist' literature , simply, as they put it, 'to crash out.' Such works are easy to read, making few demands on them as readers, but providing sufficient entrance potential so as not to be dull. Of the sixteen readers, fifteen disagreed with censorship of any type and the remaining student wrote ' There should be freedom to read what interests you, just as there really should be freedom of speech. But books like that one on how to make your own grenades/bombs etc should be censored because they could be dangerous.' Students were asked to give reasons why they thought that some books should /should not be censored. Responses show that freedom to read what one wants is important to this group:

> *'Censorship would not be natural - I mean, censoring would make it more unreal than real.'*

> *'Censorship limits a human's right to read whatever he/she sees fit.'*

> *'I think that censoring a book could change it completely.'*

> *'The author wants to present a message. The message cannot be fully appreciated if bits are taken out.*

Remember, if the readers don't like a book, they don't have to read it.'

'There should be no censorship because readers have their own opinions on a book and like different styles of books. People should have the freedom to choose what they read without being influenced by others.'

'There should be no censorship because it's the writer's story that's most important, not the censor's interpretation. If the writer uses certain descriptive words then far be it for a censor to scrub them. People want to read a writer's book, not a censored book.'

'Everybody has different tastes for books and every book that is published has something for someone.'

'It is up to you, the reader, to choose whatever book you want to read.'

Victor Nell (1988, p20) claims that readers, as consumers of popular culture, 'select their reading matter within the constraints of a value system that in most Western societies, does not look kindly on the reading of fiction for pleasure.' Nell found in a study of thirty-three adult ludic readers that pleasure reading material was considered by readers as aesthetically worthless, in society's eyes, if not their own. ' Despite these condemnations,' reported Nell, 'readers seem to know quite clearly what they want to read.' Nell hypothesized therefore that merit and preference rankings of fiction books would be inversely related in keeping with a protestant ethic conviction that 'the best medicine tastes the worst.' His study among 129 tertiary students and 44 librarians confirmed such an hypothesis - merit and preference are inversely related.

Case study readers also apologise for or denigrate their reading material, particularly to their teachers of English. To demonstrate that an awareness of 'correctness' or stratified literary merit existed with case study readers as it did with the subjects in Nell's study, and to see whether or not this influenced their reading preferences, students were given twelve extracts from a range of popular fiction genre to non-fiction. (The extracts are reproduced in Appendix II.) Firstly, students were asked to rank the extracts according to preference, ie. reading attractiveness. In a following session, students were asked to rank the extracts according to merit. Results were akin to those of Nell - the extract which was ranked highest for preference (from 'The Catcher in the Rye') was ranked lowest for merit. The book that was ranked lowest for reading preference (an extract from a non-fiction text 'Anorexia Nervosa') was ranked a very close second to 'The Lord of the Rings' for merit. 'A Twist in the Tale,' a Jeffrey Archer short story was ranked second to lowest for merit and third to highest for preference. What is of interest is that 'The Lord of the Rings' was awarded second place for preference and first place for merit. The lists below show the rankings of the twelve extracts for preference and merit:

RANK ORDER FOR PREFERENCE	RANK ORDER FOR MERIT
The Catcher in the Rye	The Lord of the Rings
The Lord of the Rings	Anorexia Nervosa
A Twist in the Tale	Frankenstein
Miracle on the River Kwai	Miracle on the River Kwai
Anna Karenina	Anna Karenina
Frankenstein	August Macke
Oracles and Miracles	The Prince in Waiting
Sydney Bridge Upside Down	Sydney Bridge Upside Down
The Prince in Waiting	Monday's Warriors
August Macke biography	Oracles and Miracles
Monday's Warriors	A Twist in the Tale
Anorexia Nervosa	The Catcher in the Rye

It is obvious that these students are very conscious of the concept of literary merit and its elements but are not prepared to forsake enjoyment for a perceived 'quality.' They know what they like and they read what they like. It is of interest that 'The Catcher in the Rye,' a book unfamiliar to this group, which has the highest ranking for preference and the lowest for merit, is regarded so poorly by American High School authorities. Barr (1986) claimed that this book is unfit for adolescents because it focuses undue attention on the world of the adolescent and because Salinger did not intend it to be read by adolescents. This writer insists that the book is morally damaging to the reader who has not grown up enough to discern its moral structure, as it could provide half-seductive images of alienation. Lisman (1989) in defence of the book claims that it is invaluable because it takes young people seriously and is life-affirming. To him, young people have a shared concern about the mores and values of the adult world. Certainly, many adolescents in New Zealand secondary school classrooms articulate an unwillingness to live in the world as it is and can relate to Holden and his state of alienation. Among ludic readers in the survey sample, four named 'The Catcher in the Rye' as the best book they had recently read.

Case study students were asked to write paragraphs beginning either 'Nobody should be ashamed of reading 'escapist' (slightly trashy) books because....' or 'People should be ashamed of reading 'escapist' (slightly trashy) books because.......' Students were not given any guidance or hint of what type/genre of book could be regarded as 'escapist.' Only one of the sixteen students thought that shame should be attributed to reading escapist books, and he (Vern, a fifth-former) regarded Mills and Boon and 'idealized war stories' as fitting that category. Sarah, a fourth-former, contends that nobody should be ashamed of their reading material

> 'because to really know about life you have to see all
> views. I mean, if you only read fine literature by respected
> authors, that's the way you'd think everyone was and how

> *everyone wrote their thoughts and fantasies. In the same*
> *way, if you read only trashy books by unknown authors,*
> *you wouldn't know about the other side of it. We all need*
> *a balance.'*

Matthew, a fourth-former, sees romance fiction as belonging to the escapist variety:

> *'Even though they are un-realistic, girls still like to dream,*
> *especially if their lives are not so hot at the time. So it's*
> *their way or even any human's way of reading a book to*
> *relax and not worry about the real world. Girls would like*
> *to think hunky men rode around in Mercedes Benz and*
> *the like and they spend every night together. A passionate,*
> *romantic night every night of the week. This doesn't mean*
> *only girls read like that - boys read that kind of book too,*
> *not exactly Sweet Valley High, but... Reading a really*
> *lightweight book is relaxing and doesn't stress you out and*
> *if the book is not too warped, then nobody should be*
> *ashamed of reading escapist kind of books.'*

Keryn, a sixth-former, has a definite view about the values of reading 'escapist' books which she expresses with clarity:

> *'..... even though they are not the most educational books,*
> *you are still learning and you can gain experience from*
> *these books. Reading is a good way to escape and these*
> *books don't require much thought so they are good for*
> *relaxing into if you don't feel like reading a 'heavy' book*
> *that requires a lot of concentration. These types of books*
> *are usually quick and easy to read, which means they are*
> *good for filling in time, if you have nothing better to do.*

Everyone needs time out and if reading an 'escapist' book is someone's way of doing so, it is better than doing something destructive. Everyone fantasizes, even adults, and these books are just fantasy on paper. Reading this type of book is no different from reading a magazine.'

The whole notion of reading as a <u>pleasurable experience</u> is obviously vital for Stacey, a fifth-former:

' Nobody should be ashamed of reading escapist books because everyone has different ideas about books. If one person doesn't like one, it doesn't mean that some-one else can't read it. If you like a certain type of book, you shouldn't be embarrassed to read it just because someone else doesn't like it. If you are, then you will just end up reading books you don't like to please others and you will get no enjoyment out of them. And then you will probably find that you are not reading at all.'

For these students, anything goes - there are no prescriptions or proscriptions, there are no taboos. Reading is seen by these students as an intensely personal activity, a matter for individual choice, a matter for tolerance. They add support for Nell when he says (1988, p38) 'the need satisfied by reading what the stewards of high culture call trash is as old as human history and condemning it as depraved will not change very much.'

In summary, case study readers have strong personal genre preferences, particularly for horror, fantasy and adventure. They show pride in these preferences and are not persuaded to 'switch allegiance' when listening to others extolling the virtues and pleasures of their most favoured genre. They know what they like to read, but they were still willing to take from the required reading list, a book which would not normally be their selection.

Their enthusiasm for a highly favoured title, author or genre made these students a particularly rewarding group of young people with whom to work.

CHAPTER TEN

THE PSYCHOLOGY OF READING FOR PLEASURE IN ADOLESCENCE.

The following discussion is concerned with imagery and the involvement, identification, insight, catharsis and universalisation processes experienced in the reading of the sixteen case study readers.

Carlsen (1980, p84) claims 'Young people are sometimes so affected by a book that the line between the real and the imaginary becomes blurred; a person becomes so engrossed in the reading material that the characters seem to come alive, leaving an intense emotional impact on the reader.' This has been the case for several of the case study readers, many of them reporting that the characters in 'Flowers in the Attic,' for example, seemed to be alive, which enhanced the verisimilitude of the novel for them.

In answer to the question, 'have you ever met someone and felt that he or she was like a character in a book you had read?' thirteen of the sixteen case study subjects confirmed this was the case for them. Thirteen students agreed that when they read a work of fiction, they imagined the characters in it looking like people they knew.

Adolescents are undoubtedly involved in a situation of identification with characters as they read. In answer to the question, 'do you ever imagine yourself as a character in a book - as though you were actually in the story?,' fourteen of the sixteen case study subjects replied that they did imagine themselves as characters. Examples of characters whom students have imagined themselves being are Frodo and Gandalf in 'The Lord of the Rings,' Cathy in 'Flowers in the Attic' (three students) Bilbo in 'The Hobbit,' Kwani in 'She Who Remembers,' Ayla in 'Clan of the Cave Bear' and Ann in 'Z for Zachariah.' All of these characters have been in extraordinary situations and all have realistically admirable characteristics or qualities. A person's current concerns and situation potentiate fantasy content (Klinger, 1971) and it is

obvious that the readiness for identification and emotional involvement with characters will vary with an adolescent's worries and weights of pressure.

Vivid imagery is a pre-requisite for ludic reading (Nell, 1988) To the question, 'When you read, particularly if it is a novel or play, do you ever make a mental picture of the setting?' all sixteen readers responded in the affirmative. To the second part of the question, 'If so, is that mental picture like some actual place you have seen?' five students gave the answer 'often,' eight answered 'sometimes,' and two answered 'seldom.' The degree of required imagery is as much dependent upon the genre and plot as it is upon the reader - although highly imaginative readers can no doubt conjure up a setting for most fictional contexts. The element of interest is that mental pictures are drawn and are part of the reading trance.

Are students aware of places or settings in their pasts being imaginary rather than real? Subjects were asked, 'When doing something or going somewhere, have you ever felt you had had the experience before, only to realise that it was something you had read about? ' Eleven subjects frequently have such experiences and examples were provided: 'Flowers in the Attic' featured in some examples of rooms. New places and new journeys provide the experience of realising that the place had been imagined in a novel. Cities also evoke that experience for subjects, along with comments that people make.

Subjects were asked 'when you are reading, do you ever think or say to yourself, "something like this has happened to me"?' For all students, this has occurred, 'often' for nine, and 'sometimes' for seven.

Levels of visualisation, imagery and identification are high with these students - and indicate their ready absorption and involvement with their reading material. Tellegen and Atkinson (1974) suggest that these processes of intensely focusing and attending arise from an absorption personality trait

which provides a total attentional commitment.

Case study subjects are invariably disappointed when they see the film of a book they have enjoyed or one which has particularly absorbed them. The exception to this has been the film 'The God Boy', the script of which keeps faithfully to the book. 'Pet Sematary,' 'The Outsiders' and 'Flowers in the Attic,' perhaps more difficult to reproduce in film, have been treated particularly dismissively by case study readers. 'The film was hopeless - there was no fear or horror - it was tame and really quite boring,' wrote Matthew of the film of 'Flowers in the Attic.' It is evident that the individual visualisation and entrancement processes at work in reading evoke emotion more powerfully than the movie directors can produce it on screen for these students. Films do not seem to involve or absorb them in quite the same way.

Students were asked if they were usually completely absorbed by most books when they read or if they were aware of things happening around them. Katherine Lever (1961) describing the creative nature of absorbed reading suggests that the first sign of creative reading is that 'we lose ourselves in the imagined world, the heterocosm, of the book. The actual world fades way from our consciousness.' This loss of actuality prevents readers from using their senses as they normally would - from hearing knocks on doors, names being called, from smelling food etc. Julie, a fifth-former, responds:

> *'No, I am not aware of what is happening around me. I*
> *wouldn't even hear the telephone ringing.'*

Jo writes:

> *' I get lost in books, but it's a good feeling and not the lost*
> *in the forest sort of lost. I am completely absorbed except*
> *if it is a book I enjoy less. Then I am much more aware*
> *of things.'*

Jo has expressed in her own words what Nell explains in his discussion of the inverse relationship between enjoyment and attention. Zandra, a fifth-former, explains her level of absorption:

> *'When I am reading a book that I really enjoy, my whole interest is glued to it and in it.'*

Another fifth-former, Stacey is just as succinct:

> *'If the book is good, I am not aware of anything that is happening around me; I am in the book.'*

Richard, the avid reader of fantasy, finds himself still reading at all hours of the night, having been completely unaware of how late it is. All of these ludic subjects report a loss of awareness when they are reading a book they particularly enjoy.

What happens to students as they read remains a mystery to them. To the question 'do you find it difficult to put into words what actually happens when we read a novel?' all subjects answered 'yes.' Josipovici (1976, p10) would have predicted that response for he suggests 'discourse about fiction is usually conducted in terms wholly inadequate to our experience of it....it is very difficult to put into words what actually happens when we read a novel.' Nell (1988) claims that we create illusions when we read and Lever (1961) and Cary (1958) suggest that similar creative processes are basic to reading fiction. Gombrich (1962) concludes 'though we may be intellectually aware of the fact that any given experience <u>must</u> be an illusion, we cannot, strictly speaking, watch ourselves having an illusion.' Because the reading process involves consciousness-changing as Nell points out, it is not possible for readers to be aware of what is happening to them when they are absorbed by or entranced in reading. Joyce Cary (1958) explains further 'the reader in reading is performing a highly active and complex creative act. The reason

he/she is not aware of it is because most of it takes place in the subconscious.'
(The processes of anticipation and retrospection which Iser suggests are interwoven into the process of reading are more conscious processes and the reader is aware that they are a part of the following of a story.)

Jo, a fourth-former, gives the impression that self is subordinate and submerged when we read when she writes

> *'all I know about what happens when I am reading is that*
> *I am not important, I am completely absorbed and I*
> *become the book, not my own person.'*

Iser (1974, p 152) puts it less personally: 'We must suspend the ideas and attitudes that shape our own personality before we can experience the unfamiliar world of the literary text.'

Case study subjects were asked the question: 'Are you aware that when you are reading a book that you become a different person or inhabit another world? ' Thirteen students answered in the affirmative and Matthew, a fourth-former, gave a qualified 'yes' in his response 'Yes, but never in science-fiction.' Richard , a third-former, writes 'I always seem to become the narrator.' Of the three students who felt that they did not become different people or inhabit different worlds, one (Sarah, a fourth-former) said 'No, I'm still me, but I'm there watching all the action.' Vern, too, plays more of a spectator role in a story than the role of a participant: 'I never feel I am quite not myself.'

Does the reader who does not become a character created by somebody else experience the same aesthetic and emotional rewards from reading? Iser (1974, p 154) insists that the essential element of reading is discovery 'for it offers the reader two distinct possibilities: first, to free himself - even if only temporarily - from what he is and to escape the restrictions of his own social

life; second, actively to exercise his faculties - generally the emotional and the cognitive.' The students claim that they are not usually aware that they are <u>learning</u> anything very much in fiction reading, except to learn what it is like to be somebody else or to be in a particular situation. It is more through identification, empathy and vicarious experience that these adolescents feel that they learn, rather than <u>something</u> <u>about</u> a new world. In other words, they are saying that they <u>experience</u> rather than learn directly in reading fiction.

The case study subjects are very aware that reading fiction is quite different to reading non-fiction. In response to the question: 'do you think that what happens when you read a non-fiction book like a text-book is very different from what happens to us when we read a novel? If so, how? ' Students were quite emphatic:

> *'I think it's hard to get absorbed into non-fiction as it is information in its simplest form and doesn't require much of an imagination.' (Sarah)*

> *'The novel allows you to us your imagination - a textbook only gives facts.' (Keryn)*

> *'With a novel, we feel more a part of it and think about different possibilities and solutions, see it from different points of view; we think: what if it were me, and we enjoy it more. With non-fiction, everybody gets the information in the same way.' (Maria)*

> *'In fiction, it is easy to imagine yourself there, whereas in non-fiction, it is difficult to put yourself there, in the book.'*

Matthew seems to be saying that personal involvement is very important to him - that a novel read with success for him, requires him to be a part of the story, and requires him to be a creative participant. Roland Barthes (1972, p71) implies something of the same when he writes that '....no doubt that is what reading is : rewriting the text of the work within the text of our lives.' Robert Scholes (1989, p27) expresses a similar view: 'Reading is not just a matter of standing safely outside texts, where their power cannot reach us. It is a matter of entering, of passing through the looking glass and seeing ourselves on the other side.'

Few ludic readers do read non-fiction for enjoyment because it has little trance potential. Of the few non-fiction titles listed in the survey sample's 'best book read recently' list, biographies and autobiographies dominated for ludic readers. These re-livings of other people's lives seem at least to offer some of the satisfaction derived from empathy and identification, more characteristic of fiction reading. Stacey, a fifth-former wrote

> '..at times in my life some subjects of biography, eg. Helen
> Keller, have become my idols. I feel I have got to know
> them and can talk with them.'

To ascertain whether absorption in a novel made readers feel that they had changed in perspective, perception or attitude after their reading, the question was asked: 'When you have finished reading a book that has really absorbed you, do you feel that you, or the world, will never be quite the same again?' Only two fifth-formers, a male and a female, did not feel that their lives or their world would be changed after an absorbing book. The other fourteen readers felt that their lives were often quite changed after the experience of a really absorbing book. Jo, a fourth-former, who felt at the end of a really absorbing book that NOTHING would ever be quite the same again, also pointed out that 'the feeling wore off' or she 'became used to the new way of being or seeing.' Reading fiction, to Iser and other theorists, is an experience

involving discovery and the experience of a really absorbing book is a transcending experience to the majority of these case study ludic readers. The extent to which these readers became absorbed in their reading is reflected in the fact that they can read almost anywhere - that generally, they do not need to be 'comfortable.' Students were asked 'do you have to be really comfortable when you read or can you read anywhere or in any position?' Richard, a third-former expresses a typical response: 'Once I am reading, I am unaware of my physical state.' Jarrod stresses that 'although it does help to be comfortable when reading for a long period of time, it is just as easy to read standing up or kneeling.' Vern claims 'I can read on a busy construction site if the fancy takes me, ' and for Jo, 'If I'm uncomfortable, I forget I'm uncomfortable when I read.' Students were also asked what their most comfortable position would be, given the opportunity to choose a place or position. Nell's ludic readers favoured reading in bed - the ludic students in the survey sample do most of their reading in bed. Of the case study readers, eleven prefer lying on their beds to read, four in a chair, particularly if alone, and by the fire. The remaining student, sixth-former Keryn will read anywhere as long as she can sit with her legs tucked under her. Bed is obviously the place where individuals are left undisturbed - to adolescents, their own rooms are havens from noise and activity which can be imposed upon them and where they can be solitary. An adolescent's room is his/her 'patch' and where they can be most relaxed. Although all of these readers will read anywhere once they are absorbed in or entranced by a book, their preference is to be prone and alone.

Case study readers all read when they are not supposed to read, both at home and at school. (In response to Q24, Questionnaire II in Appendix I.) Illicit reading is a feature of ludic reading. Eleven readers report that they read until extremely late at night - five specified until well after midnight. Twelve read when they should be doing homework or household chores. Teachers would be interested to know that all of these readers read in class when they are not supposed to - in the class situation where the work is too boring or

too easy. Sometimes, reading for these readers is obviously an escape from boredom or alternative activities which hold little interest for them. It also provides them with a situation where they can assert themselves or make their own decisions, which is a part of adolescent developmental tasks. Although readers do not report reading as an escape from stress, many (seven of the senior students) admit that they need to read an absorbing book during pre-examination revision time. Students were asked (Q18, Questionnaire II in Appendix I) how often they read a book to 'switch off' or 'escape' from something they didn't want to face. Responses ranged from 'all the time' (Julie, a fifth-former) to 'twice a week.' On average, students use a book to escape at least twice a week. They were also asked how often they used reading as a reward or treat for something that had to be done. Twelve readers read once they have completed their homework - reading is the reward. The remaining four all read to reward themselves for chores or when life has been 'bad' but Elizabeth, a fourth-former, writes that she almost never really rewards herself because 'my priorities are very definite and probably wrong. Priority number one is reading.' As case study readers become more senior and their work commitments become more pressing, reading nevertheless remains a crucial part of the lives of these reading 'gluttons.' They still read 'when they are not supposed to.'

Iser, in discussing the reading process, emphasises the uniqueness of the experience for each reader and the potential that one book has to generate a host of different responses. 'One text,' he says (1974 p 278) 'is potentially capable of several different realisations, and no reading can ever exhaust the full potential, for each individual reader will fill in the gaps in his own way, thereby excluding the various other possibilities; as he reads, he will make his own decision as to how the gap will be filled.' Readers were asked :' Do you think that most people "see" a book in the same way as you do, or do you think the reading experience or imagination or interpretation is unique to each person? ' Not one of the readers thought that books can be experienced in the same way by different people, but rather that each response is unique.

Readers were adamant:

> *'I see everybody as an individual so no-one will experience*
> *a book in the same way as another person.' (Sharon)*

> *'The experience is personal and unique to each person.'*
> *(Vern)*

> *'Everybody reads from an individual's own point of view,*
> *so the experiences of two different people can never be the*
> *same.' (Keryn)*

> *'No-one's imagination is the same as anyone else's, so*
> *each reading experience must be unique.' (Jarrod)*

Tinker (1965) also stresses the personal aspect of the reading experience when he writes (p5) 'Reading is creative - what any reader derives from the printed page, therefore, is not exactly what some other reader would get or even what the author has in mind, but to a certain degree at least is a personal re-creation on the part of the reader.' Adult ludic readers appear to be oblivious to what others think of them and their reading habits and materials, Nell found with his case study readers. It was irrelevant to them whether or not a friend enjoyed a book as much as they did. To ascertain how much the adolescent ludic readers were affected by the different responses of other readers, three questions were asked of them. In the first, they were asked: 'Do you sometimes wish, after you have read a really enjoyable book, that you had somebody with whom you could discuss it?' Nine of the twelve girls sometimes wished that they could discuss a really enjoyable book with somebody and two of the four boys also did. In spite of their insistence that their reading experience and interpretation is unique and personal, these readers do enjoy sharing the experience. The important aspect is the enjoyment aspect if it was a book that they really enjoyed, then the discussion would be pleasurable too. But Iser claims that the sharing of

the reading experience has its basis in cognitive curiosity. In reading, he says, we do not know what happens to us in the course of the process. 'This is why' (1974, p290) ' when we have been particularly impressed by a book, we feel the need to talk about it; we do not want to get away from it by talking about it - we want simply to understand more clearly what it is in which we have been entangled.' Students were asked if they were ever disappointed that a friend or some other person didn't enjoy a book as much as they did. The responses to this question showed no gender or age differences. Nine students feel no disappointment if their enthusiasm for a particular book is not shared. But thirteen of the sixteen case study subjects would not join a Book Discussion Group. To them, their responses are too personal to share with people whom they may not know well:

> *'I like talking about good books I have read to a few of*
> *my friends but would not like to be involved with people*
> *I don't know.' (Jo)*

Vern was quite oppositional to the idea:

> *'Why should I sit around listening to a lot of people*
> *dissecting a book? I read for enjoyment, not for*
> *understanding everything the writer set out for me to*
> *achieve..to me that's part of the whole mystery of a book -*
> *doing it your own way and I bet that's what the writer*
> *wants anyway.'*

Neither Matthew nor Stacey liked the thought of sharing their feelings in a group of people they did not know well. It is of interest that these students refer to feelings in relation to their reading and not thoughts - again placing the reading experience quite firmly in the affective domain. Sarah and Richard would both be reluctant to join a Book Discussion Group because their approach to a book may be changed:

> *'I don't think I'd like it because their ideas would be different and it may change my opinion of the book.'* *(Sarah)*

> *' I like to have my own interpretations of a book. I don't think I would like my own ideas being changed by other people.'* *(Richard)*

The personal response to reading is even more important to Jarrod:

> *' I do not think that I would be interested in this type of thing because I like being alone with my books and do not talk to large groups of people. I am very shy, secretive and like solitude.'*

(An only child, Jarrod enjoys fantasy and inhabiting other worlds - he is never without a book on his desk in class - books are his constant companions. Jarrod is the student who scored well below the mean for extraversion in the Junior Eysenck Personality Inventory.)

It appears then that these avid adolescent readers are like those of Nell's adult study - books, and their reading of and response to books, are in the main personal and the emphasis is on enjoyment rather than understanding or the satisfaction of curiosity.

The Reader - Writer Relationship

Ludic reading students appear to become very absorbed by what they are reading without considering that it has a creator or inventor. Seven questions relating to the reader-writer relationship were asked of students. Firstly, 'Are you ever conscious (aware) when you are reading, that somebody has written -

invented - this story? ' Eleven case study readers replied that they were not aware, as they read, that somebody has invented the story. Writers like Katherine Lever (1961) Doris Lessing (1966) and young adult's author Katherine Paterson (1989) emphasise the particular relationship that must exist between a novelist and the reader, a relationship best described as co-authoring. Lever sees the novelist as designing a jigsaw puzzle and the reader, in a truly interactive enterprise, putting in the pieces. Percy Lubbock (1960) describes the fiction reader as being himself a novelist. For the adolescent ludic reader, this is not a conscious activity. Lessing (1966 p 263) claims that the novel is the only popular art-form left where the artist speaks directly, in clear words, to his audience. 'Film-makers, playwrights, television writers, have to reach people through a barrier of financiers, actors, producers, directors. The novelist talks, as an individual to individuals, in a small personal voice.' To these writers, the writer and reader are collaborators in a venture. These adolescent readers, however, do not seem to consider the writer or writing process as they read - the book just 'is.'

As the responses to other questions will show, the students are more interested in the reading process than in the craft or process of writing. Katherine Paterson, as an author of adolescent fiction, writes with a consciousness of her readers as co-authors. 'I want my readers' senses, imagination, intellect, emotions and all the experiences they have known breathing life into the words upon the page. I hope to do my part so well that young readers will delight to join me as co-authors.' (1989, p29.) But these adolescent readers are not conscious of playing a part in a creative process as Katherine Paterson suggests they might.

Students were asked ' When you finish a book, do you ever wonder how it came to be written? ' Ten students do not wonder how the book came to be written - to the remaining six, it is a mystery that they do consider. The readers of fantasy are those who are most intrigued about the origins of their books, as discussed in the chapter dealing with genre preferences. Subjects

were also asked 'do you ever feel that you would like to meet the writer of a particular book? Why?' Ten students <u>would</u> like to meet the writer of a particular book, showing evidence of individual differences in response to the question. For some readers, it has to be a unique book. Sarah, a fourth-former, wants to establish whether the writers of unusual fiction are themselves unusual or eccentric in order to construct such fiction. Keryn, a sixth-former, would like to know the writer's specific motivation. Matthew would like 'to see if he acts like his writing style; if he is eccentric or normal and if he has a normal family.' Stacey would like 'to ask why the book was written and if there is something I don't understand, I would ask the writer to explain it.' Most of the readers had an interest in the writer's personality and the reasons for the book being written. They sense some kind of existing dialogue or relationship between the writer and the reader but less than Holden Caulfield, Salinger's eternal adolescent anti-hero, who says to his psychiatrist, 'what really knocks me out is a book that when you're all done with reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it.'

Jo, a fourth-former, expresses something similar when she writes: 'If it is a book I really click with, I'd feel the author was my friend.' But Vern, a fifth-form male disagrees: 'It's better for reader and writer to remain mysteries to each other' and Elizabeth is emphatic that 'the distance between reader and writer should remain.' There are distinct individual differences here - with some students wanting to personalise the writer-reader relationship and the remaining six wanting to maintain a distance.

When asked 'do you ever wonder if you have understood or enjoyed a book as the writer intended it to be enjoyed or understood?,' only five case study readers responded in the affirmative. To the others, there is no consciousness of a prescribed or intended interpretation, understanding or enjoyment. This may reflect the fact that these readers are pubescent as Gaelyn Gordon (1991) describes them; they are at an age where their concern is their <u>selves,</u>

their feelings, their acceptance, their physical and social development, the assertion of their independence, their adolescent pressures and problems and their hopes for the future. Because the principal motivation of these readers is sheer pleasure and entrancement, there is also likely to be little consideration of the intention of the writer.

Iser, in his analysis of the reading process (1974, p288) suggests that the reader does involve himself or herself in a process of trial and error, organising and reorganising aspects of the text upon which to base an interpretation which we think the author intended. This process is usually a reflective one and it is possible that these voracious adolescent readers give themselves little time for reflection - that their most urgent need is to reach the ending of the story, or to begin it again, or to begin another.

Case study readers were given five statements dealing with the reader/writer relationship and were asked with which they most strongly agreed and with which they most strongly disagreed. (Refer questionnaire three, located in Appendix One.) Of the five statements, the one with which eleven most strongly agreed was Statement E: 'When we read, we become inhabitants of a world which has been created for us by somebody else.' Once again, the students are relating to the notion of absorption or entrancement - they become willing inhabitants of a newly created world. It is again apparent that the consciousness-changing aspect of ludic reading is paramount, even dominant, for these students - it is this aspect of the reading process that appears to give them most pleasure. The response to this question could also be explained by the fact that among those eleven students are some extremely keen readers of fantasy. Three students most strongly agreed with Statement A: 'the reading of a book is a dual process: the writer begins the process and the reader completes it.' This small number reflects the impression that is gained from the answers to related questions - the writer is not seen as being significant in the reading process. Two students most strongly related to the idea that readers become victims of the writer, in agreeing most strongly with

Statement C: 'the writer is having us on - the writer has the power to tease, tantalise or torment us and we allow ourselves to be teased, tantalised or tormented. We are the writer's victims.' This response may reflect the extent to which these students voraciously read and enjoy the horror genre - and choose to describe it as a 'Stop it - I like it ' experience. Five students also most strongly disagreed with this statement - they do not feel that they are the writer's 'victims.'

Least popular of all was Statement D: ' Each writer writes a story, consciously aware that it is going to entertain somebody.' Seven readers selected this as the statement with which they most strongly disagreed. Two students disagreed most with the idea that reading is a dual process begun by the writer and completed by the reader, and the two remaining students disagreed most strongly with Statement B , which no student in fact supported: 'The entire process of writing and reading is like a jigsaw puzzle - the writer constructs the puzzle and the reader puts in the bits, to make a finished product.' To these avid adolescent readers. a book 'is' - it is an entity in itself that has been produced and the creation process, to them, stops there. They merely consume the product, rather than experience a relationship with an author , or involve themselves in co-authoring.

Students were encouraged to consider the writer's situation when asked the following question: 'Do you think that writers would be interested in meeting the readers of their books? If so, why? ' Fourteen case study subjects thought that writers would like to meet the readers of their books - which is interesting when compared to the total of ten subjects who themselves would like to meet the author of a particular book. Richard, a third-former, feels that most writers would be interested in the reception of their book and Jarrod, a fifth-former, felt that writers would probably like to know what readers like and dislike about their writing. Sarah wrote 'writers must be interested in knowing what kinds of people read their books.' Maria, a fourth-former, felt that writers had much to learn from their audience : 'to

see if they liked their style and techniques; to see if they had reached their goals; to get more ideas and general feedback.' Matthew thought that writers would like to know how much their work was enjoyed and how readers perceived their stories. Stacey thought that writers would want 'to see if the book has been understood as it was meant to be.' Both Laura and Sharon felt, like Sarah, that writers would be interested in seeing what kinds of people read their books. Stacey's comment raises questions. The implication is that there is a particular intended or prescribed way to respond to a book - which is an idea that students have not entertained to any extent in the responses to other questions.

Case study readers named the author they would most like to meet, providing reasons for their choice of author. The list below summarises readers' responses:

J R R Tolkien: His books fascinate me

Stephen King: I'd like to ask him where he finds his ideas

J R R Tolkien: I'd love to meet somebody with such a vivid imagination

Roald Dahl: Because he would be amusing

J R R Tolkien: I'd like to know where he gets his ideas from

Isaac Asimov : He is a brilliant author!

Robin Cook: His medical thrillers fascinate me

Virginia Andrews: What makes her keep me enthralled?

Tessa Duder: I'd ask her to write more books

Stephen Lawhead: Because I have read all of his books and enjoyed them all

Roald Dahl: His life is interesting and he is so entertaining

Judy Blume: I like the realistic way she writes

Patricia Leach: Her horse stories are so well written

Jean Auel: I'd like to ask her where she got her ideas from

Robin Klein: Her books are marvellous. One day I'd like to write like her.

Roald Dahl: I'd like to know what inspired him to write such a variety of books.

Seven case study subjects reported that they would like to write a book themselves. They were among the readers who are particularly interested in fantasy and include both male and female.

Most responses to questions concerning writers and the writer-reader relationship suggest that adolescent readers give little thought to the craft of writing, particularly while they are actually involved in the reading process.

Emotions Experienced in Reading

Case study students were asked to indicate which of nine given emotions they have experienced while reading and where necessary, to provide/describe any additional emotional response they may have experienced. The nine 'given' feelings were fear, joy, relief, frustration, anger, satisfaction, calmness, delight and horror.

Confusion, sadness, disgust and dread were the four emotions contributed by students. There was an obvious gender difference here in that girls reported that they have experienced a multiplicity of emotions - two reported that they had experienced all of the nine given feelings, whereas the boys reported experiencing fewer emotions. The most commonly experienced emotions were relief (12 students) horror (11) delight (10) satisfaction (10) fear (9) joy (9) and frustration (8.) The emotions reported to being experienced least were calmness (4) and anger (7).

Where the girls reported the experience of multiple emotions, Richard cited only relief, satisfaction and delight; Jarrod cited only delight; Vern reported relief, satisfaction, delight and horror and Matthew reported satisfaction and calmness and contributed sadness.

The two most commonly experienced emotions, relief and horror, likely reflect the extent to which students become absorbed in a book and identify with its characters and the action. To some extent, the involvement of these two particular emotions also reflects the frequency with which horror as a genre is read by the group. The experience and control of fear that was so aptly described by Rosemary in Chapter Nine is also described by Nell's adult readers. Fear and horror are seen as having a reality-testing component. According to Hilgard (1979) and Fromm (1977) however, the entranced reader, however deep the involvement, never feels threatened by book material in the way that the dreamer is threatened by a nightmare. Eight students, both girls and boys, reported that they had a felt need to read books about the things that were currently worrying them in their lives. Jo, a fourth-former, gave the reason 'to help us sort things out.' Barbara Willard sees this kind of 'therapeutic' reading as important -' many a child will be helped by finding his worries rationally discussed in a fictional setting' (1975 p 57.)

Individuals can all experience absorption but only some readers will feel a range of emotions, or be conscious of them, as they read because, Tellegen and Atkinson (1974, p 275) argue, some personalities have 'a desire and a readiness for object relationships, temporary or lasting, that permit experiences of deep involvement.' Nell concludes that readers vary in their desire and readiness for the reality-changing experience of total attentional commitment. Students were asked to indicate whether or not they were conscious of what happens to them as readers as they read. ie. if they are aware of being entertained, intrigued, curious, confused, teased, titillated, terrorized or tormented as they were reading or whether they would have to put down the book to think about how they were feeling or thinking. Ten subjects claim that they are oblivious to thoughts and feelings at the time they read. Subjects were asked whether the events in a book had ever made them cry, at any age, and to name a book that had this power. Of the four males, one cried while reading 'Flowers in the Attic,' one was often moved by books but not to tears, and the remaining two had not responded to events in a

book that way. Of the twelve females, seven had cried while reading a book. The books include : 'Flowers in the Attic,' 'Clan of the Cave Bear,' 'Brother in the Land' (two students) 'The Neverending Story," Petals in the Wind,' 'The Outsiders' (two students) an un-named horse book and the response of Rosemary, a fourth-former: ' thousands of books have made me cry - cruelty to animals, death of a well-known and well-liked character, lots of things have made me cry. Sometimes I cry right through a sad book.' In conversation, these students revealed that they did not mind if a book made them cry. Boredom is the reason that these case study readers will abandon a book without completing it - not fear or sadness. In fact, sadness is an emotion that girls in particular like to encounter in their reading, as indicated in the survey sample responses to Question 56 in Questionnaire One. Of the nine reasons given for enjoyment of books in Question 56, case study subjects were also asked to select the three most important to them, in order of importance. Generally, excitement was the most important for case study subjects. For four students, it was the most important criterion, for seven students it was the second most important and among five, it was the third in ranking. Six students selected true to life as the most important reason for reading a book, for three it was the second most important and for two, it came third.

Humour is the main reason for enjoyment for two students; for three students it is the second most important and for three, humour is third in importance for enjoyment. For one case study reader, sadness is the main criterion for enjoyment, for two others it came second and for four, it came third. The only other criterion selected of the nine reasons provided was spookiness. For three subjects, it was the main criterion for enjoyment, for one it came second and for two, it was third in ranking. The criteria for reading that were not selected by the case study subjects were short length, information, quality of illustrations, and ease of reading and understanding. The criteria selected reflect the interests and motivations of these readers - excitement and reality. In addition, the evocative emotional responses - sadness, fear, amusement in particular - are sought repeatedly for experience, and to take them from their

own world into one of intrigue, bewitchment and entrancement.

Scholes (1989, p 19) describes something of the loss and resentment experienced by ludic readers as they finish reading a book: 'Even the happiest of textual endings is an end, a kind of death. We read knowing that our lives as readers of this particular text are limited and that each word moves us closer to the end. Though a narrative may urge us onward toward its conclusion with considerable force, there is something in us that resists. We may dearly wish to finish a particular story, to know how it comes out, to experience the joy, the catharsis or whatever lies in wait for us at the end, but at the same time - and the more pleasure the book is giving us, the more strongly we feel this - we don't want it to end.'

Subjects were asked what their strongest feeling is when they have finished a very absorbing book and put it down. The following range of feelings was provided: anti-climax; relief; happiness; depression; loneliness; regret. Students were asked to provide another feeling if their strongest emotion was not one of these. The most common response was regret. Emotions which were contributed by students were sadness, distress, annoyance and defeat. No student experienced happiness on the completion of an absorbing book! Other responses were: anticlimax (1) depression (2) and loneliness (2). It is obvious that getting to the end of a book is painful for most ludic readers. Jarrod writes: 'I would feel regret that it had to finish so soon, and would always wish that it could last longer.' Scholes goes on to say (1989, p 19) 'true, we can read a book again, starting over as Plato believed souls might start over again in life, but it is also true, as Heraclitus might have said, that the same person never reads the same book twice.'

In his pilot study, Nell (1988) found that ludic readers enjoyed re-reading well-liked and well-known books but in his main study, he found that re-reading was the exception rather than the rule. His studies involved adults and it is possible that this is a difference between adults and adolescents.

Case study readers very frequently re-read books, sometimes turning to the beginning and re-starting them as soon as they have finished the initial reading. Nell suggests that the need to re-read is related to the need for security or familiarity in one's life and it could well be that adolescents have a higher need for security and familiarity than adults have. Students were asked to list their most re-read books and the reasons for their status as the book they read most often. There is a degree of magic in many of these books for students - they have found in them 'a new discovery' (Richard) 'a rediscovery' (Vern) 'a rekindled pleasure' (Keryn) and 'an old friend' (Maria.) A list of most frequently re-read books is included in Appendix III.) Lever (1961) suggests that art offers us one advantage that life cannot: we can re-experience it. Re-reading offers repeated pleasure, the opportunity to learn and profit from experience. Students were asked if the re-read book was the same for them in subsequent readings as it was in the first, and to give possible reasons. Jarrod claims:

> *'a book is not quite the same the second time because you*
> *always tend to miss something out or do not take too*
> *much notice of something described as you do the first*
> *time. And it does not produce feelings as strongly as the*
> *first time.'*

Here, Jarrod is suggesting that in re-reading we do not give the story the attention that we did in the first reading and that our response to it does not have the sharpness or intensity that was evoked in the first reading. To Sarah,

> *'the second time is not the same because it loses the edge*
> *or the excitement as you know the outcome of the plot.'*

Keryn, a sixth-former comes closer to expressing what Scholes suggested -

> *'each time you read a book you find something different -*
> *a different way of looking at a situation or a different*
> *message. That is what makes a book great.'*

She stops short of saying as Scholes does that the person who does the re-reading is also a different person. Vern expresses a more similar thought to Scholes -

> *'re-reading isn't the same because how you see a book*
> *depends on how you feel when you read it.'*

For Matthew, the elements of surprise and excitement are missing in re-reading:

> *'It's not as exciting - you have an idea of the story and it's*
> *hard to surprise again.'*

Sharon, a fifth-former finds re-reading more positive than some of the subjects indicate it is for them:

> *'it is like visiting the same place as you get the same*
> *feelings inside you, but you can absorb more the second*
> *time around and understand the story better.'*

For each student, re-reading appears to mean something a little different, and this uniqueness of the re-reading process is described by Iser (1974, p 276) : 'We may say that the reading process is selective and the potential text is infinitely richer than any of its individual realisations. This is borne out by the fact that a second reading often produces a different impression from the first. The reasons for this may lie in the reader's own change of circumstances, but still the text must be such to allow this variation. On a second reading, familiar occurrences now tend to appear in a new light and

seem to be at times corrected, at times enriched.'

Frustration at being unable to read

Nell's study of ludic readers involved an examination of the frustration readers experience when they are in a situation which would allow reading and have no book. His question was modified for the student ludic readers in this study: 'Imagine that your favourite reading time was about to begin but you're staying in a strange hotel and suddenly you have nothing to read. How would you feel? What would you do about it?' In his study, Nell found that eight of his twenty-nine subjects described intense anxiety (desolation) with the remainder describing mild emotion (frustration, annoyance, restlessness.) A similar range of feelings was described by the adolescent case study readers: ' depressed,' 'angry' (3 students) 'very angry,' 'disappointed' (4) ' awful - I couldn't tolerate it,' 'really annoyed' (4) 'bored and restless' (2) 'trapped,' 'very angry with myself,' 'annoyed, angry and bored.' Interestingly, no student would give up and seek another activity; they would all either beg, borrow or steal something to read rather than seek an alternative activity. All students were confident that they would be able to borrow a book if they were unable to buy one. For ludic readers, it is the reading activity, the willingness to be entranced or absorbed, that is important to them, rather than having to have the right book at the right time. One student would read a magazine if there was no chance of finding a book, but not one student entertained the possibility of having absolutely nothing to read for an evening. Julie's response was typical: 'I'd rush out and buy or borrow something to read - anything.'

To assess the students' willingness to postpone the satisfaction or pleasure provided by reading, students were asked the question: 'when you find a book that really suits you, do you want to sit and finish it immediately or are you happy to save it for the right opportunity?' There is obviously no 'right

opportunity' other then <u>now</u> for these ludic readers - they would all sit and finish the book immediately. These responses are typical:

> *'I cannot put a book down unless I am forced to. I would always want to sit and finish it immediately.' (Rosemary)*

> *'I would rather sit and finish it immediately so I could start another book.' (Jarrod)*

> *'I'd want to read it straight away and do, but then if I'm bored later, I wish I'd saved it.' (Laura)*

This urgency at <u>having</u> to be involved in an enjoyable book is seen in some of the subjects' reading behaviour at school. Some have earned reputations as being wilful, discourteous and disinterested because they frequently read in class when they are not supposed to and find great difficulty in having to close a book when requested to. Jarrod, a fifth-former and Richard, a third-former, particularly have great difficulty in being separated from their current books - at the beginning of class in any subject, these books are placed on their desks before their workbooks or texts.

Students were asked how long they would continue reading a book which they were enjoying if they were able to continue reading. These readers showed that they would continue to read the book until completion given the opportunity to carry on reading - all reported that they would read for a day if it took that long. Jo commented:

> *'I'd probably carry on forever if I could - I'd rather it was a trilogy or something so that I can reach the end, but still keep on reading.'*

Julie wrote:

> *'If I was able to carry on reading, that is what I would do*
> *- when I finished the book I'd read it again and again.'*

For Sharon too, the completion of the book does not mean the end of the reading session:

> *'I would read and re-read the book until my eyes got sore,*
> *the words were blurred - or I got a headache. In other*
> *words, I would read until I was forced to stop.'*

Jarrod would be content to read for up to seven hours if it took that long to complete a book. These responses indicate that even though a particular enjoyable book is important, it is the reading activity that is enjoyed the most. Students would prefer to re-read the same material than to stop reading.

Although much of the emphasis in this discussion has been on the satisfactions of ludic reading for students, it is also useful for teachers, librarians and writers to know what it is about the style in which a book is written that is frustrating to students. Question 20 of questionnaire II (Appendix I) asks the subjects: 'What do you find most frustrating about the way a book is written? ie. what is it about the style that annoys you?'
For six of the case study students, the conclusions of books are a source of frustration:

> *'Conclusions which come suddenly and surprisingly'*

> *'Sometimes the conclusion can be a real let-down'*

> *'When you have nearly finished and you find that the*
> *ending is so obscure that you never find out what actually*
> *happened.'*

'I hate cliff-hanger endings'

'When the ending is quite obvious right from the start'

The elements of anticipation and discovery, basic to the reading process, are obviously important to these adolescent readers - and the conclusion is undoubtedly the consummation or climax for them. Endings which are too obvious, too obscure, too inconclusive or too sudden are highly unsatisfactory - the expected denouement is lacking and the impact of the book is spoiled. Three students dislike switches in narrator, switches in time (flashbacks or flashes forward) switches in setting and three students dislike dream sequences in fiction material. Ease of understanding is important to Stacey, a fifth-former, who is

> *'frustrated by having to re-read passages for clarity..I hate
> books that are unnecessarily complicated when it adds
> nothing to the story.'*

Excessive formality and correctness is frustrating for Jo, as is a diary writing style. Fourth-former Sarah finds the present tense annoying and Maria dislikes a lack of subtlety -

> *'when things are over-described and there is nothing for
> you to imagine. It's like being in a straitjacket!'*

Individual differences are apparent here - but also apparent is that special effects and unusual narrative perspectives are sources of frustration to adolescent readers. Ease of understanding is paramount for this group who do, after all, read for enjoyment and entertainment. At the same time, a fast-track plot or condensed fiction would be equally dissatisfying for them.

Because a conclusion can mar the enjoyment and final impression which remains with the reader, students were asked to comment on the importance of happy or resolving endings for them. Janet Batsleer (writing in Ashley 1989, p 208) claims that happy endings are vital, particularly to women who read romance fiction. She suggests that happy endings are psychologically important and that 'if we look for happy endings in fiction it is because at present it is the only place we can hope to find them.' The sixteen case study subjects were asked whether happy endings were very important, quite important or unimportant to them, giving reasons. Eleven students reported that happy endings were unimportant, two felt that they were quite important and three felt that they were very important. Reasons were quite individual, with most showing considerable thought:

> *'A happy ending is very important for me because I hate loose ends; I like the security of knowing that everything is going to turn out for the best (Sarah)*

> *'A happy ending is quite important for me because it makes the book feel complete and makes me feel good'* *(Matthew)*

> *'Happy endings depend on the type of book. Not everything in the world has a happy ending and some books need to show this.' (Laura)*

> *'There is nothing wrong with a happy ending but when the storyline is spoilt with an unnatural happy ending it can ruin the effect of a powerful story.' (Richard)*

> *'A book should have an ending that best suits it - not necessarily a happy one. Often books are meant to leave you thinking and a happy ending is not always*

appropriate. A book doesn't have to have the 'right'
ending to be enjoyable - sometimes it is good to be left
with something unexpected.' (Keryn)

'Happy endings are not important because in real life not
all endings are happy or are meant to be happy.' (Kirsty)

'Happy endings are quite important as we have to have
something to be happy about - but people do have the
expectation that in life there's always a happy ending -
there's not.' (Julie)

'Happy endings are not important as a happy ending can
make a book too predictable.' (Vern)

Only one of the four boys and four of the twelve girls regarded a happy
ending as important. These students, who come mainly form the fourth and
fifth forms, write from a less subjective point of view than might be expected.
Generally, they consider that some books, like some aspects of life, do not
end happily - and that to them, is a perfectly natural and reasonable
expectation.

Perceived strengths and weaknesses in reading

Students were asked to consider their inadequacies in relation to their reading
preferences and practices. Seven suggested 'weaknesses' were provided and
in addition, the opportunity was given for subjects to report weaknesses that
they perceived in themselves. The only perceived inadequacy contributed by
a male was that of Vern, who reported that 'letting others tell me what to
read' was a weakness he had. Three of the four males felt that 'resenting the
return from a book world to the real world and having to participate in it' was

a weakness. In addition, half of the boys chose the following as weaknesses of theirs:

> *'reading anything, irrespective of quality'*
> *'reading too impatiently, skipping and skimming'*
> *'not being able to put a book down once I've started it'*

No male chose 'reading too slowly' but one selected 'tending to believe everything that is written' and one 'pinching someone else's book before they have read it.'

The most commonly reported perceived inadequacy among the twelve girls was 'not being able to put down a book once I've started it,' ten of the girls reporting that as a weakness. As was the case for boys, 'resenting the return from the book world to the real world and having to participate in it' was commonly recognised as a weakness - by five respondents. Four of the girls each reported :

> *'reading anything, irrespective of quality'*
> *'reading too impatiently, skipping and skimming'*
> *'pinching someone else's book before they have read it'*

The only other weakness identified by the girls was 'reading too slowly' (three respondents.)   Three girls contributed other perceived weaknesses in themselves:

> *'not getting organised and sometimes being without a book*
> *- it's total misery ' (Jo)*
> *'not taking in everything I read thoroughly' (Julie)*
> *'my insatiable appetite - the feeling of not ever having*
> *enough to read' (Liz)*

What is interesting about these perceived inadequacies is that they relate very strongly to the voracious nature or greed for the reading activity which is characteristic of ludic reading.

Case study readers were asked to contribute 'things about my reading that I consider strengths.' Richard sees his steadfast reading habit as a strength:

> '....I will never be able to replace reading with something like TV or video games. Being able to read anywhere is also a strength.'

Jarrod's perception of his own strengths are similar:

> 'I can read anywhere, anytime, I can read a book with a great level of concentration in the noisiest places, I will read anything, well nearly anything, and I would rather read than ever watch television.'

Matthew considered his 'fast speed of reading and thorough understanding of most books' as strengths. For Vern, 'finding reading easy, enjoying it and being willing to read just about anything are strengths.'

The two most commonly reported 'strengths' related to absorption ('being able to absorb myself in a book') and comprehension ('understanding most books'.) Vern and Jarrod see 'being able to read almost anything' as a strength whereas in the earlier question relating to perceived weakness, the other two males and four female readers regarded this practice as a weakness. Vern and Jarrod are among the older readers and are both strongly individual. They were both vehement that 'nobody should be ashamed of reading slightly trashy books,' as discussed in the section on censorship in genre preferences. That these two students should see reading 'almost anything' as a strength rather than a weakness is both a reflection of their

independent personalities and their confidence.

Finding the right book

It is difficult to assess from observation in class how much care ludic readers take in their selection of books - and reading lists do not give any clues. For those students who are 'hooked' on a particular genre or author, the process is obviously simpler. Two questions (Q 15 and Q16 in Questionnaire II, Appendix I) were asked of the case study readers to try to establish how deliberately selective ludic readers are in their book selection. In response to the question, 'When you go to the library, how long does it take for you to find a book you want, on average?' the average time taken was found to be ten minutes. The range was from five to thirty minutes. Two students reported that they prefer not to use libraries - one because he could not carry home all the books he would want to take, the other claiming 'I hate libraries.' In response to the question, 'how many books do you usually take off the shelf before you have found the one you want?' one student reported that she usually took as few as three to four books before she found something to her liking, but the majority of subjects took in excess of seven. Two students reported taking ten, two took thirty and one took as many as fifty books off the shelf before he would find the one he wanted. The student who appeared most easily pleased with only 3-4 books remarked that once the choice was made, more time was available to commit to reading..and that spending too long looking for the perfect book only shortened that time. Experienced readers undoubtedly recognise titles, authors, series, particular blurbs or plot summaries more quickly than the student who reads less often.

Seven case study readers report that they experience difficulty in obtaining the books they want to read. This was shown to be more of a problem with students in the survey sample, where ludic readers were not dissimilar to the reluctant and moderate readers in experiencing difficulty in obtaining the

required kinds of books. Characteristics that are shared by the case study readers include independence and persistence and the lower level of difficulty in obtaining favoured books doubtless reflects this.

For these sixteen students, books and reading have provided a range of satisfactions and gratifications, both intellectual and emotional.

The importance of books in the lives of adolescent ludic readers can be summarised best in the words of Maria and Richard respectively:

> *'Books have been like an access road to the world for me*
> *- I know that I understand the world and what is going on*
> *in it and in other people's heads more because I read a*
> *lot.'*

> *'Some books have really stunned me. They have allowed*
> *me to know about a host of experiences in life that I will*
> *probably not experience myself. I will never be able to*
> *stop reading.'*

CHAPTER ELEVEN

DISCUSSION

General Conclusions

Broadly, this study has sought to discover who ludic readers are, what they read and why they read. Four main factors stand out as being strongly linked with ludic reading: gender, socio-economic background, ethnicity and home reading background.

* Ludic readers are more likely to be female than male.

* Prevalence of ludic reading is marked among students from middle class occupational backgrounds rather than working class backgrounds and from pakeha rather than Maori or Pacific Island family backgrounds.

* Adolescent readers are more likely to come from homes where reading is valued and modelled, as hypothesized.

* Individual adolescent ludic readers show characteristics that are common to all ludic readers, to some other ludic readers and to no other ludic readers. What is significant about case study readers is their determination to carry on reading and to be intensely absorbed by books.

* Ludic reading is fiction book reading. Ludic readers read in a sustained manner, reading fewer newspapers and magazines than moderate or reluctant readers read. Although they watch television, they manage to fit a great deal into their spare time, having a greater range and number of leisure pursuits than the other two groups of readers have. To the

adolescent ludic reader, the world is an exciting place - there are few unoccupied moments. The ludic reader, like C. S. Lewis, lives a thousand lives and not just one. These lives appear to be fulfilled ones. What readers seek in fiction includes emotional satisfaction or instinctual gratification. Among the motives for reading in adolescence is the desire to obtain vicarious imaginative satisfaction of a wish-fulfilment kind. Fantasy, horror, romance and adventure fiction in particular help to satisfy the needs for adventure and excitement, sentimental fantasies, emotion with an erotic component, symbolic aesthetic leanings and cognitive curiosity, which are all psychosocial needs in adolescent development.

* Female ludic readers read a wider range of fiction than do male ludic readers and their genre preferences differ from those of males. Girls prefer horror and adventure and among case study readers, genre preferences of girls changed within a twelve-month period. The male preference for fantasy is marked. Genre which provide high levels of entrancement and excitement are preferred. The trance potential of a book is its most important element.

* Although they are seekers of new experiences, as adolescents characteristically are, ludic readers in this study also re-read the same book, often many times. This was contrary to expectations. High levels of book ownership are characteristic of this group.

* Both case study and survey ludic readers showed that not only are they very active individuals, but they are also very sociable. The Eysenck Junior Personality Inventories show that the majority of case study girls scored very highly on extraversion scales, well above the mean for girls. Although only one of the four male case study subjects scored above the male mean for extraversion, his score was extremely high. The stereotype of a ludic reader, as perceived by adolescents as an introverted, solitary

individual, is not supported.

* Ludic readers are skilled readers with high P.A.T. comprehension and vocabulary percentile scores and high speed-reading comprehension scores. Case study readers are motivated students, showing themselves to be educationally successful. Their career aspirations are high and tend to be among the people-oriented professions.

* Ludic readers are less interested in a book's literary quality than they are in a book's potential to entrance. Vivid imagery is a feature of their reading.

* Case study readers do not expect happy endings in books nor are happy endings relevant to their enjoyment of a book.

* A range of emotions are felt by adolescent ludic readers in their reading experiences, particularly among girls. High levels of absorption and identification are reported. Finishing a book is more likely to be a negative rather than a positive experience and re-reading may begin immediately. Like Nell's adult subjects, case study readers experienced high levels of frustration at being prevented from reading.

* Adolescents in this study are rarely conscious of the creation of a book or of its writer. Nor do they as a group consider that they, as readers, are part of a process of recreation or reconstruction, begun by the writer and finished by them.

* Ludic readers, like other readers in the survey sample, experience difficulty finding the kinds of books that they want to read.

Implications for Schools

> "The right book at the right time for
> the right person makes lifetime
> readers."

> Bloom, Hirsch

Of 2,202 fourth and sixth formers, almost 20% were found to be ludic readers and 22% to be reluctant readers. The strong links between reading practice and ethnicity, socio-economic background and home reading environment have implications for schools, in terms of social reproduction, functional literacy and educational success. If homes do not offer a supportive reading environment, the school has the responsibility of identifying, developing, exploiting and enriching the reading interests of students. Although the emphasis on developing a reading habit should come in the early primary years, a more effective approach than those which are currently offered in secondary schools is indicated. As researchers suggest (Whitehead 1975, Carlsen 1980, Nell 1988, Reed 1985) easy access and selection for the student, of the appropriate book, is the key to the development of the reading habit. Among students in secondary classrooms will be those who are totally dependent on teachers to provide materials and to direct or awaken interest in books. Assuming that all students can and should be independent in their reading ignores the needs of students whose needs have already been overlooked beyond the classroom.

Ludic readers in this study (both male and female) score more than twice the national average of A1s in School Certificate English and twice the national average of A2s. Reluctant readers earn significantly less than the average School Certificate A grades and twice the national average of Cs and Ds. Ludic reading is associated also with high levels of success in Mathematics and Science. As Nell (1988) suggests, reading pleasure and reading skill develop together. Although remedial programmes for 'slow' readers exist, the

provision of the 'right book at the right time' must support such programmes.

Nell's three pre-conditions for the development of a reading habit are easy to provide in secondary schools. Time (SSR) and ready-access books (class libraries) require little organisation and only moderate expenditure. The Book Flood, RIBIT and class library initiatives based on the 'saturation-diffusion' or 'immersion' approach to reading reluctance provide students with a supportive, non-threatening situation within which to develop a reading habit. The more students read, the more confident and competent they become as readers but for some students, the expectation that reading will be a pleasurable experience has never developed or has been lost.

In setting up class libraries, and in the purchase of new books for school libraries, teachers and librarians need to 'market research' the interests of adolescent readers with care. This survey showed that 61% of students experienced difficulty in obtaining the kinds of books they want to read and only 20.6% of students obtain most of the books they read from the school library, With emphasis on developing secondary school libraries as highly technological resource-based learning centres, the function of meeting students' recreational reading needs has possibly been lost in some schools.

The need for teachers of English to be aware of, and to cater for, individual differences in reading needs and interests is paramount. The use of term reading contracts, questionnaires and reading logs readily provides such information. Cumulative records should be made, allowing easy transfer of information from one teacher to the next.

A recommended policy is to begin each English class lesson with ten minutes of sustained silent reading. A long term goal is that students have the responsibility and established habit of carrying their own reading material with them. There is also a need to provide students with class time just to browse, choose and read in a recreational sense.

A reading co-ordinator should be appointed to be responsible for co-ordinating all developmental and remedial reading programmes and resources within the school. Too often, reading is the responsibility of an H.O.D. already busy with department responsibilities and demands.

A reading room/classroom separate from the library, should be provided where interruptions and diversions are minimal, so that sustained silent reading and resource-based learning and activity have separate environments. A busy library is not conducive to sustained silent reading, particularly for students who have difficulty in concentrating.

Liaison with, and support from parents should be sought for developmental reading programmes as much as possible in the school community. Liaison with contributing schools and a co-ordinated policy in approach to developmental reading programmes allows for continuity of reading emphasis.

From the lists of 'best' books students had recently read, and their lists of favourite authors, an extremely wide range of reading interest can be discerned. It is easy to see from the titles listed that some students are reading and enjoying complex material, requiring considerable skill and perception for understanding. Others enjoy the ease and entertainment of the easy-to-read works included in the list. Although some teachers will find difficulty in accepting the reading interests of some students, Nell (1988) and Chambers (1973) suggest that it is as well that students are reading and have the freedom to read what they will, within reason.

Because the initiatives for developing reading programmes in schools rely on the interest and enthusiasm of individual teachers, teachers of English need to be prepared to travel to other schools, to exchange ideas and publish their individual reading 'success stories'. By emphasising and celebrating reading in schools with Book Festivals, Writers' and Readers' weeks, and by using Writers-in-Schools schemes, teachers will help students to discover that which

Edward Blishen suggests is easily lost:

> *"If the habit of reading does not grow, it seems to me that this is not due to some ineptitude of literature, but rather because, by being too teacherly, we have allowed the excitement to disperse, along with the delight and humour and so on, that are all important."*

Suggestions for further research

This study raises several questions about ludic reading beyond adolescence. Ludic reading is more common in early adolescence than in later adolescence. What is unknown about the survey sample and the case study group of very avid readers is the likelihood of their continuing to read at their present rate and with their present level of interest when they leave school and when social, family and civic involvement absorb more of their time. Will their genre preferences remain the same? Will the satisfactions they seek in their reading remain the same? Longitudinal studies or studies at various life ages and stages of ludic readers would provide interest and insight into early reading experiences, practices and preferences and their constancy and would complement studies such as the Hillary Commission Life in New Zealand study.

Studies of ludic readers of various personality type and their reading practices and preferences would help to ascertain whether Jarrod, for example, a case study reader who scored high on the Eysenck neuroticism scale and low on extraversion, is typical of a 'type' who is likely to read fantasy as avidly as he does.

Another study of value would be to carry out a Book Flood experiment similar to that of Jennie Ingham in Bradford (1981.) In this, large numbers

of books from a wide range of genre would be provided to a class of adolescents with a range of reading practices and preferences. The maintenance of reading logs would show which groups of students changed their reading practices and preferences in response.

Experimental studies of school sources of adolescent reading are indicated. The effects of student selection of books on issuing rates and general usage in school libraries would make a useful study.

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APPENDIX ONE

MASSEY UNIVERSITY READING SURVEY

ID No. ☐☐☐☐

School: ....

Age: ....years

Sex: M/F

Ethnic Origin: Circle one:- European Maori Polynesian Other

Form: ....

Mother's Occupation: 10

Father's Occupation: ....

Number of children in family: ....

Give the number of your birth order in family: ....

Q.1.   How do you like to spend your spare time? Rate in order of preference: 1-8

a.	Watching television	( )
b.	Listening to music	( )
c.	Reading	( )
d.	Playing sport	( )
e.	Handcrafts	( )
f.	Sitting around talking	( )
g.	Going out to parties etc	( ) 2c
h.	Other hobbies, such as...	( )

Q.2.   Do you enjoy reading? Yes/No

Q.3.   If your answer was No, please circle the most important reason:

a.   I find it boring
b.   It is too hard
c.   I can't find interesting books
d.   Some other reason..

Q.4.   What kind of fiction books do you like to read? From this list put your four favourite in boxes 1-4 in order of most favourite first. In boxes 5-8, place the letters of the kinds you most dislike. Put the kind you dislike most in box 5.

a.   Science fiction
b.   Teen-age stories
c.   Mysteries
d.   Humour
e.   Classics
f.   Fantasy
g.   War stories
h.   Lover stories
i.   Sports stories
J.   Careers stories
k.   History
l.   Stories about discrimination, e.g. against Jews or Negroes
m.   Animal stories
n.   Stories about New Zealand
o.   Stories about modern problems, e.g. drugs, the nuclear threat
p.   Adventure

1 ☐   5 ☐
2 ☐   6 ☐
3 ☐   7 ☐
4 ☐   8 ☐

3c

Q.5.   What kind of non-fiction books do you like to read? From this list, select your four most favourite in order in boxes 1-4 and the four least favourite in boxes 5-8.

a.   War
b.   Music
c.   Jobs/careers
d.   People and places in NZ
e.   Exploration and discovery
f.   Lives of famous people
g.   Sports
h.   The outdoors
i.   Science
j.   Travel overseas
k.   Art and craft
l.   Animals/pets
m.   Fashion and beauty
n.   Cars and trucks
o.   History

1 ☐   5 ☐
2 ☐   6 ☐
3 ☐   7 ☐
4 ☐   8 ☐

Q.6.   What is the title of the best book you have read recently?

    ....

Q.7.   In order of preference, would you rather read:- (rate 1-4)

40

a.   Books   ( )
b.   Comics   ( )
c.   Magazines   ( )
d.   Newspapers   ( )

3

Q.8.   Who is your favourite author?...

Q.9.   Are you reading a book at the moment that is not connected with
        school work? Yes/No

⬜

Q.10.   How many books would you read in one months? (Circle one)

        None
        1 or 2
        3 or 4
        more

⬜

Q.11.   Do you have difficulty in getting enough of the type of books that
        you want to read?   Yes/No

⬜

Q.12.   What stops you from doing the reading you would like to do?
        (Circle one or more)

a.   Sports
b.   Practice for music, speech, sport
c.   Helping at home
d.   Homework   50
e.   Part-time job
f.   Cannot find a place to read
g.   Parents don't like you reading
h.   Watching TV

Q.13.   Would you read more if you had more time?   Yes/No

⬜

Q.14.   Do you enjoy reading magazines?   Yes/No

⬜

Q.15.   Circle the magazines you read from this list:

a.   Ready to Roll Countdown
b.   TV Guide
c.   NZ Woman's Weekly
d.   New Idea   60
e.   Shake
f.   Dolly
g.   Australian Woman's Weekly
h.   Listener
i.   None of the above

4

Q.16.   What magazines in this list are bought by your family?
        (Circle one or more).

a.   Ready to Roll Countdown
b.   TV Guide
c.   NZ Woman's Weekly
d.   New Idea
e.   Shake
f.   Dolly
g.   Australian Woman's Weekly
h.   Listener
i.   None of the above

Q.17.   Of those magazines listed above, write down the letter of the one
        you enjoy reading most:.........

Q.18.   How many DAILY newspapers are bought by your family?
        (Circle one):

a.   None
b.   One
C.   Two
d.   Three of more

Q.19.   Do you read a newspaper?   Yes/No

Q.20.   Who reads the newspaper most? (Circle one)

a.   Mother
b.   Father
c.   You
d.   Brothers/sisters

Q.21.   If you read a newspaper, what do you usually read first:
        (Circle one only)

a.   World news
b.   National news
c.   Local news
d.   Cartoons
e.   TV/entertainment
f.   Classified section

Q.22.   Do you learn about world news from TV or from the newspaper: $8c$ ☐
         (Circle one)

a.   TV mainly
b.   Newspaper mainly

Q.23.   How many books do you personally own? i.e. just <u>you</u>, not your
         family. (Circle one)   ☐

a.   1-5
b.   5-10
c.   15-20
d.   20-25
e.   More than 25

Q.24.   Who has most often given you ideas or recommended books? Rate in order from 1 (most) to 5 (least)

a.   Parents   ( )   ☐
b.   Teacher of English   ( )   ☐
c.   Friends   ( )   ☐
d.   Teacher-librarian   ( )   ☐
e.   Other teachers   ( )   ☐

Q.25.   How many books have you bought for yourself? (Circle one)   ☐

a.   1-5
b.   5-10
c.   More than 10

Q.26.   Are you given a book as a gift for birthday or Christmas?
         (Circle one)   ☐

a.   Never
b.   Occasionally
c.   Very often

Q.27.   Are you given a book token? (Circle one)   ☐

a.   Never
b.   Occasionally
c.   Very often

6

Q.28.   When do you do most of your reading? (Circle one)   9c ☐

a.   In bed before you go to sleep
b.   In spare time at weekends
c.   In SSR
d.   After school
e.   In English classes at school

Q.29.   How often do you watch TV? (Circle one)   ☐

a.   Almost never
b.   Less than 2 hours a day
c.   For 2 or 3 hours most days
d.   For more than 3 hours most days

Q.30.   Which of these programmes would you prefer to watch? Please put them in
         order of most enjoyed to least enjoyed, with most enjoyed programme first.

a.   Comedy Company   ( )
b.   Married With Children   ( )
c.   Neighbours   ( )
d.   News/Holmes   ( )
e.   Tuesday Documentary   ( )
f.   Beyond 2000   ( )
g.   Friday/Sunday Horrors   ( )
h.   Blackadder   ( )

Q.31.   Rank 1-5 where you get MOST of the books you read for pleasure? (1 being most often used, 5 being
         least used)

a.   Public library   ( )   ico
b.   School library   ( )
c.   Borrowing from friends   ( )
d.   From bookshelves at home   ( )
e.   From class library at school ( )

Q.32.   Do you belong to the Public Library?   Yes/No   ☐

Q.33.   If you do, how often do you borrow books? (Circle one)   ☐

a.   Less than once a month
b.   About once a month
c.   More than once a month

Q.34.   Do you have difficulty using the Public Library?   Yes/No   ☐

Q.35.   If you have answered yes, select the reason from this list:

a.   It is too large
b.   I am unsure of the catalogue system
c.   I cannot locate the books I want
d.   Some other reason

Q.36.   Can you use the:-

a.   Catalogue in the school library   Yes/No
b.   Computer in the school library   Yes/No
c.   Microfiche in the school library   Yes/No

Q.37.   If you have trouble finding a book in the school library, do you
         usually: (Circle one)

a.   Leave
b.   Find another book
c.   Ask a teacher or librarian
d.   Use another library
e.   Other ....

Q.38.   Which of these are available for you to use at home: (Circle one or more)

a.   Dictionary
b.   Atlas
c.   Thesaurus
d.   Encyclopedia
e.   None of these

Q.39.   When you have read a book which you have enjoyed or found interesting, do you discuss it with:- (You
         can circle more than one)

a.   Mother
b.   Father
c.   Friends
d.   Bother/sister
e.   Nobody really

Q.40.   How much time would your mother spend reading? (Circle one)

a.   A short time most days
b.   Once or twice a week
c.   Hardly ever

8

Q.41.   Does your mother read? (Circle one)   ☐

a.   Magazines and newspapers
b.   Books
c.   Both
d.   Nothing usually

Q.42.   How much time does your father spend reading? (Circle one)   ☐

a.   A short time most days
b.   Once or twice a week
c.   Hardly ever

Q.43.   Does your father read? (Circle one)   ☐

a.   Magazines and newspapers
b.   Books
c.   Both
d.   Nothing usually

Q.44.   How often do your brothers and/or sisters read?   ☐

a.   A short time most days
b.   Once or twice a week
c.   Hardly ever

Q.45.   Do you ever wish you found reading easier?   Yes/No   ☐

Q.46.   Is there a computer in your home?   Yes/No   ☐

Q.47.   If your answer is Yes, would you use it/play a game on it?   i3c   ☐

a.   Once a day
b.   Once a week
c.   More often
d.   Hardly ever

Q.48.   Do you have a video at home?   Yes/No   ☐

Q.49.   Do you watch commercial videos?   Yes/No   ☐

Q.50.   If the answer is Yes, what types of video do you watch MOST?
         (Circle only one)

a.   Comedy
b.   Teen-age drama
c.   War
d.   Adult
e.   Western
f.   General drama
g.   Sport
h.   Horror

Q.51.   How often would you watch a video? (Circle one)

a.   Less than once a week
b.   About once a week
c.   Twice a week
d.   More than twice a week

Q.52.   Do you often read the books your parents read? (Circle one)

a.   Often
b.   Sometimes
c.   Only rarely
d.   Never

Q.53.   If you were given more time to use in the school library, would you
         use it for: (Circle one)

a.   Gaining information
b.   Recreational reading

Q.54.   Has a book which you have read disturbed or worried you? Yes/No

Q.55.   If yes, who have you discussed it with? (Circle one or more)

a.   Mother
b.   Father
c.   Brother or sister
d.   Teacher
e.   Friend

Q.56.   Which of the following reasons cause you to enjoy some books more than others? Write 1 beside your
first choice, 2 beside your second choice, 3 beside your third choice. (Choose only three)

Exciting	( )	
Funny	( )	
Sad	( )	140
Short	( )	
Spooky	( )	
Gives you information	( )	
True to life	( )	
Well illustrated	( )	
Easy to read and understand	( )	

The following questions are for 6th formers only:

Q.57.　　Please list the subjects and grades of the School Certificate subjects you sat last year:

1.....................................　　　　Grade...................　　　　　　☐ ☐

2.....................................　　　　Grade...................　　　　　　☐ ☐

3.....................................　　　　Grade...................　　　　　　☐ ☐

4.....................................　　　　Grade...................　　　　　　☐ ☐

5.....................................　　　　Grade...................　　　iSo　☐ ☐

6.....................................　　　　Grade...................　　　　　　☐ ☐

Q.58.　　What do you plan to do in 1992? Please circle one:　　　　　　　☐

a.　　Return to Form 7
b.　　Attend Polytech or another tertiary institution
c.　　Join the workforce
d.　　Other ....

Q.59.　　What do you plan to do in 1993? Please circle one:　　　iS5　☐

a.　　Go to university
b.　　Attend Polytech or another tertiary institution
c.　　Be part of the workforce
d.　　Other ....

THANK YOU FOR YOUR TIME AND CO-OPERATION IN COMPLETING THIS SURVEY.

☐

Q4　☐☐　☐☐

☐☐　☐☐

Q5　☐☐　☐☐

☐☐ 170　☐☐

T　☐☐☐

A　☐☐☐

QUESTIONNAIRE II.

1. What is the best book that you have read or had read to you?

. . . .

2. How old were you when you read this or had it read to you?

. . . .

3. What author would you most like to meet? . . . .

. . . .

Why? . . . .

. . . .

4. If you were to spend a week in total isolation, which 5 books

would you take with you?

. . . .

. . . .

. . . .

. . . .

. . . .

5. Do your brothers/sisters enjoy reading as much as you do?

. . . .

6. Who first interested you in reading?

mother

father

brother/sister

teacher

other

7. As a child, were you read to:

many times a day

each night

two or three times a week

about once a week

less often

8. Who, in your family, reads the most:

mother

father

sister

brother

you

9. When you find a book that really suits you, do you want to sit and finish it immediately or are you happy to save it for the

right opportunity? . . . .

. . . .

10. Which book have you re-read the most or have wanted to re-

read? Why? . . . .

. . . .

. . . .

11. Which is the most MEMORABLE book you have read? . . . .

. . . .

Why? . . . .

. . . .

. . . .

12. Which of these feelings have you experienced when you have

read a book :

fear...   satisfaction...

joy...   calmness...

relief...   delight...

frustration...   horror...

anger...   other...

13. Imagine that your favourite reading time was about to begin

but you're staying in a strange hotel and suddenly you discover

you have nothing to read.

a. How would you feel . . . .

. . . .

b. What would you do about it? . . . .

. . . .

14. How long would you continue reading a book you very much

enjoyed if you were able to continue reading as much as you

liked? . . . .

. . . .

15. When you go to the library, how long does it take for you to

find a book you want, on average? . . . .

How many books do you usually take off the shelf before you have

found the one you want? . . . .

16. How long do you usually spend each week reading newspapers and

magazines? ....

17. What kind of books do you find the most boring? ....

....

18. How often do you read a book to "switch off" or "escape" from

something you dont want to do or face? ....

19. How often would you give yourself a book or a reading session

as a treat or reward for something that you had to get done? ....

....

20. What do you find most frustrating about the way a book is

written ie. something about the writers style that annoys you?

....

....

....

21. Do you usually enjoy attending school?   yes/no ....

22. Do you find most of your school subjects interesting?

yes/no . . . .

23. Do you usually enjoy the set books you read in English?

yes/no . . . .

24. What job would you most like to have when you join the workforce?

. . . .

. . . .

. . . .

QUESTIONNAIRE III: The Reading Process.

Remember, there are no right or wrong answers - only yours.

1. Are you ever conscious (aware) <u>when you are reading</u> that

somebody has written - invented - this story? Yes/No . . . .

2. When you <u>finish</u> a book, do you ever wonder how it came to be

written? Yes/No . . . .

3. Do you ever feel that you would like to meet the writer of a

particular book? Yes/No . . . .

If so, why? . . . .

. . . .

. . . .

4. Do you ever wonder if you have understood or enjoyed a book as

the writer intended it to be understood or enjoyed? Yes/No

. . . .

5. Which of these statements do you most agree with? . . . .

   Which of these statements do you most disagree with? . . . .

a. The reading of a book is a dual process: the writer begins the process and the reader completes it.

b. The entire process of writing and reading is like a jigsaw puzzle - the writer constructs the puzzle and the readers puts in the bits, to make a finished product.

c. The writer is having us on - the writer has the power to tease, tantalise or torment us and we allow ourselves to be teased, tantalised or tormented. We are the writer's 'victims.'

d. Each writer writes a story, <u>consciously</u> aware that it is going to entertain somebody.

e. When we read, we become inhabitants of a world which has been created for us by somebody else.

6. Are you ever <u>conscious</u> of what is happening to you as a reader when you

read ie. are you aware of being entertained, intrigued, curious, confused,

teased, titillated, terrorized or tormented, or are you oblivious to your feelings

and thoughts? Conscious/Oblivious. . . . .

Do you have to put the book down to think about how you are feeling?
Yes/No . . . .

7. Are you usually completely absorbed by most books when you

read them or are you aware of things happening around you?

. . . .

. . . .

. . . .

8. Do you find it difficult to put into words what actually

happens when we read a novel? Yes/No . . . .

9. Do you have to be really comfortable when you read or can you

read anywhere or in any position? . . . .

. . . .

. . . .

10. What is the most comfortable place or position for you to

read in? . . . .

. . . .

11. Are you aware when you are reading that you become a different person

or inhabit another world? . . . .

. . . .

12. Do you think that most other people "see" a book in the same

way as you do, or do you think the reading experience or

imagination or interpretation is unique to each person?

. . . .

. . . .

. . . .

13. When you have finished reading a book that has really

absorbed you, do you feel that you, or the world, will never be

quite the same again? Yes/No . . . .

14. Do you ever imagine yourself as a character in a book - as

though you were actually in the story? Yes/No . . . .

15. When you read a book a second time, is it the same as it was

the first? Yes/No Why/Why not? . . . .

. . . .

. . . .

. . . .

16. When you have finished reading a very absorbing book, and put

it down, what would be your strongest feeling?

a. anticlimax

b. relief

c. happiness

d. depression

e. loneliness

f. regret

g. other (specify) . . . .

17. Do you think that what happens when we read a non-fiction

book like a textbook is very different from what happens to us

when we read a novel eg. Flowers in the Attic? Yes/No . . . .

If so, how? . . . .

. . . .

. . . .

. . . .

18. Do you think that writers would be interested in meeting the

readers of their books? Yes/No . . . .

If so, why? . . . .

. . . .

. . . .

. . . .

. . . .

19. Are you ever disappointed that a friend or some other person

didn't enjoy a book as much as you did? Yes/No . . . .

20. Do you sometimes wish, after you have read a really enjoyable book that

you had somebody with whom you could discuss it? Yes/No . . . .

21. Do you ever think that you would like to write a book yourself?

Yes/No . . . .

22. There are several Book Clubs administered by W E A or private

groups, where readers all read the same book and get together and

discuss it. Would you be interested in joining a group like that

or would it be sacrilege to you to have a book "dissected" by a

group of people whom you do not know very well? . . . .

. . . .

. . . .

. . . .

23. Do you think that some books should be censored? Yes/No

Why/Why not? ....

....

....

....

....

24. Do you ever read when you are not supposed to? When, **where,**

why,how? ....

....

....

....

25. Have the events in a book <u>ever</u> made you cry, at any age?

Yes/No If so, which book(s) ....

....

26. Things about my reading that I consider to be weaknesses are:

(circle any number!)

a. tending to believe everything that is written

b. reading anything, irrespective of quality

c. reading too slowly

d. reading too impatiently (skimming and skipping)

e. not being able to put down a book once I've started it

f. 'pinching' someone else's book before they've read it

g. resenting the return from the 'book world' to the 'real world'
and having to participate in it.

h. Other . . . .

. . . .

27. Things about my reading that I consider strengths are . . . .

. . . .

. . . .

. . . .

. . . .

QUESTIONNAIRE IV: INVOLVEMENT

There are no right or wrong answers to the questions below - just be honest...no questions asked!

1. While reading a short story or novel, have you ever thought of yourself as one of the characters? . . . .

If so, give an example of a character's name and/or the title of the book .

. . . .

2. Have you ever met someone and felt that he or she was like a character in a book you had read? . . . .

. . . .

3. When you read, paticularly if it is a novel or play, do you ever make a mental note of the setting? . . . .

If so, is that mental picture like some actual place you have seen?

often

seldom

sometimes

never

4. When doing something or going somewhere, have you ever felt that you had had the experience before, only to realise that it was something that you had read about? . . . .

If so, give an example . . . .

. . . .

. . . .

5. When reading a story, do you ever imagine that the characters in it look like people you know?

often

seldom

sometimes

never

6. When you are reading, do you ever think or say to yourself, 'something like this happened to me?'

7. How important to you is a happy ending in a book?

not important

quite important

very important

why? . . . .

. . . .

QUESTIONNAIRE V: DESCRIBING SOME GENRE

For each of these popular genre, choose the statement that best relates to the genre for YOU.....in other words, best explains the popularity or usefulness as YOU see it.

Circle the number of your response.

SCIENCE FICTION:

1. is a serious attempt to predict and assess the direction of the future of mankind

2. is written by people who love to experiment with language and life

3. is just another form of fantasy or space opera

4. signifies humanity's disillusionment with science and technology

5. represents a quest for a universal utopian state

HORROR:

1. gives us the security of knowing that the terrors of uncertainty felt when we read are not really happening

2. 'stop it - I like it' - we enjoy being terrified

3. shows us that the boredom that we dislike is safer than many situations with tension and excitement

4. helps us to realise that people whom we know are basically and naturally benevolent

REALISM:

1. presents dangers and problems to which we can all relate

2. has value as we realise that we are fortunate

3. has value as we learn to empathise with others

4. helps remind us that life was not meant to be easy or perfect

FANTASY:

1. is undefinable but not imperceptible

2. blurs the border between imagination and reality

3. allows us to escape our world and our worries

4. allows us to feel that we can save the world

ROMANCE:

1. enables us to play out our fantasies without the dangers of personal involvement

2. represents the quest we all have to be loved and admired

3. portrays the world as I would like it to be..happy ever after

4. allows us to escape our world and our worries

5. portrays females as being passive victims rather than active heroes

6. is worth reading so that we can learn what romance and dating are all about

WAR:

1. shows us that justice triumphs - the good always win

2. provides us with the image of men and women as brave **and dependable**

3. helps us to play out our personal little wars

4. enables us to play out our wish to be heroic

APPENDIX TWO

MERIT AND PREFERENCE RANKING TESTS.

EXTRACT RANKING EXERCISE:

a.Imagine that you have just come home after a long and difficult day. You have an hour or so free before dinner. There's nothing that you would rather do than curl up with a good book, have a good read and forget your troubles. From this group of 12 extracts, choose the one for the book that you would MOST like to relax with. Then arrange the others in order of preference, from most popular to least popular. You should begin by numbering 1 - 12 down your page.

The twelve extracts are reprinted overleaf. (The same extracts were used again in this subsequent exercise):

b. The literary quality of these extracts varies considerably. Some may be of the highest literary quality and some we could describe as trash. Your task is to sort these extracts into a merit sequence, with those of the highest quality or merit at the top (ie. number one) and that of least quality being number twelve. You should begin by numbering 1 - 12 down your page. Identification of extracts:

1 = Miracle on the River Kwai (Ernest Gordon)

2 = Anna Karenina (Leo Tolstoy)

3 = Anorexia Nervosa (R L Palmer)

4 = Frankenstein (Mary Shelley)

5 = A Twist in the Tale (Jeffrey Archer)

6 = Sydney Bridge is Falling Down (David Ballantyne)

7 = The Lord of the Rings (J R R Tolkien)

8 = August Macke, Biography of a Painter

9 = Monday's Warriors (Maurice Shadbolt)

10 = The Catcher in the Rye (J D Salinger)

11 = Oracles and Miracles (S Eldred-Grigg)

12 = The Prince in Waiting (John Christopher)

EXTRACTS 1 - 12

1.

It had been only a little while over three months before - yet how much had happened in that short time!

As we passed, Malays, Tamils and Chinese stared up at us, sad and sullen. One one of the rare occasions when we were allowed out of the train to relieve ourselves I had the chance to speak to a Tamil who had been a foreman on a rubber estate. I asked him how things were.

"Oh, bad, Sir, terribly bad," he replied. "And they are getting worse."

Up into northern Malaya the train moved. At any moment we expected to reach the site of our new camp. But the train kept on going, mile after weary mile, into Thailand. After four days and four nights locked in those cramped, fetid little cars, we reached our destination at a place called Banpong.

Our hearts sank as we piled out. We weren't hoping for much, but Banpong failed even our dimmest expectations. It was nothing but a small clearing stocked with bamboo and atap palm. If there were to be any camp at all, it was obvious that we would have to make it for ourselves.

2.

'I know,' she interrupted him, 'how hard it is for your truthful nature to lie, and I grieve for you. I often think that you have ruined your life for me.'

'I was just thinking the very same thing,' he said; 'how could you sacrifice everything for my sake? I can't forgive myself that you're unhappy.'

'I unhappy?' she said, coming closer to him, and looking at him with an ecstatic smile of love. 'I am like a hungry man who has been given food. He may be cold, and dressed in rags, and ashamed, but he is not unhappy. I unhappy? No, this is my happiness...'

She could hear the sound of her son's voice coming towards them, and, glancing swiftly round the terrace, she got up impulsively. Her eyes glowed with the fire he knew so well; with a rapid movement she raised her lovely hands, covered with rings, took his head, looked a long look into his face, and putting up her face with smiling, parted lips, swiftly kissed his mouth and both eyes, and pushed him away. She would have gone, but he held her back.

'When?' he murmured in a whisper, gazing in ecstasy at her.

'Today, at one o'clock,' she whispered and, with a heavy sigh, she walked with her light, swift step to meet her son.

3.

Perhaps for society in general, physical appearance has come to overloaded with meaning. Certainly this is so for some individuals. Thus, if a plump teenager comes to feel for some reason dissatisfied with herself, perhaps for reasons which she finds difficult to define or acknowledge, she may well set out to deal with this dissatisfaction by changing her body size and shape. She will diet and the diet will be more determined because of the extra importance it has been given. If real change in personal experience follows dieting and loss of weight, the wider importance of weight and shape will tend to be confirmed.

4.

We were soon joined by Elizabeth. Time had altered her since I last beheld her; it had endowed her with loveliness surpassing the beauty of her childish years. There was the same candour, the same vivacity, but it was allied to an expression more full of sensibility and intellect. She welcomed me with the greatest affection. 'Your arrival, my dear cousin,' said she, fills me with hope. You perhaps will find some means to justify my poor guiltless Justine. Alas! Who is safe, if she be convicted of crime? I rely on her innocence as certainly as I do upon my own. Our misfortune is doubly hard to us; we have not only lost that lovely darling boy, but this poor girl, whom i sincerely love, is to be torn away by even a worse fate. If she is condemned, I never shall know joy more. But she will not, I am sure she will not; and then I shall be happy again, even after the sad death of my little William.'

5.

As she entered the room every eye turned towards her.

When admiring a girl some men start with her head and work down. I start with the ankles and work up.

She wore black high-heeled velvet shoes and a tigh-fitting black dress that stopped high enough above the knees to reveal the most perfectly tapering legs. As my eyes continued their upward sweep they paused to take in her narrow waist and slim athletic figure. But it was the oval face that I found captivating, slightly pouting lips and the largest blue eyes I've ever seen, crowned with a head of thick, black, short-cut hair that literally shone with lustre. Her entrance was all the more breath-taking because of the surroundings she had chosen. Heads would have turned at a diplomatic reception, a society cocktail party, even a charity ball, but at a chess tournament...

I followed her every movement, patronisingly unable to accept she could be a player. She walked slowly over to the club secretary's table and signed in to prove me wrong. She was handed a number to

6.

It was not until we were aboard the Reo that Mrs Kelly, old purple face, had her idea. She said we should have invited Sam Phelps to come to Bonnie Brae with us, it would be a big treat for a man who lived such a lonesome life. Dibs groaned and so did I, but this only seemed to encourage her. She left her seat beside Caroline - Mr Kelly had put long stools on the Reo's tray - and pushed past us to the cab. She leaned round the driver's side of the cab to tell Mr Kelly about her idea. He said it was a mad idea.

"It must be years since Sam was last at Bonnie Brae," she said. "What a treat for him to see the place again!"

"Come off it," said Mr Kelly. "You'll want us to give his nag a lift next. I hear they'll be a gallop or two. What about it, Frank? Would you put your money on Sydney Bridge Upside Down?" We could hear him laughing with Dad along there in the cab.

7.

There were no clouds overhead yet, but a heaviness was in the air; it was hot for the season of the year. The rising sun was hazy, and behind it, following it slowly up the sky, there was a growing darkness, as of a great storm moving out of the East. And away in the North-west there seemed to be another darkness brooding about the feet of the Misty Mountains, a shadow that crept down slowly from the Wizard's Vale.

Gandalf dropped back to where Legolas rode beside Eomer. 'You have the keen eyes of your fair kindred, Legolas,' he said; ' and they can tell a sparrow from a finch a league off. Tell me, can you see anything away yonder towards Isengard?'

'Many miles lie between,' said Legolas, gazing thither and shading his eyes with his long hand. 'I can see a darkness. There are shapes moving in it, great shapes far away upon the bank of the river; but what they are I cannot tell. It is not mist or cloud that defeats my eyes: there is a veiling

8.

The Macke family's move to Bonn at the end of 1900 marked the beginning of a new chapter in thirteen-year-old August's life. In an attempt to master the family's financial difficulties, Frau Macke had opened a boarding-house in the Meckenheimer Strasse. Macke attended secondary school in bonn, but was not an outstanding pupil. In her "Recollections of August Macke", one of the most important sources of information on the artist's life and work, his later wife Elisabeth Erdmann-Macke wrote: "He could think of nothing but his painting, and would simply not bother with anything which didn't fit in with his plans."

9.

It was Titoko's thought that his rearguard would have three hour's advantage on pursuers. One hour to dawn; one for Kepa to find the fort lifeless. Disbelief, celebration and the breaking out of rum might kill an hour or two more. Thereafter the speed of pursuit would depend much on Whitmore's lungs and Kepa's legs. The rearguard would move closer to the coast than the main party, leaving a trail meant to draw the colony's army. The point of their existence, Titoko told his forty, was to make a target; they were to let Toa and those with him win safety by chancing the interior.

10.

The cab I had was a real old one that smelled like someone'd just tossed his cookies in it. I always get those vomity kind of cabs if I go anywhere late at night. What made it worse, it was so quiet and lonesome out, even though it was Saturday night. I didn't see hardly anybody on the street. Now and then you just saw a man and a girl crossing a street, with their arms around each other's waists and all, or a bunch of hoodlumy-looking guys and their dates, all of the laughing like hyenas at something you could bet wasn't funny. New York's terrible when somebody laughs on the street very late at night. You can hear it for miles. It makes you feel so lonesome and depressed. I kept wishing I could go home and shoot the bull for a while with old Phoebe. But finally, after I was riding for a while, the cab driver and I struck up a conversation. His name was Horwitz. He was a much better guy than the other driver I'd had. Anyway, I thought maybe he might know about the ducks.

'Hey, Horwitz,' I said. 'You ever pass by the lagoon in Central Park? Down by Central Park South?'

11.

But things were different for Ginnie and Fag. They were born in the Jazz Age, the Age of Electricity, the Age of Progress. Things were changing.

Newspapers and magazines riffling their way into the Feron kitchen fell open on promises of love, money, happiness. Cinemas, enclosing Ferons in plaster and chrome, flickered dreamlike images of optimism before their eyes. Schoolteachers chanted the slogans of education. Clergymen crooned about salvation. Department stores dazzled them with shimmering plate glass, armies of slender young papier-mache ladies drooping under voile, georgette, crepe de chine......

So Ginnie and Fag came to the knowledge that things had changed for working people; things weren't as bad as they used to be.

12.

In December there was a state visit from Prince Jeremy of Romsey, in return for that of my father's which had been cut short a year before. He brought his eldest son with him, and they stayed for the Christmas Feast.

Prince Jeremy was a fattish, small, ineffectual-seeming man with a gingery moustache and beard, both delicately trimmed. His polymuf barber was one of the party and he spent an hour closeted with him each morning and came out oiled and scented. To my father he was deferential, almost obsequious, continually seeking his opinion and only offering his own when it was requested. In fact, his opinions were often worth having. Although he looked weak and effeminate his mind was shrewd.

CASE STUDY REQUIRED READING LIST:

Choose eight from the following twelve titles: Rating:

1. Flowers in the Attic. Virginia Andrews. (Horror)

2. Goodnight Mister Tom. Michelle Magorian. (War)

3. The Outsiders. S E Hinton. (Teenage/Social Problems)

4. Pet Sematary. Stephen King. (Horror)

5. The Hobbit. J R R Tolkein. (Fantasy)

6. Pride and Prejudice. Jane Austen (Classic)

7. The Chosen. Chaim Potok. (Relationships)

8. Little Women. Louisa Alcott. (Classic/teenage)

9. The God Boy. Ian Cross. (Realism/social problems/N.Z.)

10. Brother in the Land. Robert Swindells. (Post-nuclear catastrophe)

11. The Day of the Triffids. (Sci-fi classic)

12. Clan of the Cave Bear. Jean Auel. (Historical fantasy)

JUNIOR EYSENCK PERSONALITY INVENTORY

by Sybil B. G. Eysenck

NAME ....

AGE.. SEX......................

E= ☐ N= ☐ L= ☐

Instructions

Here are some questions about the way you behave, feel and act. After each question is a space for answering "YES" or "NO".

Try to decide whether "YES" or "NO" is your usual way of acting or feeling. Put a ruler or a sheet of paper under each question and then put a cross in the circle under the column headed "YES" or "NO". Work quickly, and don't spend too much time over any question. Be sure not to leave out any questions.

E◯ N◯ L◯ [| | | | | | | | | | |]

REMEMBER TO ANSWER EACH QUESTION

		YES	NO
1.	Do you like plenty of excitement going on around you?	◯	◯
2.	Do you often need kind friends to cheer you up?	◯	◯
3.	Do you nearly always have a quick answer when people talk to you?	◯	◯
4.	Do you sometimes get cross?	◯	◯
5.	Are you moody?	◯	◯
6.	Would you rather be alone instead of meeting other children?	◯	◯
7.	Do ideas run through your head so that you cannot sleep?	◯	◯
8.	Do you always do as you are told at once?	◯	◯
9.	Do you like practical jokes?	◯	◯
10.	Do you ever feel "just miserable" for no good reason?	◯	◯
11.	Are you rather lively?	◯	◯
12.	Have you ever broken any rules at school?	◯	◯
13.	Do lots of things annoy you?	◯	◯
14.	Do you like doing things where you have to act quickly?	◯	◯
15.	Do you worry about awful things that might happen?	◯	◯
16.	Can you always keep every secret?	◯	◯
17.	Can you get a party going?	◯	◯
18.	Do you get thumping in your heart?	◯	◯
19.	When you make new friends do you usually make the first move?	◯	◯
20.	Have you ever told a lie?	◯	◯
21.	Are you easily hurt when people find fault with you or the work you do?	◯	◯
22.	Do you like telling jokes or funny stories to your friends?	◯	◯
23.	Do you often feel tired for no good reason?	◯	◯
24.	Do you always finish your homework before you play?	◯	◯
25.	Are you usually happy and cheerful?	◯	◯
26.	Are you touchy about some things?	◯	◯
27.	Do you like mixing with other children?	◯	◯
28.	Do you say your prayers every night?	◯	◯
29.	Do you have "dizzy turns"?	◯	◯

		YES	NO
30.	Do you like playing pranks on others?	○	○
31.	Do you often feel fed-up?	○	○
32.	Do you sometimes boast a little?	○	○
33.	Are you mostly quiet when you are with others?	○	○
34.	Do you sometimes get so restless that you cannot sit in a chair long?	○	○
35.	Do you often make up your mind to do things suddenly?	○	○
36.	Are you always quiet in class, even when the teacher is out of the room?	○	○
37.	Do you have many frightening dreams?	○	○
38.	Can you usually let yourself go and enjoy yourself at a gay party?	○	○
39.	Are your feelings rather easily hurt?	○	○
40.	Have you ever said anything bad or nasty about anyone?	○	○
41.	Would you call yourself happy-go-lucky?	○	○
42.	Do you worry for a long while if you feel you have made a fool of yourself?	○	○
43.	Do you often like a rough and tumble game?	○	○
44.	Do you always eat everything you are given at meals?	○	○
45.	Do you find it very hard to take no for an answer?	○	○
46.	Do you like going out a lot?	○	○
47.	Do you sometimes feel life is just not worth living?	○	○
48.	Have you ever been cheeky to your parents?	○	○
49.	Do other people think of you as being very lively?	○	○
50.	Does your mind often wander off when you are doing a job?	○	○
51.	Would you rather sit and watch than play at parties?	○	○
52.	Do you find it hard to get to sleep at nights because you are worrying about things?	○	○
53.	Do you usually feel fairly sure you can do the things you have to?	○	○
54.	Do you often feel lonely?	○	○
55.	Are you shy of speaking first when you meet new people?	○	○
56.	Do you often make up your mind when it is too late?	○	○
57.	When children shout at you, do you shout back?	○	○
58.	Do you sometimes feel specially cheerful and at other times sad without any good reason?	○	○
59.	Do you find it hard to really enjoy yourself at a lively party?	○	○
60.	Do you often get into trouble because you do things without thinking first?	○	○

PLEASE CHECK TO SEE THAT YOU HAVE ANSWERED _ALL_ THE QUESTIONS

Exploration 7

Floods in Florence

The heaviest cultural blow was struck by the flood in 1966 at Florence and this aspect of Italy's disaster above all others caught the horrified imagination of the world. Cradle of the Italian Renaissance, a major shrine of Western civilisation, with its palaces, magnificent Romanesque buildings, and 40 museums housing many of the world's greatest art treasures, Florence was to suffer the fate of Venice and worse. 5

On 4 November, the River Arno traversing the oldest part of the city burst its banks. Normally a man running can keep pace with the fastest flowing river, but on this day the Arno in a huge ungovernable flood surged forward at 40 miles an hour (a film made on the spot shows a car being hurled down the Via Formabuoni at just this speed). For several hours the torrent poured through the city spreading ever wider, flooding buildings and rising in places, including the Cathedral Square and the famous eleventh-century Baptistry, to over 15 feet. The best that anyone could do was to save a few possessions and escape drowning. Twenty-four hours later the deluge began to abate, leaving behind a massive residue of glutinous yellow mud, and in the following days it was possible to start surveying the damage. Final estimates showed 17 people dead, 45,000 homeless (a tenth of the population), 40,000 cars wrecked as well as 18,000 shops, including the workshops of some of the goldsmiths and leather-workers for which Florence was famous. 10 15 20

The loss and damage were enormous. Again, oil from burst tanks, and in some places naphtha, mixed with the flood and added to its destructiveness. Many famous buildings were swamped, among them the Medici Chapel, the San Firenzi Palace, the Casa di Dante, the Capella del Pazzi at Santa Croce and the church of Santa Maria Novella. Six hundred paintings by well-known masters were under water for hours when the basement of the famous Uffizi Gallery was flooded. Totally destroyed at the same time were 130,000 photographic negatives of Florentine art, many of them irreplaceable. 25 30

Elsewhere in the city there were other heavy casualties: the entire State Records of Tuscany from the fourteenth century to 1860, nineteenth-century newspaper files—a loss now making a detailed 35

history of the Risorgimento* impossible, Etruscan collections in the Archaeological Museum, the musical scores of Scarlatti, the private papers of Amerigo Vespucci (the Italian explorer who gave his name to America) and the earliest painting in Western art, the 'Crucifixion' by Cimabue (1240-1302).   40

Worst hit of all were the libraries. For days more than 6,000,000 volumes, a great many of them unique, lay submerged under water and murky sludge in the State Archives and the vaults of the Biblioteca Nazionale, the equivalent of the British Museum Library – a potential loss which would have had a shattering effect on every aspect of future   45
study and research. At once, a massive international rescue operation was set in motion, with experts from all over Europe coming to advise and help. Even so, the restoration, wherever possible, of these works and the paintings was to take years. Owing to the dissolving of the glue   50
used in bindings and size in the paper, many books when salvaged were as solid as bricks. Each volume had to be cleaned, dried, treated with chemicals to prevent fungus and the pages cautiously prised apart. Finally, each volume had to be rebound.

Every job of restoration had to be done as soon as possible to avoid   55
rapid deterioration and speed was achieved by giving crash courses to teams of students and then putting them under the supervision of a single expert. All this caught the attention of the outside world, but naturally the people involved in the 36,000 square miles of Italy that had been devastated were more interested in obtaining credit to get on   60
their feet again. There had been damage in 800 municipalities; 22,000 farms and private homes had suffered; 50,000 animals had been lost, thousands of tractors made useless. Total damage was estimated at £575 million ($1,090 million). The death-toll in all Italy was 112.

In Florence, a fortnight after the disaster, the people were working   65
hard to succour the homeless, start business again and clean up their beautiful city. They were not relying much on government help; they knew official red tape too well. Enthusiasm bursting through his sober prose, the London *Times* correspondent noted: 'Tuscan sturdiness has risen above the ruin of the city's delicate grace.' He noticed an   70
interesting point: it was the 'beatniks', so criticised by their elders as useless wasters, who were flinging themselves into relief work with the most astonishing energy. 'Beatniks', he added, 'are better than bureaucrats.'

A year later the people were back in their homes and at work again.   75
Museums, galleries and libraries had re-opened and it was said that: 'The golden city of the Renaissance glitters again.' But despite intensive work on the river-bed and its banks, and the organisation of a

* The Liberation and Re-unification of Italian states in the nineteenth century

flood early-warning system, anxiety must remain. Asked what would happen if it rained like *that* again, a city official replied: 'We must just   80
hope that it won't.'

1. The thing that 'above all others caught the horrified imagination of the world' (lines 1-2) was the fact that at Florence
   A the greatest art treasures were lost to civilisation
   B flood water rose higher than anywhere else
   C damage was much more extensive than elsewhere
   D the losses in other regions would be repeated

2. Florence is described as 'cradle of the Italian Renaissance' (line 3) because, in the writer's view, it was there that the Renaissance was
   A nurtured
   B perfected
   C established
   D invented

3. Which one of the following is closest in meaning to 'shrine' as used in line 4?
   A Place where hallowed objects are kept
   B Tomb where past relics are buried
   C Museum where art treasures are shown
   D Monument where pilgrims pay their respects

4. The disaster at Florence began with
   A the loss of many art treasures
   B the destruction of a nearby town
   C the path the river bed took
   D the river bursting its banks

5. The *three* factors which led to such widespread destruction were the river's volume and its
   1. huge speed
   2. change of course
   3. lack of control
   4. enormous depth

   A 1 and 2 only
   B 1 and 3 only
   C 2 and 4 only
   D 3 and 4 only

6. The failure of the banks to contain the River Arno led to all the following *EXCEPT*
   A risk to life
   B tremendous panic
   C widespread flooding
   D destruction of property

7. After the floods had gone down the immediate effect was that Florence seemed
   A emptied of its population
   B covered in sticky sludge
   C littered with dead and dying
   D full of collapsed buildings

8. 'Naphtha' (line 25) is a kind of
   A acid
   B sulphur
   C detergent
   D oil

9. According to the third paragraph (lines 24–33), the polluted water threatened all the following EXCEPT
   A photographic archives
   B celebrated paintings
   C historical houses
   D artists' studios

10. Which one of the following is closest in meaning to 'casualties' as used in line 34?
    A Injured people
    B Damaged objects
    C Threatened paintings
    D Catastrophic accidents

11. All the following items destroyed by the flood are said to be irreplaceable EXCEPT
    A state records covering about five centuries
    B newspapers from the nineteenth century
    C photographic records of works of art
    D personal diaries of the earliest explorer

12. The comparison between 'the Biblioteca Nazionale' and 'The British Museum Library' (lines 44–45) is intended to emphasise the Italian Library's
    A huge book stock
    B number of vaults
    C importance for research
    D unique archive collection

13. The 'rescue operation' (line 47) to help Florence's libraries consisted of all the following EXCEPT
    A giving advice
    B restoring books
    C using expertise
    D replacing documents

14. Damage to the books in Florence's libraries consisted of all the following EXCEPT that
    A bindings had fallen apart
    B paper was soaked right through
    C volumes were attacked by fungus
    D pages had stuck tightly together

15. 'Crash courses' (line 56) are courses
    A organised to use students' skills
    B designed to be led by experts
    C planned to meet an emergency
    D arranged to make temporary repairs

16. The majority of Italians in the parts of the country 'that had been devastated' (lines 59–60) were mainly interest in
    A recovering their livelihoods
    B draining their farms
    C mending their equipment
    D repairing the treasures

17. Which one of the following is closest in meaning to 'succour' as used in line 66?
    A Give shelter to
    B Help in distress
    C Track down quickly
    D Distribute relief to

18. In cleaning up 'their beautiful city' (line 66) the Florentines looked first of all to
    A their own efforts
    B state assistance
    C relief workers
    D their own officials

19. The Times correspondent was particularly impressed by the work of the
    A youthful tramps
    B adolescent anarchists
    C young drop-outs
    D teen-age drug-addicts

20. In the event of another similar flood, the writer concludes that Florence is
    A well protected
    B totally undefendable
    C completely doomed
    D still vulnerable

APPENDIX THREE

LIST ONE: 'BEST BOOK READ RECENTLY'

FRR = Frequency, Reluctant Readers

FMR = Frequency, Moderate Readers

FLR = Freqency, Ludic Readers

* = class set text in at least one sample school

TITLE	GENRE	FRR	FMR	FLR
White Fang (Jack London)	F. Animal/ Adventure		1	1
The Silver Fern (T McLean) (NZ)	NF. Sport		1	
* Wild Pork and Watercress (Barry Crump) (NZ)	F. Adventure/ Outdoors	9	19	2
A Good Keen Man (Barry Crump) (NZ)	F. Adventure/ Outdoors	2	3	
* The Catcher in the Rye (J.D. Salinger)	F. Classic/ Adolescent	1	4	4
Two Dogs and a Rifle (K. Cuthbertson) (NZ)	NF. Sport	1	4	
The Crystal Shard (R. Salvatore)	F. Fantasy		2	
Rage (Wilbur Smith)	F. Adventure		2	
* Nicholas Nickleby (Charles Dickens)	F. Classic		1	
The Mystery Man	F. Mystery	1		
Penthouse Collection	F. Pulp	1		
Helicopter Adventure (Willard Price)	F. Adventure	1		
* Animal Farm (George Orwell)	F. Classic	2	1	
A Matter of Honour (Jeffrey Archer)	F. Adventure		1	1
Underwater Adventure (Willard Price)	F. Adventure	2	1	
Four Past Midnight (Stephen King)	F. Horror		2	

TITLE	GENRE	FRR	FMR	FLR
Bullock Creek (Barry Crump) (NZ)	F. Adventure	1	6	1
Lord of the Rings (J.R.R. Tolkein)	F. Fantasy Classic	1	7	6
A Time to Die (Wilbur Smith)	F. Adventure		5	
Footrot Flats 6 (Murray Ball) (NZ)	F. Humour	1	3	
The Buck Shelford Story (Shelford/ Becht)	Sport	2	1	
San Torini (Alistair MacLean)	F. Adventure		1	
Misery (Stephen King)	F. Adventure/ Horror	2	7	1
Wheels (A. Hailey)	F. Adventure		1	
Crowe Style (NZ)	NF. Sport	1	2	
* Lord of the Flies (William Golding)	F. Classic		4	
Savages (Shirley Conran)	F. Adventure/ Romance	1	3	
Not a Penny More, Not a Penny Less (Jeffrey Archer)	F. Adventure		3	1
The Bourne Ultimatum (Robert Ludlum)	F. Adventure		3	
* Of Mice and Men (John Steinbeck)	F. Classic	1	3	1
* To Kill A Mockingbird (Harper Lee)	F. Classic	7	7	3
Tanamera (Noel Barber)	F. Romance	1		1
The Day of the Jackel (Frederick Forsyth)	F. Adventure		1	1
New Zealand Discoveries (NZ)	NF. Historical	1		
Airport (A Hailey)	F. Adventure		1	
Recon			1	
Under the Ice	F. Adventure		1	
Reach For the Sky (Paul Brickhill)	NF. War/ Biography	1	1	
Cry of the Night			1	
Palm Beach (P Booth)	F.		1	

TITLE	GENRE	FRR	FMR	FLR
* All Quiet On the Western Front (E M Remarque)	F. War	1		1
* All Creatures Great and Small (James Herriott)	NF. Animals	2	3	
* Call of the Wild (Jack London)	F. Animals		1	1
Rifle and Tomahawk (M Tracy)	NF. Sport (NZ)	2		
The BFG (Roald Dahl)	F. Fantasy	4	3	1
Straight (Dick Francis)	F. Sport/ Mystery		1	1
Pacific Vortex (Clive Cussler)	F. Adventure		1	1
Fishing N.Z. (Rex Forrester)	NF. Sport (NZ)		1	
William, the Detective (W Compton)	F. Humour		1	
Money Made Easy	NF.	1		
* Under the Mountain (Maurice Gee)	F. Fantasy (NZ)	2	5	1
Murray Walker's Grand Prix Year	NF. Sport			1
Survival (R Evan)	F. Adventure		2	1
The Huntsman (Douglas Hill)	F. Science fiction		2	
Day of the Cheetah (Dale Brown)	F. Adventure			1
The Burning Shore (Wilbur Smith)	F. Adventure		1	
The Magic Pudding (N Lindsay)	F. Humour		1	
The Hobbit (J R R Tolkein)	F. Fantasy	5	9	2
Techniques of TV and Video	NF.		1	
* Watership Down (R Adams)	F. Animal Allegory		5	2
The Great Escape (Paul Brickhill)	NF. War		2	
Scrap Wagon (Barry Crump)	F. Adventure (NZ)		1	
* The Silver Sword (Ian Serrallier)	F. War	4	9	
* On the Beach (Nevil Shute)	F. War/Science fiction	1		

TITLE	GENRE	FRR	FMR	FLR
* I am David (Ann Holm)	F. War/ Adventure		2	
Five Decades of Cricket	NF. Sport		1	
The Young Hunter (G J Marshall)	NF. Sport		1	
Holden on Hunting (Philip Holden)	NF. Sport	1	3	
Diving Adventure (Willard Price)	F. Adventure		2	
* The Halfmen of O (Maurice Gee)	F. Fantasy (NZ)	5	4	2
* The Outsiders (S E Hinton)	F.	6	25	12
The Odd Spot of Bother (Barry Crump)	F. Adventure (NZ)		3	
Last of the Breed (Louis L'Amour)	F. Western			1
The Witches (Roald Dahl)	F. Fantasy	3	1	1
One More Hour (D Scott)	NF. War (NZ)		1	
Combat (L Cacutt)	NF. War	2		
Great War Planes (B Yenne)	NF. War	1		1
Stag (Philip Holden)	Outdoors (NZ)	1		
The Devil's Alternative (Frederick Forsyth)	F. Adventure		1	
South Sea Adventure (Willard Price)	F. Adventure		2	
* The Tripods Trilogy (John Christopher)	F. Fantasy/ Science fiction			1
The Spirit of the Rose Noelle (J Glennie)	NF. Adventure (NZ)	1		
Night Watch (D A Phillips)	F.		1	
Stags Galore (J Griffen)	NF. Sport (NZ)			1
* The Day of the Triffids (John Wyndham)	F. Science fiction			1
Hunt For Red October (Tom Clancy)	F. Adventure		1	
Golden Fox (Wilbur Smith)	F. Adventure			1
Unreal (Paul Jennings)	F. Short stories	1	1	

TITLE	GENRE	FRR	FMR	FLR
* The Splendid Journey (H Morrow)	Adventure	1	2	
Life On the River (Mark Twain)	F. Classic		1	
The Majesty's Secret Service (C Andrew)			1	
Billy T James' Hard Case Book	F. Humour (NZ)		1	
The Dark Half (Stephen King)	F. Horror		6	2
* Go Ask Alice (Anon.)	Teenage/Social Problems	4	11	4
Tisha (A Hobbs)	F. Love/ Historical		1	1
Dark Angel (Virginia Andrews)	F. Horror		6	2
Flowers in the Attic (Virginia Andrews)	F. Horror	12	35	11
Fire Brats (B Siegel)	F. Teenage/ Science fiction	1	4	
* The Time Guardian (John Christopher)	F. Science fiction		1	
Charlie and the Chocolate Factory (Roald Dahl)	F. Fantasy		2	
The Lies of Boyo Butler (C Leach)	F. Teenage		1	
Angel Dust Blues (T Strasser)	F. Modern Social Problems		1	
* Dr Jekyll and Mr Hyde (R L Stevenson)	F. Classic			1
* The Haunting (Margaret Mahy)	F. Fantasy/ Teenage (NZ)		1	
* The Whale Rider (Witi Ihimaera)	F. (NZ)	1	5	
Heaven (Virginia Andrews)	F. Horror	1	9	5
The Story of the Wild West (R May)	NF. History		1	
Coming Miss Ross (R Dexter)	F.	1		
Prince Caspian (C S Lewis)	F. Fantasy		1	
The Rainbow Kid (R Dexter)	F.		1	
My Sweet Audrina (Virginia Andrews)	F. Horror	2	6	1

TITLE	GENRE	FRR	FMR	FLR
The Ring of Alaire (Susan Dexter)	F. Fantasy			1
Hardy Boys Assorted Titles (F W Dixon)	F. Adventure			1
* The Cay (Theodore Taylor)	F. Adventure	2	3	1
Music	NF.		1	
Basketball 1990/1991	NF. Sport		1	
Richard Hadlee Autobiography Rhythm and Swing	NF. Sport (NZ)	1		
The Kylie Mole Diary	Teenage	1	2	
Trade Winds (M M Kaye)	F. Historical/ Romance		1	
Superfudge (Judy Blume)	F. Teenage	1	1	1
The Boy and His Bike (Richard Potts)	F.	1		
* The Wave (Morton Rhue)	F. Discrimination	4	8	2
Angels (Denis Johnson)	F.	1	1	
Seven Year Adventure (Willard Price)	F. Adventure			1
Safari Adventure (Willard Price)	F. Adventure		1	1
The Raft on the River			1	
Crystal Cave (Mary Stewart)	F. Historical		1	1
* Roll of Thunder, Hear My Cry (Mildred D Taylor)	Teenage/ Discrimination		3	
Fat Albert and the Cosby Kids Are Back (E Levy)	F. Humour	1		
Valley of the Horses (J Auel)	F. Historical		6	3
* Homecoming (C Voigt)	F. Teenage	1		
The Windsingers (Megan Lindholm)	F. Fantasy		1	
The Three Investigators and the mystery of the s/s (Alfred Hitchcock)	Mystery			1
Creative Puzzles of the World (P Val Delft)	NF.	1		

TITLE	GENRE	FRR	FMR	FLR
Are You Lonesome Tonight? (Lucy de Barbin)	NF.		3	
* Brother in the Land (Robert Swindells)	F. Science fiction		1	
Wednesday's Child (D Shlian)	F.		1	
The Thorn Birds (C McCullogh)	F. Love/Saga		4	1
Face It, The End of the World	F. Science fiction		1	
See You Thursday (Jean Ure)	F. Teenage		1	
The Screaming Eagles			1	
Forever (Judy Blume)	F. Teenage		1	
Back Home (B Mauldin)	F. Teenage		1	
Gorilla Adventure (Willard Price)	F. Adventure	1	1	1
Bone Crack (Dick Francis)	F. Mystery		1	
Sweet Valley High titles (Francine Pascal)	F. Romance	22	62	18
The Twits (Roald Dahl)	F. Humour	8	1	
Tales of Edgar Allen Poe	F. Horror		1	
The Illus History of Helicopters (A Lightbody)	NF.		1	
Smokin' Joe (Phil Gifford)	NF. Sport (NZ)	1	3	
The Secret of Skull Mountain (F W Dixon)	F. Mystery		1	
Space Balls (J Bob Stine)	F. Teenage	1	2	
Mr Majeika and the Haunted Hotel (H Carpenter)	F. Mystery		1	
Matilda (R Dahl)	F. Humour	1	4	
Dr Who and the Land of Fear (Terrance Dicks)	F. Science fiction		3	
Magician (R E Feist)	F. Science		1	
Get Off the Unicorn (A McCaffrey)	F. Fantasy		1	

TITLE	GENRE	FRR	FMR	FLR
Combat and Survival Annual (L Cacutt)	NF. War	1		
Cricket 1990 (Don Neely)	NF. Sport (NZ)	1	2	
Call of the Mountain	F. Adventure			1
In Hind Sight (T Orman)	NF. Deerstalking (NZ)	1		
Restaurant at the End of the Universe (Douglas Adams)	F. Science fiction		2	
Skylord (Steve Jackson)	F. Fantasy		1	
As the Waltz Was Ending (E M Butterworth)	F.			1
Elvis and Me (Priscilla Presley)	NF. Biography	2	3	5
James and the Giant Peach (R Dahl)	F. Fantasy	2	1	
The Runt (P T Lowe)	F. Animals	1		
Cold Hands, Warm Heart (S Albertson)	F. Teenage		1	
Point Blank (R Stark)	F.		2	
Reckless Ride			1	
The Tommyknockers (Stephen King)	F. Horror		3	1
Goldfinger (Ian Fleming)	F. Mystery		1	
Marco Polo (R Humble)	NF. Biography		1	
Space Invader	F. Science fiction		1	
* Z for Zachariah (Robert O'Brien)	F. Social problems	1	3	4
Christine (Stephen King)	F. Mystery/ Horror		3	
The Mammoth Hunters (J Auel)	F. Historical	2	5	2
Asterix and Obelix Omnibus (Goscinny)	F. Humour	1	3	
Fathom Five (Robert Westall)	F. Teenage		1	
* That Was Then, This Is Now (S E Hinton)	F. Teenage		5	1
Remembrance of the Daleks				1

TITLE	GENRE	FRR	FMR	FLR
UFO Mysteries	NF.		1	
Knights of the Round Table	NF.		1	
Remember Me (Fay Weldon)	F. Relationships	1	3	
The Island (I Holland)	F.		1	
Fantastic Mr Fox (R Dahl)	F. Fantasy		1	
Are You There God? It's Me, Margaret (Judy Blume)	Teenage	2	2	2
The Time Before Time				1
Donovan's Brain	F. Teenage		1	
Christiane F (Anon.)	NF. Drugs, Prostitution	1	2	2
Firebird Rocket				1
The Secret Diary of Adrian Mole (Sue Townsend)	F. Teenage		2	
Tiger Eyes (Judy Blume)	F. Teenage		4	
A Farewell to France (Noel Barber)	F.		1	
Leisure Guide's World of Grand Prix Motor Racing	NF. Sport		1	
The Unwanted				1
A Stainless Steel Rat Is Born (Harry Harrison)	F. Fantasy		1	
Elf Stones of Shannara (Terry Brooks)	F. Fantasy			1
The Great Lakeside High Experiment	F. Teenage			1
The Night of the Scorpion			1	1
Caitlin (Caitlin Thomas)	NF. Biography			1
1990 'RC' Guide (Radio Controlled Vehicles)	NF. Sport	1		
Hollywood Wives (J Collins)	F. Romance		2	
Daughters of the Nobility			1	
The Dragonbone Chair	F. Fantasy			3

TITLE	GENRE	FRR	FMR	FLR
Battlefield Earth (R L Hubbard)	F. Science fiction		1	1
The Stand (Stephen King)	F. Adventure/ Horror		2	2
The Eclipse (W Stevenson)			1	1
Privateers (B Bova)	F.		1	
NZ 1930s (Weekly News)	NF. (NZ)		1	
African Adventure (Willard Price)	F. Adventure		1	
Four Past Midnight (Stephen King)	F. Horror		3	
* The God Boy (Ian Cross)	F. (NZ)	1	2	1
Once A Warrior King (David Donovan)	NF. War		1	
Different Season (Stephen King)	F. Adventure/ Horror	1	2	
Australian Rugby League	NF. Sport	1		
The Best of ACDC	NF.		1	
The Bible		3	7	4
Salt in the Kitchen (Bible readings)			1	
The Darksword Trilogy (M Weis)	F. Fantasy		2	
Rifts (Liza Cody)	F.		1	
Ebony and Ivory (biography of Stu Wilson and Bernie Fraser)	NF. Sport/ Biography		1	
Kane and Abel (Jeffrey Archer)	F.		4	
Petra (Julie McDonald)	F. Historical	1		
For Love of Audrey Rose			2	1
Pet Sematary (Stephen King)	F. Horror	2	10	
The Road Code (NZ Ministry of Transport)	NF.	1		
The Langoliers (Stephen King)	F. Horror		1	
Sunday Soldiers	NF. War		1	

TITLE	GENRE	FRR	FMR	FLR
The Liar (P Hill)	F.	1		
Mussolini (Denis Mack Smith)	NF. Biography	1		
City of the Damned	F. Fantasy	1		
Last Testament of Lucky Luciano (Martin A Gosch)	F.	1	1	
House of Illusions			1	
'It' (Stephen King)	F. Horror	2	6	1
A Begonia For Miss Applestraum (Paul Zindel)	F. Teenage		1	
Rugby Fitness	NF. Sport (NZ)	2	1	
Clan of the Cave Bear (Jean Auel)	F. Historical		13	2
Cry Wolf (Wilbur Smith)	F. Adventure			1
Christmas in Rarotonga (John Wright)	NF. Sport/ Biography		2	
The Shining (Stephen King)	F. Horror		1	1
Life, The Universe and Everything (Douglas Adams)	F. Science fiction			1
Eric (Terry Pratchett)	F. Humour/ Fantasy		1	
Gates of the Zion			1	
* Alex (Tessa Duder)	F. Teenage (NZ)	1	8	3
Under Heaven (Brenda Clarke)	F.	1		
The Rape of Kuwait	NF.		1	
Lace (Shirley Conran)	F. Romance		3	
Lavender Blue			1	
Family Secrets (David Leitch)	NF. Social problems			1
Sunshine (Norma Klein)	F.		1	
Chats (Ewan Chatfield biography) (L McConnell)	NF. Sport/ biography (NZ)	1		

TITLE	GENRE	FRR	FMR	FLR
History of the Klu Klux Klan (R P Randel)	NF.			1
Ruby (Rosa Guy)	F. Teenage	1		
Moses Beech (I Strachan)	F. Teenage		1	
Care for Your Horse (R.S.P.C.A.)	NF. Animals	1		
Kaleidoscope (Danielle Steel)	F. Romance		2	
Web of Dreams (Virginia Andrews)	F.		3	1
Harold (Catherine Cookson)	F.			1
Sherlock Holmes (A C Doyle)	F. Mystery		1	
* The Scarecrow (Ronald Hugh Morrieson)	F. (NZ)		1	
Talisman of Death	F. Fantasy		1	
If Tomorrow Comes (Sidney Sheldon)	F.	1	4	2
* Going Solo (R Dahl)	NF. Autobiography	1		
The Leopard Hunts in Darkness (Wilbur Smith)	Adventure	1		
To Kill the Potemkin (Mark Joseph)	F.			1
I Dare You. How to Get What You Want Out of Life	NF.		1	
Private Desires			1	
The Viking Invader			1	
* Pounamu, Pounamu (Witi Ihimaera)	NZ short stories	4	8	
* Dark Secret (Lisa Vasil)	F. teenage (NZ)			1
Night Probe (Clive Cussler)	F.			1
Ghosts	NF.	1		1
The Best of Roald Dahl	F. Humour			1
The Hunting of the Shadroth (V Kelleher)	F. Fantasy			1
The Mask (Dean R Koontz)	F.		1	1

TITLE	GENRE	FRR	FMR	FLR
Amazon Adventure (Willard Price)	F. Adventure		2	
John Lennon's Life (Richard Wootton)	NF. Biography		1	
Is That It? (Bob Geldof autobiography)	NF. Biography	2		
Dragonlance Heroes Volume 2 (R Thomas)	F. Fantasy		1	
So long and thanks for the fish (Douglas Adams)	Fantasy		1	
Domain			1	
Garden of Shadows (Virginia Andrews)	F. Horror	2	4	2
The Chopper Boys (Rex Forrester)	NF.		1	2
Light A Penny Candle (Maeve Binchy)	F. Romance		1	
Dark Obsession (Valerie Marsh)	F.			1
Winter Months			1	
The Dunlop Book of N.Z. Motorsport (D McKinney)	NF. Sport		1	
Common Insects in N.Z. (D Miller)	NF. (NZ)			1
* Rumblefish (S E Hinton)	F. Teenage	1	1	
Queen of Sorcery (David Eddings)	F. Fantasy		1	
* The Silent One (Joy Cowley)	F. Animals			1
Horse and Pony Stories (ed. Jane Carruth)	F.		1	
The Hidden Valley (Margaret Beames)	F. Teenage		1	
Big Rigs Down Under (J Johnson)	NF. Trucks		1	
Shout at the Devil (Wilbur Smith)	F. Adventure		1	
Gunshot Grand Prix (D Rutherford)	F.		1	
The Bitch (Jackie Collins)	F. Pulp	1	1	
The Trolltooth Wars (Steve Jackson)	F. Fantasy			1
* Bridge Over the River Kwai (P Boulle)	NF. War		1	

TITLE	GENRE	FRR	FMR	FLR
* Tex (S E Hinton)	F. Teenage		1	
Alive (P P Read)	NF.	1	2	1
* Katherine Mansfield Collected Stories	F. (NZ)		2	
Petals in the Wind (Virginia Andrews)	F. Horror	1	4	3
Utu - Story of the Film	F. (NZ)		1	
Carrie (Stephen King)	F. Horror		3	
A History of N.Z. Humour (Gordon McLauchlan)	Humour	1		
The Hobbit (J R R Tolkein)	F. Fantasy	5	9	2
Integral Trees	F. Science Fiction			1
Hanging Out With Cici (Francine Pascal)	F. Teenage		1	
I Want to Go Home				1
A River Rules My Life (Mona Anderson)	NF. (NZ)			1
Covenant With Death	F. Mystery		1	
The Firebrand (Marion Zimmer Bradley)	F. Fantasy		2	
* Romeo and Juliet (W Shakespeare)	F. Drama	1	1	
* To Sir With Love	NF. Biography	3	3	
* The Pearl (John Steinbeck)	F. Adventure		3	
The Cross and The Switchblade (J Wilkerson)	NF. Teenage	1	1	
Brotherhood of War	NF. War			1
Cujo (Stephen King)	F. Adventure	1	2	
Majestic Dreams				1
Vietnam Gunners (S D Newman)	NF. War		1	
Survive the Savage Sea (Dougal Robertson)	NF.	1	1	
Chickenhawk (Robert Mason)	NF. War	1	2	
The Boy She Left Behind	F. Teenage		1	

	TITLE	GENRE	FRR	FMR	FLR
	War Horse (Michael Morpugo)	F.		1	
	The World According to Garp (John Irving)	F.		1	1
*	The Loneliness of a Long Distance Runner (A Sillitoe)	F.			1
	Sleeping With Your Enemy (Nancy Price)		F.		1
	A Woman of Substance (B T Bradford)	(S)		3	
*	Catherine (Maureen Dunbar) Anorexia Nervosa biography	NF. Biography/ Social problems	1	1	
	No More Saturday Nights (Norma Klein)	F. Social problems		3	
*	A State of Siege (Janet Frame)	F. Saga		1	
	Falconhurst	F. Saga		1	
	The Shell Seekers (R Pilcher)	F.		1	
	Now and Forever (Danielle Steele)	F. Romance		1	
	Guests of the Emperor (Janice Young Brooks)	NF.		2	
	Riotous Assembly (Tom Sharpe)	F. Humour			1
	Heartbreak	F. Romance			1
	Stark (Ben Elton)	F.		1	1
	Easy Connections (Liz Berry)	F. Teenage			1
	The Lottery Rose				1
	When Rabbit Howls (T Chase)	NF. Biography		1	1
	Alison Allbright				1
	An Indian Family	NF. Biography		1	
	The Best Little Girl in the World (S Levenkron)	F. Teenage	2	2	
	The Cover Artist (Paul Micon)	F.		1	
	Ambitions (Audrey Howard)	F.		1	

TITLE	GENRE	FRR	FMR	FLR
Anne of Green Gables (L M Montgomery)	F. Classic Teenage			3
Gone With the Wind (M Mitchell)	F. Saga		4	2
I Am Rosemarie (D M Moskin)	F. War			1
The Count of Monte Cristo (A Dumas)	F. Classic		2	
Kiss Kiss (Roald Dahl)	F. Short stories		1	
Red Wall			1	
The Resort			1	1
* Oracles and Miracles (S Eldred Grigg)	F. (NZ)		1	1
The Stolen Lake (J Aiken)	F. Fantasy			1
The Diamond Throne (David Eddings)	F. Fantasy			1
Trinity (Leon Uris)	F.C.			1
* Pride and Prejudice (Jean Austen)	F. Classics	1	3	2
Mistral's Daughter (Judith Krantz)	F. Romance		1	
A Frost in May (Antonia White)	F.	1		
Pillars of the Earth (Ken Follett)	F. Fantasy		2	1
* The Lake At the End of the World (C McDonald)	F. Teenage (NZ)		1	
Unicorns in the Rain				1
Ratha's Creature				1
Wild Fury			1	
Gorillas in the Mist (Dian Fossey)	NF. Animals/ Biography		2	1
The Other Women			1	1
* My Darling, My Hamburger (P Zindel)	F. Teenage	1		
Absent Without Leave (James Edwards)	NF. biography (NZ)		1	
* I Never Promised You a Rose Garden				1
The Bad Seed	F. Adult		1	

TITLE	GENRE	FRR	FMR	FLR
* Dicey's Song (Cynthia Voigt)	F. Teenage	1	1	
Pirate's Lady (Harold Robbins)	F. Popular		1	
Winners (B Labau)	NF. Sport		3	
* The Bone People (Keri Hulme)	F. (NZ)		3	1
The Unlikely Ones (Mary Brown)	F.			1
A Pocket Full of Rye (Agatha Christie)	F. Mystery			1
* The Summer of My German Soldier (B Greene)	F. Teenage	1	1	
* Jane Eyre (Charlotte Bronte)	F. Classic		2	1
Double Whammy (Carl Hiassen)	F.		1	
The Other Side of Darkness (A Fine)	F.	1	2	1
Still Watch			1	
Stranger With My Face (Lois Duncan)	F. Teenage			1
Bury the Dead (P Carter)	F.			1
The Power of the Sword (Wilbur Smith)	F. Adventure			2
The Cold Moon (A Clement)	NF.		1	
Destiny and Desire	F. Romance		1	
Gates of Paradise (Virginia Andrews)	F.		2	1
With You and Without You	F. Teenage	1		1
* Owls Do Cry (Janet Frame)	F. (NZ)		2	
House of Stairs (W Sleator)	F. Science Fiction		1	1
When Hitler Stole Pink Rabbit (M E Kerr)	F. War		1	
Footsteps On the Stairs		1		
* A Solitary Blue (Cynthia Voigt)	F. Teenage			1
Rich Man, Poor Man (R Shaw)	F.		1	1
Locked in Time (Lois Duncan)	F. Teenage		2	

TITLE	GENRE	FRR	FMR	FLR
Up Country (Henry Cooper)	NF. Outdoors			1
The Eyes of Karen Connors			1	
Starring Sally J Freedman as Herself (Judy Blume)	F. Teenage		1	
A Distant Land				1
* 1984 (George Orwell)	F. Classic			1
* The Third Eye (Joan de Hamel)	F. Teenage (NZ)		1	
Morning Glory (J Cleaver Smith)	F.		1	
Sword and Sorceress IV (anthology)	F. Fantasy			1
The Women in His Life (B T Bradford)	F.		1	
Chain Letter				1
Valentine's Night (Penny Jordan)	F. Romance		1	
Melusine (L R Banks)	F.			1
Master of the Game (Sidney Sheldon)	F.		2	
* Goodnight Mr Tom (P Pearce)	F. Teenage/War		3	2
* The Secret Garden (F H Burnett)	F. Classic	1	1	
Detour				1
My Family and Other Animals (Gerald Durrell)	NF. Animals/ Biography		1	
* Friedrich (Hans Peter Richter)	F. War	1		
* The Endless Steppe (E Hautzig)	F. War/Teenage		2	2
A Woman of Independent Means (E F Hailey)	F.		1	
The Snow Queen (Joan Vinage)	F. Fantasy			1
I Learned to Fly (P Phillips)	NF.		1	
The Falklands Whale (P Boulle)	NF.			1
The Black Wizards (Niles)	F. Fantasy			1
There's a Bat in Bunk Five (Paula Danziger)	F. Teenage			1

TITLE	GENRE	FRR	FMR	FLR
Sword of the Sun (Lonewolf Adventure)	F. Adventure		1	1
Hunter Climb High (Keith Severinsen)	NF. Outdoors			1
The Sapphire Rose (David Eddings)	F. Fantasy			1
Caroline (A Mather)	F. Romance		1	
The Treaty of Waitangi (C Orange)	NF. NZ history	1	1	1
Overlord (Susannah Firth)	F. Romance	1		
The Door in the Dragon's Throat	F. Fantasy		1	
* The Keeper (Barry Faville)	F. Teenage (NZ)			1
A Red Sky in the Morning (E Laird)	F.			1
The City of Thieves (Ian Livingstone)	F. Fantasy			1
Stealer of Souls (Steve Jackson)	F. Fantasy		1	
* Born Free (J Adamson)	NF. Animals		1	
Wizards and Warriors (Hugh Cook)	F. Fantasy		1	
Runaway (Lucy Irvine)	NF. Biography	1	1	
The Satanist (Denis Wheatley)	F.		2	
Mythical Beasts	F. Humour		1	
* The Colour Purple (Alice Walker)	F. Discrimination	2		
* Little Women (Louisa M Alcott)	F. Classic		3	1
Hawaiian Summer			1	
* Children of the Dust (Louisa Lawrence)	F. Teenage/ Science fiction		1	1
* The Twelfth Day of July (J Lingard)	F. Teenage		2	
* Over the Moon (E H Guest)	F. Teenage		2	
* Across the Barricades (J Lingard)	F. Teenage		3	2
Windmills of the Gods (Sidney Sheldon)	F.			1
While My Pretty One Sleeps (Mary H Clark)	F. Mystery/ Horror		1	
Babysitter On Horseback	NF. Biography			1

TITLE	GENRE	FRR	FMR	FLR
Anneliese (Heather Marshall)	F. Teenage			1
* Playing Beatie Bow (R Park)	F. Fantasy/ Historical		1	
* Mischling, Second Degree (I Koehn)	NF. War/ Biography		1	
Judy Garland Biography (A Edwards)	NF. Biography		1	
Meg and the Mystery of the Dark Cave	F. Mystery			1
Back to the Future (George Gipe)	F. Fantasy			1
* I Am the Cheese (R Cormier)	F. Teenage		1	1
Goodbye Tomorrow		1	1	1
The Exorcist			1	
* Pentomino (Lillian Hellman)	NF. Biography		1	
Run Baby Run (Nicky Cruz)	NF. Social problems		1	1
Stay Through the Night				1
Pony Club Annual	NF. Animals	1		
Somebody to Love Me	F. Teenage			1
* Among the Cinders (M Shadbolt)	F. (NZ)		1	
* The Old Man and the Sea (E Hemingway)	F. Classic	2	2	
Clear and Present Danger (Tom Clancy)	F.	1		
The Guardian of the Land (J Orwell)	F. Teenage (NZ)		2	
* Tangi (Witi Ihimaera)	F. (NZ)		1	
The Talbot Odyssey (Nelson de Mille)	F.		1	
Send No More Roses (Eric Ambler)	F. Adventure			1
Rula of Ingleside (L Montgomery)	F. Teenage		1	
* The Dark Is Rising (Susan Cooper)	F. Fantasy		2	
Only Yesterday (S Leahy)	F. Romance			1
The Red Dragon (Thomas Harris)	F.		1	

TITLE	GENRE	FRR	FMR	FLR
Blind Flight	F. Adventure		1	
Message From Nam (D Steele)	F.		1	
* The Web (D Furley)	NF. Social problems (NZ)		1	
Skeleton Crew (Stephen King)	F.		1	
* Motherstone (Maurice Gee)	F. Fantasy (NZ)		1	
Red Zone (Tom Browne)	F.	1		
* The Handmaid's Tale (Margaret Atwood)	F. Futuristic		1	
Midnight (Dean R Koontz)	F. Horror		1	
* Memory (M Mahy)	F. Teenage (NZ)		1	
* The Tricksters (M Mahy)	F. Teenage (NZ)		4	
Fine Things (D Steele)	F. Romance		1	
Women of the Shore			1	
Dragon Seed (A McCaffrey)	F. Fantasy		1	
Sands of Time (Sidney Sheldon)	F.			1
Too Young to Die (Francine Klagsbrun)	NF. Social problems			1
Death of a Fool (Ngaio Marsh)	F. Mystery (NZ)		1	
Anne of the Island (L M Montgomery)	F.		1	
Star Song (D Parkinson)	F. Science fiction			1
* The Rainbow (D H Lawrence)	F. Classic		1	
* Dibs in Search of Self (V Axline)	NF.		1	
Zen and the Art of Motorcycle Maintenance (R Pirsig)	NF.			1
* A Town Like Alice (Nevil Shute)	F. War		1	1
Chances (Jackie Collins)	F. Romance	3	5	2
Eagle in the Sky (Wilbur Smith)	F. Adventure	1		
Treasure (Clive Cussler)	F.			1

TITLE	GENRE	FRR	FMR	FLR
The Sun in Splendour (Jean Plaidy)	F. Historical		1	
Jubal Sackett (Louis L'Amour)	F. Western	1		
Te Puea Herangi (Michael King)	NF. Biography	1		1
NZ: A Gift of the Sea (M Shadbolt, B Brake)	NF. (NZ)	1		
The Plains of Passage	F. Historical		1	2
* The Horse and His Boy (C S Lewis)	F. Fantasy	1	1	
* Man Alone (J Mulgan)	F. (NZ)		1	
Pawn of Prophesy (David Eddings)	F. Fantasy		1	1
Helen Keller (Nigel Hunter)	NF. Biography			1
Ghost Fox	F. Mystery			1
Gazzo (Paul Gascoigne Story)	NF. Biography	1		
Lucky (Jackie Collins)	F. Romance	1	1	1
Till We Meet Again (Judith Krantz)	F. Romance		1	
Lone Star Ranger (Zane Grey)	F.		1	
The Rise and Fall of the Third Reich (W Shirer)	NF.			1
My Uncle Oswald (Roald Dahl)	F.		2	1
The Chronicles of Castle Brass (M Moorcock)	F.		1	
Dr Who and the Last World (Terrance Dicks)	F. Science fiction	1		
* The 18th Emergency (B Byars)	F. Teenage		1	
The Secret Seven Series (Enid Blyton)	F. Teenage		1	
Blue Fin (Colin Thiele)	F. Adventure		1	
Rivals (Jilly Cooper)	F. Romance	1	2	2
Famous Five Series (Enid Blyton)	F. Teenage		3	
Stories For Boys	F. Adventure			1
Drugs in Sport (Harry Shapiro)	NF. Sport		1	

TITLE	GENRE	FRR	FMR	FLR
* Tooth and Nail (Mary Findlay)	NF. Biography (NZ)		1	
* The Fireraiser (M Gee)	F. (NZ)			1
The Belgariad series (David Eddings)	F. Fantasy		1	
* A River Ran Out of Eden (J V Marshall)	F.		4	
Moonwalker (Michael Jackson)	NF. Biography		1	
Colour of Autumn			1	
* Cry Freedom (J Briley)	NF. Biography	1	4	1
The K.I.F. Strikes Back	F. Mystery	1		1
* Mutuwhenua (Patricia Grace)	F. (NZ)	3	2	
The Guiness Book of Records (1990)	NF.		2	
* The Neverending Story (M Ende)	Fantasy		2	
The Moriori (Michael King)	NF. (NZ)			1
Dolphins Revenge (Greenwatch series)	A.		1	
The Heavenly Horse From the Outermost West (Mary Stanton)	F.			1
* The Pinballs (B Byars)	F. Teenage		1	
Invasion of the Blue Lights	F. Science fiction	1		
The Sword of the Samurai (Steve Jackson	Fantasy	1		
Conan and the Sword of the Barbarians		1		
Always Coming Home (Ursula le Guin)	F. Fantasy			1
Collecting Tropical Fish	NF. Animals		1	
The Boy Who Forgot to Grow Down	F. Teenage		1	
The Nelson Mandela Story (Barry Denenberg)	NF. Biography		1	
The Far Pavilions (M M Kaye)	F. Historical		1	
The Black Widow (Christine Crawford)	F.		1	
Magician (R E Feist)	F. Fantasy			1

TITLE	GENRE	FRR	FMR	FLR
Agatha Christie Collection	F. Mystery			1
Crescent City (Belva Plain)	F.		1	
For Those I Loved (M Gray)	NF. Biography	1		
Fear and Loathing in Las Vegas (Hunter S Thompson)	NF.		1	
Sorceress of Darshiva (D Eddings)	F. Fantasy			1
The Ruby Knight (D Eddings)	F. Fantasy		2	
Other Halves (Sue McCauley)	F. (NZ)			1
Starving For Attention (Cherry Boone O'Neill)	NF. Social problems			1
* An Angel At My Table (Janet Frame)	NF. Biography (NZ)		1	
A Prayer for Owen Meany (J Irving)	F.			1
Tim (Colleen McCullogh)	F. Romance		1	
This Present Darkness (Frank Perretti)	F.		1	
The Power of One (Bryce Courtney)	F.		1	1
Birdy (William Wharton)	F.		1	1
10 Imaginary Years		1		
Grey Is the Colour of Hope (Irina Ratushinskaia)	NF.	1		
Hine Te Po (Maori Women Myths)	F. (NZ)		1	
* Boy (Roald Dahl)	NF. Biography	1	1	2
Dragons of Autumn Twilight (M Weis, T Hickman)	F. Fantasy			1
The Moves Make the Man (Bruce Brooks)	F. Discrimination		1	
Brittany's Castle				1
Shogun (James Clavell)	F. Historical/ Love	1		
The Headhunter				1
The First Lady (Erin Pizzey)	F.		1	

TITLE	GENRE	FRR	FMR	FLR
Papillon (Henri Charriere)	NF. Biography		1	
Pyramids (Terry Pratchett)	NF. Fantasy/ Humour		1	
I Shall Not Die (J Belich)	NF. Historical (NZ)		1	
Reflections in A Golden Eye (Carson McCullers)	F.			1
Aids: The Discovery	NF. Social problems		1	
Voyage (Adele Geras)	F.		1	
Kaffir Boy (Mark Mathabane)	NF. Discrimination	1		
Is Chelsea Going Blind?	F Teenage		1	
The Pigman's Legacy (P Zindel)	F. Teenage			1
Making It On Our Own (S N Feingold)	NF. Economics	1		
The Persian Boy (Mary Renault)	F. Historical		1	
The Sound of Thunder (Wilbur Smith)	F. Adventure		1	1
The Legends of Manihiki	F.	1		
* Walkabout (J V Marshall)	F. Adventure			1
Bearing An Hour Glass (P Anthony)	F. Fantasy			1
The Undertakers Gone Bananas (P Zindel)	F. Teenage		1	
Tales of the Tikongs (E Hau'ofa)	F.	1		
The Master of Fiends (Douglas Hill)	F. Science fiction	1		
Rachmaninoff (Patrick Piggott)	NF. Biography		1	
Bad Apple (Larry Bograd)	F. Teenage		1	
A Family in World War One (A Vincent)	NF. War			1
* The Pigman (Paul Zindel)	F. Teenage		3	
Watchers (Dean R Koontz)	F. Horror		2	1
Erebus (Shaun Hutson)	NF. (NZ)		1	

TITLE	GENRE	FRR	FMR	FLR
The Sins of the Fathers (Sidney Sheldon)	F.		1	
We, The Navigators (D H Lewis)	F. Historical (NZ)		1	
Reindeer Moon (E M Thomas)				1
Skin Deep (Kay Thorpe)	F. Romance		1	
Silver Boxes (E Delieb)	NF.	1		
* Kidnapped (Robert Louis Stevenson)	F. Classic	1	1	
* The Lion, The Witch and The Wardrobe			1	
Charlotte's Web (E B White)	F. Fantasy		2	
Chronicle of the 20th Century	NF. History		1	
The Fountains of Paradise (A C Clarke)	F. Science fiction			1
Tales of the Midnight Hour (J Stamper)	F. Horror		1	2
Tales of A Fourth Grade Nothing (Judy Blume)	F. Teenage		1	
The Talisman (Stephen King)	F. Horror		1	
A Woman Like That (Constance Bartel)	F.		1	
Brothers (L Strong)			1	
Cashelmara (Susan Howatch)	F. Historical Romance		1	
* Smith's Dream (C K Stead)	F. (NZ)		1	
* The Changeover (M Mahy)	F. Teenage (NZ)	1		
Rusty (Joyce Stranger)	F. Animals		1	
Weaveworld (Clive Barker)			1	
* Faces in the Water (J Frame)	F. (NZ)			1
The Hailing Sign (Steven Fink)	F.		1	
City Hunter (Chinese author)			2	
Mother Theresa (D Porter)	NF. Biography		1	

TITLE	GENRE	FRR	FMR	FLR
If There Be Thorns (Virginia Andrews)	F. Horror		2	
Pride of Place (Nicola Thorne)			1	
And I Don't Want to Live this Life			1	
Travelling Light				1
Prepare For War				1
Struggle Without End (Rangi Walker)	NF. (NZ)		1	
Lightning (Dean R Koontz)	F. Horror		1	
No Compromise			1	
Daddy (Stephen King)	F. Horror		3	
* To The Island (Janet Frame)	NF. Biography (NZ)		1	
Dragonsdawn (A McCaffrey)	F. Fantasy			1
Child of the Morning (P Gedge)	NF. Biography		1	
Dancing On My Grave (B Kirkland)	NF. Biography		1	
The Canterbury Tales (Chaucer)	Classics		1	
Missus (Ruth Park)	F.		1	
Full Circle (S A Lord)	NF. NZ History		1	
Wizard of Oz (L M Baum)		1		
East Wind			1	
* The Tunnel (Eric Williams)	NF. War		1	
The Rolling Stones (Tim Dowley)	NF. Biography		1	
The Salterton Trilogy (Robertson Davies)	F. Fantasy			1
Love Story (Eric Segal)	F. Romance			1
Castaways (Lucy Irvine)	NF.		1	
* Waiariki (Patricia Grace)	F. NZ Short stories		1	
The Life of Katherine Hepburn	NF. Biography			1
* The Dream Sleepers (Patricia Grace)	F. NZ Short stories		1	

	TITLE	GENRE	FRR	FMR	FLR
*	Night Race to Kawau (T Duder)	NZ Adventure			1
	Tales of Gotha	F. Fantasy	1		
	Spellbinder (S Bowkett)	F.		1	
	The Brainchild (John Saul)	F.	1		
	The Caves of Steel (Asimov)	F Science fiction			1
*	The Mangrove Summer (Jack Lasenby)	F. Teenage (NZ)			1
	Child Star (Shirley Temple biography) (Anne Edwards)	NF. Biography		1	
	Exodus (Leon Uris)	F. Discrimination		1	
	Angie	F. Teenage		1	
	Dantes Inferno	F. Classic			1
	Rogernomics: Is There A Better Way? (Simon Collins)	NF. Economics (NZ)	1		
	Training Your Gun Dog	NF. Animals		1	
	Shapechangers (K Laumer)	F.			1
*	The Iliad (Homer)	Classic		1	
	Space Exploration and Planet Earth (Brian Jones)	NF.		1	
	Flawless (Sara Craven)	F.		1	
	The American Pitbull Terriers (R F Stratton)	NF. Animals		1	
	Frankenstein (Mary Shelley)	F. Classic		1	
	Bristol Murder	NF.		2	
	Raising the Titanic (Clive Cussler)	F. Adventure		1	
	Phar Lap (D Parker)	NF. Animals		1	
	Goodbye Stacy, Goodbye	F. Teenage		1	
	Hunter For Hire			1	
	Journey to the Centre of the Earth (Jules Verne)	F. Classic		1	

TITLE	GENRE	FRR	FMR	FLR
* The Thirtynine Steps (J Buchan)	F. Mystery		2	
By The Pricking of My Thumbs (A Christie)	F. Mystery			1
The Day the Senators Won the Pennant	F. Teenage		1	
Creator			1	
Schrodingers Cat (Quantum Mechanics)	NF.		1	
Season of the Jew (Maurice Shadbolt)	F. (NZ)			1
The Vacillations of Poppy Carew (Mary Wesley)	F.			1
One Hundred Years of Solitude (G G Marquez)	F.		1	
* Catch 22 (Joseph Heller)	F.		1	
Wild Honey Time			1	
The Agony and the Ecstasy (Irving Stone)				1
The Road to Wigan Pier (George Orwell)			1	
Hiroshima Joe (Martin Booth)	F. War		1	
Menfreya (Victoria Holt)	F. Historical Romance		1	
Shiralee (D Niland)			1	
On the Other Side of the Mirror Lies a Nightmare	F. Horror	1		
War and Peace (Leo Tolstoy)	F. Classic		2	
What Do Women Want? (Susie Orbach)	NF.			1
Can't Pay, Won't Pay! (Taiwanese)				1
New Kids on the Block - Our Story (Robin McGibbon)			2	1
Rainbows of the Gutter			1	
My Lady's Crusade			1	
Biggles Flies North (W E Johns)	F. Adventure			1
The Little World of Don Camillo (G Guareschi)	F. Humour		1	

TITLE	GENRE	FRR	FMR	FLR
I Never Asked You to Understand Me				1
20,000 Leagues Under the Sea (Jules Verne)	F. Classic			1
The Walker After Death			1	
Susan's Story (Susan Hampshires)	NF. Biography		1	
Famous Fullbacks (J Romanos)	NF. Sports/ Biography			1
* David Copperfield (Charles Dickens)	F. Classic			1
Unbearable (Paul Jennings) Short stories	F. Fantasy/ Teenage		1	
Return of the Jedi (G Lucas)	F. Teenage/ Science fiction	1		
John Lennon (R Woolton)	NF. Biography		1	
Sweet Frannie (Susan Sallis)	F. Teenage		2	1
The History of N.Z. (Keith Sinclair)	NF. History (NZ)		1	
Nine True Dolphin Stories	NF. Animals			1
Nightmare in New York (Anthony Masters)	F.			1
Gandhi (The Father of a Nation) (K Spink)	NF. Biography		1	
Mysteries of Mazes	NF.		1	
Mini Mysteries	F. Short stories		1	
Computer Caper (M Dank)	F. Computers/ Teenage		1	
Marty's Amazing Game Machine	F. Teenage		1	
Drugs and Alcohol	NF. Social problems		1	
The Other Side of the Mountain (B Rosen)	F. Teenage/ Adventure		1	
The Winter Hero			1	
The Silver Chair (C S Lewis)	F. Fantasy		1	
Stand and Deliver			1	

TITLE	GENRE	FRR	FMR	FLR
Death Trap Dungeon (Steve Jackson)	F. Fantasy		1	
Seeds of Yesterday (Virginia Andrews)	Horror		1	
* Stonelight (Gaelyn Gordon)	F. Teenage (NZ)		1	
* The Boy Who Was Afraid (A Sperry)	F. Adventure		1	
The Serpent's Tooth (C P Anderson)	F.		1	
* The Inner Circle (Gary Crew)	F. Teenage		1	
Island of the Lizard King (Steve Jackson)	F. Fantasy		1	
Collision (M Pargeter)			1	
The Reign of Terror			1	
Assassin (Thomas Clifford)	F. Adventure		1	
* In My Father's Den (M Gee)	F. (NZ)		1	
The Traveller (R Adams)	F. Fantasy	1		
* King Solomon's Mines (R Haggard)	F. Classic	1		
The Invited (K Skwarko)	NF. (NZ)			1
A Tale of Two Cities (Charles Dickens)	F. Classic			1
The Dwellingplace (Cath Cookson)	F. Historical/ Romance		1	
* The Machine-Gunners (R Westall)	F. Teenage/War	1		
The Devil's Child (M Bingley)	NF. Biography		1	
My Brilliant Career (Miles Franklin)	NF.		1	
I'll Take Manhattan (Judith Krantz)	F. Popular		1	
Sinners (Jackie Collins)	F. Popular		2	2
Rock Star (Jackie Collins)	F. Popular		1	
Adoption Today (Jenny Rockel)	NF. (NZ)		1	
* Tristan and Iseult (R Sutcliffe)				1
* Black Like Me (J H Griffin)	NF. Biography		1	
The Chasm of Doom	F.		1	
* The Diary of Anne Frank (Anne Frank)	NF. War	1	1	

TITLE	GENRE	FRR	FMR	FLR
* The Flight of the Albatross (D Savage)	F. Teenage (NZ)			1
* Pacific Voices (s/s) (Bernard Gadd)	F. (NZ)		1	
Savage Thunder				1
Knights of Dark Renown (D A Gemmell)	F. Fantasy		1	1
Biological Science (W T Keeton)	NF. Science		1	
* Take the Long Path (Joan de Hamel)	F. Teenage (NZ)	3	8	
The Making of New Zealand (G R Hanoke)	NF. (NZ)		1	
Dairy Farming in N.Z.	NF. (NZ)	1		

LIST TWO

Titles Provided by Students Which Have Television, Film or Video 'Tie-ins'

The Agony and the Ecstasy
All Creatures Great And Small
Nicholas Nickleby
Footrot Flats
Lord of the Flies
The Bourne Ultimatum
Of Mice and Men
To Kill a Mockingbird
The Day of the Jackel
Airport
Reach For the Sky
All Quiet on the Western Front
Under the Mountain
On the Beach
The Halfmen of O
The Outsiders
The Spirit of the Rose Noelle
The Haunting
The Kylie Mole Diary
The Thorn Birds
Dr Who
The Secret Diary of Adrian Mole
The God Boy
The Scarecrow
John Lennon biographies
Bob Geldof biographies
Rumblefish
Tex
The Bridge Over the River Kwai
Utu
To Sir With Love
The Exorcist
The Silver Sword
Phar Lap

War and Peace
The Loneliness of a Long Distance Runner
The Handmaid's Tale
Anne of Green Gables series
Gone With the Wind
To the Island/An Angel at My Table
The Nelson Mandela Story
Little Women
The Colour Purple
Born Free
Back to the Future
My Brilliant Career
Sherlock Holmes
Pet Sematary
The Diary of Anne Frank
Exodus
The Thirty Nine Steps
Journey to the Centre of the Earth
20,000 Leagues Under the Sea
Gandhi
Wizard of Oz
Smith's Dream
Charlotte's Web
Kidnapped
The Pigman
Papillon
Birdy
Tim
The Neverending Story
A Town Like Alice
Return of the Jedi
Watership Down
Run Baby Run

LIST THREE: FAVOURITE AUTHORS

FRR = Frequency, Reluctant Readers

FMR = Frequency, Moderate Readers

FLR = Frequency, Ludic Readers

	AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
1.	Jack London	Adventure		2	2
2.	Stephen King	Horror	15	97	17
3.	Ian Livingston	Fantasy	2	7	1
4.	Roald Dahl	Fantasy/Humour	68	143	34
5.	Louis l'Amour	Western	1	1	1
6.	Barry Crump	Outdoors	12	32	5
7.	Paul Jennings	Fantasy/Humour		1	
8.	Isaac Asimov	Science fiction	1	2	4
9.	Alistair McLean	Adventure	3	3	3
10.	Raymond E Fiest	Fantasy		2	3
11.	Douglas Hill	Science Fiction	1	3	
12.	Frederick Forsyth	Adventure/Mystery	1	2	
13.	Phillip Holden	Outdoors	3	11	
14.	A C Doyle (Sir Arthur)	Mystery	1	2	
15.	Ian V Hogg	War Non Fiction	1		
16.	S E Hinton	Teenage	2	16	12
17.	Clive Cussler	Adventure		1	2
18.	Maurice Gee	Teenage/Fantasy	6	9	4
19.	Willard Price	Adventure	2	12	4
20.	Nevil Shute	Adventure/War	1		
21.	Jean George	Adventure		1	1
22.	Terrance Dicks	Science fiction	1	1	2

	AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
23.	Carter Brown	Popular fiction			1
24.	Murray Ball	Humour	5	2	1
25.	Dick Francis	Sport/Mystery		3	1
26.	Franklin W Dixon	Adventure		2	3
27.	C S Lewis	Fantasy	3	6	2
28.	Wilbur Smith	Adventure	7	20	7
29.	James Herriott	Animals	1	2	1
30.	Jackie Collins	Romance	10	20	9
31.	Sidney Sheldon	Adventure/Romance	2	12	4
32.	James Clavell	Historical/Adventure		1	
33.	Arthur Hailey	Adventure/Romance		1	
34.	Ronnie Barker	Humour		1	
35.	Jim Davis	Humour	2	3	
36.	Margaret Mahy	Mystery/Fantasy	23	45	3
37.	Charlie James		1		
38.	Robert Ludlum	Adventure/Mystery		2	
39.	Jeffrey Archer	Adventure/Thriller		9	3
40.	Robin Cook	Mystery		1	
41.	J R R Tolkein	Fantasy	4	17	7
42.	T P McLean (rugby writer)	Sport (NF)	1		
43.	R Kipling	Animals		1	
44.	J D Salinger	Teenage	1	2	
45.	Judy Blume	Teenage	5	28	9
46.	Virginia Andrews	Horror/Mystery	24	94	35
47.	M V Carey	Teenage/Adventure			1
48.	Witi Ihimaera	New Zealand (F)	6	21	3
49.	Pat Garrett	Westerns		1	

	AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
50.	Ian Serraillier	War/Fantasy		1	
51.	David Eddings	Fantasy	1	9	9
52.	Richard Hadlee	Sport	1		
53.	Alfred Hitchcock	Mystery/Horror		4	
54.	Cliff Edwards	ESL texts		1	
55.	Katherine Kerr	Fantasy		2	
56.	Francine Pascal	Teenage/Romance	11	29	15
57.	Enid Blyton	Adventure/Mystery	1	9	1
58.	Jean Auel	Historical/Fantasy	3	19	5
59.	Marc Brandel	Teenage/Adventure			1
60.	Cynthia Voigt	Teenage	2	3	3
61.	Duncan Stirling	Adventure		1	
62.	David Morrell	Adult Fiction		1	
63.	Edgar Allen Poe	Horror	1	1	1
64.	Victor Canning	Adventure		1	
65.	Anne McCaffrey	Fantasy		3	4
66.	Catherine Cookson	Historical/Romance	1	2	4
67.	Douglas Adams	Fantasy		3	4
68.	Richard Stark	Adventure		1	
69.	Ian Fleming	Adventure/Mystery		1	1
70.	John Davies	Sport		1	
71.	Robert Westall	Mystery	1	1	
72.	Christopher Pike	Mystery/Fantasy		3	2
73.	Charles Dickens	Classics		5	1
74.	Steve Jackson	Fantasy		1	1
75.	Sue Townsend	Teenage		1	1
76.	Jilly Cooper	Humour		1	

	AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
77.	John Saul	Horror	1		1
78.	Harry Harrison	Science fiction		1	
79.	Terry Brooks	Fantasy	1		1
80.	Paula Danziger	Teenage		4	1
81.	Victoria Holt	Romance/Historical		2	1
82.	Nancey K Robinson	Teenage			1
83.	Kevin Cameron			1	
84.	James Thurber	Humour		1	
85.	Elsie Locke	Historical NZ		1	
86.	C G Hodson	Fantasy	1		
87.	Dr Seuss	Humour/Fantasy		1	
88.	Margaret Weis/ Tracey Hickman	Fantasy		1	2
89.	George Lucas	Science fiction	1		
90.	Mildred Taylor	Teenage/Discrimination		1	
91.	Allen Dean Foster	Science fiction		2	
92.	James Herbert	Horror	1		
93.	Joey Belladonna		1		
94.	R Goscinny	Fantasy/Historical/Humour	1		
95.	Agatha Christie	Mystery		3	7
96.	Judith Krantz	Romance		4	1
97.	James D Ladd	NF. War	1		
98.	Carolyn Keene	Mystery		1	3
99.	Harold Robbins	Romance/Adventure	1	2	
100.	Douglas Reeman	Adventure			1
101.	Beverly Cleary	Fantasy		1	
102.	Elizabeth Adler			1	
103.	Lisa Vasil	Teenage			1

AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
104. Jan Needle	Teenage			1
105. Barbara Taylor Bradford	Historical/Romance		1	2
106. E Gary Gygax			1	
107. Danielle Steele	Romance		4	3
108. John Steinbeck	Classic/Adventure	1	7	3
109. Mark Twain	Adventure		1	1
110. Katherine Mansfield	Short Story (NZ)		1	3
111. Paul Zindel	Teenage	1	4	1
112. Larry Niven				1
113. Marge Piercy	Feminist fiction		1	
114. Gordon Korman	Mystery/Teenage			1
115. John Christopher	Fantasy		1	1
116. Mona Anderson	N.Z. Non fiction			1
117. Keri Hulme	N.Z. Fiction		2	
118. Patricia Grace	N.Z. Fiction	3	3	
119. W E Griffin	War fiction			1
120. George Orwell	Social comment		3	
121. John Irving	Adventure/Romance		1	3
122. Anya Seton	Historical/Romance		1	
123. Janet Frame	N.Z. Fiction/Non fiction		4	
124. Tom Sharpe	Adult/Humour			1
125. Liz Berry	Teenage/Romance			1
126. Ruth Park	Historical		2	1
127. Gloria Miklowitz	Teenage/Love		1	
128. Paul Micou	Adult fiction		1	
129. Phyllis Johnston	Historical N.Z.			2
130. Lois Duncan	Teenage		3	1

AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
131. Jane Austen	Classics	1	2	2
132. Helen Keller	Autobiography			1
133. Gerald Durrell	Animals		2	
134. Jack Lasenby	Teenage (NZ)			1
135. Arthur C Clarke	Science fiction			2
136. Lloyd Abbot			1	
137. Maeve Binchy	Romance		2	
138. Lynne Reid Banks	Teenage		2	
139. Noel Barber	Romance		2	1
140. Carl Hiassen	F.		1	
141. Joan Aiken	Fantasy		1	
142. C S Adler	Teenage	1		
143. Michelle Magorian	War/Relationships		1	2
144. Joan Lowry Nixon	Mystery/Teenage	2		
145. Ann M Martin	Teenage			2
146. Jan Mark	Teenage/Science fiction		1	
147. Rosemary Sutcliffe	Historical		1	
148. Richard Peck	Teenage		1 ·	
149. Nancy Cato	Love/Historical			1
150. L M Montgomery	Teenage		3	1
151. Jessica Sutton				1
152. Robert O'Brien	Fantasy		2	
153. Frances Hodgson Burnett	Fantasy/Classics		1	
154. Rex Forrester	Outdoors	1	2	2
155. William Taylor	Teenage N.Z.	1	2	1
156. Joe Dever	Fantasy		1	
157. Colin Dann	Animal allegory		1	

AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
158. Barry Faville	Teenage N.Z.		1	1
159. Betsy Byars	Teenage		1	
160. Hugh Cook	Fantasy		1	1
161. Alice Walker	Discrimination/relationships		2	1
162. Louisa Alcott	Classics		1	
163. Charlotte Bronte	Classics		1	1
164. Anne Edwards (biography of Judy Garland)	Biography		1	
165. Nancy Drew	Mystery		1	3
166. Nicky Cruz	Teenage/religion			1
167. Ernest Hemingway	Adventure/Romance		4	1
168. Tom Clancy	Adventure		1	
169. Margaret Atwood	Adult/Futuristic		3	
170. Fay Weldon	Adult/Feminism		2	
171. Dean R Koontz	Horror		4	2
172. Georgette Heyer	Historical/Romance			1
173. Pearl Buck	War fiction		1	
174. Patrick White	Adult fiction		1	
175. Zane Grey	Outdoors/Adventure		1	
176. Robert Cormier	Teenage		1	
177. William Shakespeare	Classic	1	2	1
178. John Wright	Sport	1		
179. Michael Moorcock	Fantasy		1	
180. Albert Wendt	Pacific fiction		4	1
181. James Vance Marshall	Adventure		1	
182. Harper Lee	Discrimination			1
183. Michael King	Historical Non fiction (NZ)			1
184. Mary Stanton	Fantasy/Adventure			1

AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
185. Tessa Duder	Teenage N.Z.		4	1
186. Hunter S Thompson	Contemporary U.S.A.		1	
187. Oscar Wilde	Classics			2
188. Jane Gardam	Relationships			1
189. Scott Fitzgerald	Adult fiction		1	
190. Patricia Lake	Romance			1
191. Graham Masterton	Adult fiction			1
192. Terry Pratchett	Fantasy/Humour	1		
193. Alida E Young			1	
194. Richard Attenborough	Science		1	
195. Bernard Gadd	N.Z. Short story		1	
196. Epeli Hauofa	Pacific fiction	1		
197. Robert Louis Stevenson	Classics		3	1
198. Constance Bartel	Romance		1	
199. Susan Howatch	Mystery/Romance		1	
200. Mary Wesley	Adult fiction		2	
201. Erich Remarque	War	1		1
202. Clive Barker	Adventure		1	
203. Lucy Walker	Romance		1	
204. E M Forster	Classics			1
205. Yvonne Kalman	Historical/Romance		1	
206. Julie Ellis	Teenage		2	
207. Leon Uris	Discrimination		1	
208. Robertson Davies	Fantasy			1
209. Sir Robert Jones	Economics			1
210. Elyne Mitchell	Animals/Romance			1
211. Mary Shelley	Classics/Horror		1	

AUTHOR	GENRE CATEGORY	FRR	FMR	FLR
212. Phillip Prowse	E.S.L. texts		1	
213. H G Wells	Science fiction		1	
214. Jeremy Leven			1	
215. Gabriel Garcia Marquez	Adult fiction		1	
216. Elizabeth Spencer	Short story	1	1	
217. Janet Quin-Harken	Teenage/Romance		1	
218. Theodore Taylor	Discrimination			1
219. Armstrong Sperry	Adventure		1	
220. Joy Cowley	N.Z. fiction	2	2	
221. Ronald Hugh Morrieson	N.Z. fiction			1
222. Joan Lingard	Teenage/Discrimination		1	
223. Anne Holm	War	1		

LIST FOUR:

MOST MEMORABLE BOOK READ BY CASE STUDY READERS:

The Outsiders (S.E. Hinton)

The War Against the Rull (A.E. van Vogt)

Pet Sematary (Stephen King)

The Lord of the Rings (J.R.R. Tolkien)

Augusta (Christine Pullein - Thompson)

The Neverending Story (Michael Ende)

The Servant of the Empire

Boy (Roald Dahl)

Watership Down (Richard Adams)

The Diary of Anne Frank

Goodnight Mister Tom (Michelle Magorian)

The Day of the Triffids (John Wyndham)

Angel

Flowers in the Attic (Virginia Andrews)

The Dark is Rising series (Susan Cooper)

Pumps and Bellows (Ann Crawford)

I Never Got to Say Goodbye

Came Back to Show You I Could Fly (Robin Klein)

LIST FIVE:

BOOKS MOST OFTEN RE-READ BY CASE STUDY READERS

Charlie and the Chocolate Factory (Roald Dahl)

The Witches (Roald Dahl)

Alex (Tessa Duder)

The BFG (Roald Dahl)

Hostage (Susan Williams)

What Katy Did (Susan Coolidge)

The Shannara Chronicles (David Eddings)

The Gauntlet

The Hobbit (J.R.R. Tolkien) (two students)

Z for Zachariah (Robert O'Brien)

The Neverending Story (Michael Ende)

Skippy

Yelloweyes

Clan of the Cave Bear (Jean Auel)

Goodnight Mister Tom (Michelle Magorian)

The Outsiders (S.E Hinton)

LIST SIX:

BOOKS NOMINATED BY CASE STUDY READERS TO BE READ IN A WEEK OF TOTAL ISOLATION:

Word of Honour - Nelson de Mille

The Moon of Conrath

The Weirdstone of Brisingamen

The B F G - Roald Dahl

The Gauntlet

Four O'clock Friday - John Foster

Back Home - Michelle Magorian

The Lord of the Rings (2 students)

The Dark is Rising - Susan Cooper

The Hobbit - J R R Tolkien (3 students)

Five Moonmagics

Flowers in the Attic - Virginia Andrews (6 students)

Goodnight Mister Tom - Michelle Magorian (2 students)

The Outsiders - S E Hinton (6 students)

Carrie - Stephen King

Return to Voryak - Douglas Hill

P S Forget It - Sharon Dennis Wyeth

Fire and Hemlock - Diana Wynne Jones

Kiss Kiss - Roald Dahl

Three Shields of Lions - P Kaufman

The Day of the Triffids - John Wyndham (5 students)

Raven - Shana Carrol

Misery - Stephen King

Banner of Gold - P Kaufman

Heaven - Virginia Andrews

The Hiding Place - Corrie Ten Boom

Izzy Willy-Nilly - Cynthia Voigt

Wuthering Heights - Jane Eyre

The Endless Steppe - Esther Hautzig

The Daughter of the Empire

The Twits - Roald Dahl

The Sword of Shannara - Terry Brooks

The Elfstones of Shannara - Terry Brooks

The Wishsong of Shannara - Terry Brooks

The Scions of Shannara - Terry Brooks

The Druids of Shannara - Terry Brooks

Charlie and the Chocolate Factory - Roald Dahl

Charlie and the Great Glass Elevator - Roald Dahl

Brain - Robin Cook

Just as Long as We're Together - Judy Blume

Slumber Party - Christopher Pike

Harmful Intent - Robin Cook

On the Edge - Susan Williams

Alex - Tessa Duder (2 students)

Prom Dress - Lael Litke

Alex in Winter - Tessa Duder

The Fire - Caroline Cooney

Alex in Rome - Tessa Duder

Party Line - Alfred Flett

The Mammoth Hunters - Jean Auel

Pet Sematary - Stephen King

The Plains of Passage - Jean Auel (2 students)

Taliesen - Stephen Lawhead

Boy - Roald Dahl

Petals in the Wind - Virginia Andrews

Ramona the Pest - Beverly Cleary

I Never Got to Say Goodbye

P. S. I Love You - Michael Sellers

LIST SEVEN:

Reading Log of Richard, case study reader, for period October 1991 to October 1992 (103 titles)

TITLE	AUTHOR	THEME	RANKING
Beyond the Burning Land	John Christopher	Sci-fi	9
The Sword of the Spirits	John Christopher	Sci-fi	10
Guns in the Heather		Mystery	7
Z for Zachariah	Robert O'Brien	Sci-Fi	9
The Borrowers			8
The T V Kid	Betsy Byars	Humour	6
The Wooden Horse	Eric Williams	War	9
The Escape	Eric Williams	War	8
Back Home	Michelle Magorian	War	9
I Am David	Ian Serraillier	War	10
The Silver Sword	Ian Serraillier	War	9
Pooh's Workout Book	Ethan Mordden	Humour	5
The Weirdstone of Brisingamen	Alan Garner	Fantasy	10
The Moon of Conrath	Alan Garner	Fantasy	8
King Death's Garden	Ann Halmin	Realism	9
The Boy with Illuminated Measles	John Antrobus	Fantasy	5
The Boy with the Bronze Axe	Kathleen Fidler	Sci-Fi	9
Breaking Up	Frank Willmot	Realism	7
The Wizard of Earthsea	Ursula le Guin	Fantasy	10
The Fellowship of the Ring	J R R Tolkien	Fantasy	10
The Two Towers	J R R Tolkien	Fantasy	10
The Return of the King	J R R Tolkien	Fantasy	10
City Night	Steve Dickinson	Realism	7
Kill A Louse Week	Susan Gregory	Realism	7
The Flickering Torch Mystery	Franklin W Dixon	Mystery	6
No Coins Please		Realism	6
The Last of the Fianna	Michael Scott	Fantasy	7
I Am David	Anne Holm	Realism	9
Charley	Joan G Robinson	Realism	6

Horned Helmet	Henry Treece	Historical	9
Vikings Dawn	" "	" "	7
Vinland the Good	" "	" "	7
Man With A Sword	" "	" "	4
Legions of the Eagle	" "	" "	7
Brother in the Land	Robert Swindells	Sci-fi	9
The Silence of the Lambs	Thomas Harris	Horror	8
The Finding	Nina Bawden	Realism	7
The B F G	Roald Dahl	Fantasy	7
Matilda	Roald Dahl	Fantasy	8
Lettering and Design	Carole Vincent	Non-fic	8
I Like this Story	Kaye Webb	Short story	8
Are you a Sport?	J W Brimblecombe	Non-fic	7
She Who Remembers	Linda Lay Schuler	Fantasy	6
Flowers in the Attic	Virginia Andrews	Horror	9
The Machine-Gunners	Robert Westall	War	7
The Hobbit	J R R Tolkien	Fantasy	9
The Silmarilion	J R R Tolkien	Fantasy	6
The Wonderful World of Henry Sugar	Roald Dahl	Fantasy	9
Biggles in the Gobi	W E Johns	Adventure	6
Ramona the Pest	Beverley Cleary	Humour	7
The Worst Kids in the World	Barbara Robinson	Humour	7
The Bridge to Terabithia	Katherine Paterson	Realism	8
A Test of Truth	Barrie Wade	Fantasy	6
The Partisan	Simon Watson	Realism	8
The Healer	Peter Dickinson	Sci-fi	9
Rifle and Tomahawk	M Tracy	Non-fic	8
The Cay	Theodore Taylor	Adventure	7
The High Reeds of Finn Mac Cool	Rosemary Sutcliffe		5
Thirteen			
The Saturdays	Elizabeth Enright	Horror	9
A Book of Goblins	Alan Garner	Fantasy	8
Memory	Margaret Mahy	Teenage	7
Petals in the Wind	Virginia Andrews	Horror	8
The Girlfriend			

The Fourth Plane in the Flypast	Dennis Hamley		
The Chocolate War	Robert Cormier	Teenage	7
A River Rules my Life	Mona Anderson	Non-fic	6
Berry Moon	Will Gatti		6
Biggles at the RFC	W E Johns	Adventure	6
Biggles in the South Seas	W E Johns	Adventure	6
Biggles in the Baltic	W E Johns	Adventure	6
Biggles Flies Again	W E Johns	Adventure	6
The Clan of the Cave Bear	Jean Auel	Fantasy	8
Pet Sematary	Stephen King	Horror	7
The Jungle Book	Rudyard Kipling	Classic	7
Pride and Prejudice	Jane Austen	Classic	7
Midnight Is A Place		Realism	7
The Last Harper		Realism	10
The Shield Ring	Rosemary Sutcliffe	Historic	9
The Infidel	G E Taylor	Historic	7
The Sunne in Splendour	Sharon Penman	Realism	7
Quirky Tales	Paul Jennings	Humour	7
Unreal	Paul Jennings	Humour	8
The Hobbit [sic]	J R R Tolkien	Fantasy	9
Unmentionable	Paul Jennings	Humour	8
Unbelievable	Paul Jennings	Fantasy	8
The Guardians	John Christopher	Sci-fi	8
Are you listening Karen?	David Day	Realism	6
The Jersey Shore	William Mayne	Realism	8
Harriet the Spy	Louise Fitzhugh	Teenage	7
My Boy John that Went to Sea	J V Marshall	Realism	8
The Stone Book Quartet	Alan Garner	Hist/fant	10
The Tunnel	Eric Williams	War	7
A Spell for Chameleon	Piers Anthony	Fantasy	8
The Source of Magic	Piers Anthony	Fantasy	9
Foundation	Isaac Asimov	Sci-Fi	9
Sword of Shannara	Terry Brooks	Fantasy	8
Elfstones of Shannara	Terry Brooks	Fantasy	8
Wishsong of Shannara	Terry Brooks	Fantasy	9

The Fog	Caroline Cooney	Horror	8
The Fire	Caroline Cooney	Horror	7
The Chosen	Chaim Potok	Realism	9