



1980

# A Comparison Of Two Secondary Literature Units. Literary Duo A: Twain And Knowles Vs. Literary Duo B: Twain And Hentoff (Volumes I And Ii)

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A COMPARISON OF TWO SECONDARY LITERATURE UNITS

LITERARY DUO A: TWAIN AND KNOWLES

VS.

LITERARY DUO B: TWAIN AND HENTOFF

VOLUME I

A Dissertation

Presented to

the Faculty of the Graduate School

University of the Pacific

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Education

by

Ellen Skinner Kester

May 1980

Kester, Ellen Skinner 1927 -

A COMPARISON OF TWO SECONDARY LITERATURE UNITS  
LITERARY DUO A: TWAIN AND KNOWLES  
VS.  
LITERARY DUO B: TWAIN AND HENTOFF

University of the Pacific, Ed.D., 1980  
Language and Literature Curriculum

University Microfilms, AXEROX Company  
Ann Harbor, Michigan

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This dissertation, written and submitted by

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## ABSTRACT

Purpose: This seven-week high school English literature study purported to compare the effects of two combinations of novels and their collateral curricular treatments. DUO A combined Twain's The Adventures of Huckleberry Finn with Knowles' A Separate Peace. DUO B combined the same Twain novel with Hentoff's I'm Really Dragged But Nothing Gets Me Down. A key question in the inquiry was which of the two modern works would increase the appeal and accessibility of the 19th century classic. Specifically, the study posed nine null hypotheses focusing on these areas: (1) knowledge of literary terms and figurative language; (2) literary analysis and inference or interpretation; (3) empathy and social awareness; (4) imaginative writing; (5) literary discrimination; (6) expository writing; (7) classroom discussion; (8) creative productions; and (9) student involvement and satisfaction. A tenth area was teacher reaction to the theory and implementation of the DUOS.

Procedures: Extensive curricular materials for each DUO were created, (Volume II). The study was located in two high schools in two different districts; each school furnished two classes with one studying DUO A and the other DUO B. The total sample was divided in this manner: 52 students in DUO A and 50 students in DUO B. At School No. 1 a different teacher taught each DUO; at School No. 2 the same teacher taught both. The seven-week investigation

included four days of pretesting and five days of post-testing in areas 1-5 above. The investigator created thirteen instruments; a fourteenth instrument was the California Achievement Test 1977.

Eight analyses of covariance (ANCOVA) were employed to test the hypotheses bearing on the areas listed as 1-8. The covariates were: pretests and previous English grade (1-5); previous English only (6); previous English grade and California Achievement Test 1977 Test 2, Form C only for (7); and CAT '77 to test area (8). A factorial design implemented the inquiry making it possible to detect possible interaction effects between treatment, school, and sex. To test for area (9), 17 chi square analyses were used. Finally, a tally was computed of the responses on the twenty-seven-item questionnaire and content analyses were devised for the student and teacher self reports.

Findings: The latter instruments revealed that the teachers appreciated the curricular materials and grew professionally through using them. For the most part, the students enjoyed the curricula. The only two objections to the DUOS were the number of tests and the shortness of time. A noticeable reaction was the interest in the creative productions. Of the nine null hypotheses tested, six were rejected and three retained. DUO B made higher significant mean gains than DUO A in: knowledge of literary terms and figurative language, literary analysis, empathy and social awareness, creative productions, and classroom discussion. It appeared that the pairing of a non-literary and a 19th century classic

was the more effective combination. All the students preferred Huck Finn over the modern works.

Recommendations: It is recommended that this Literary DUOS study be replicated. The following are certain conditions which should be provided for: (1) increase the time from seven to nine weeks and administer the pre- and post-tests before and after this nine-week treatment period; (2) allow at least one hour for Pre- and Post-tests II, III, IV, and V, and one-half hour for Pre- and Post-test I; (3) allow a teacher to teach only one DUO due to the heavy requirements of the research aspects; (4) include more academically talented students among the subjects; (5) encourage the schools to purchase the books; (6) allow for pre-service training of the teachers in both the research and curricular aspects; (7) encourage the teachers to begin emphasizing the creative opportunities right at the start; (8) acquaint the school counselors with the research constraints.

## PREFACE

". . .and I see Jim before me all the time, in the days and in the night-time, sometimes moonlight, sometimes storms, and we a-floating along, talking, and singing, and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind."

Twain's Huck Finn, Chapter XXXI

"In a park he sat down and watched some kids play ball. The sun on him, he stretched out his legs and closed his eyes. 'I'm really dragged but nothing gets me down. Nothing gets me up either.' The sun felt good, so he stopped thinking."

Hentoff's I'm Really Dragged But Nothing Gets Me Down, Chapter 12

". . .it wasn't cider which made me in this moment champion of everything he ordered, to run as though I were the abstraction of speed, to walk the half-circle of statues on my hands, to balance on my head on top of the icebox on top of the Prize Table, to jump if he had asked it across the Naguamsett and land crashing in the middle of Quackenbush's boathouse, to accept at the end of it amid a clatter of applause--for on this day even the school egotism of Devon was conjured away--a wreath made from the evergreen trees which Phineas placed on my head. It wasn't the cider which made me surpass myself, it was this liberation we had torn from the gray encroachments of 1943, the escape we had concocted, this afternoon of momentary, illusory, special and separate peace."

Knowles' A Separate Peace, Chapter 9



## ACKNOWLEDGEMENTS

The writer wishes to express her appreciation for the assistance and guidance given to her by Dr. William P. Bacon who directed this dissertation and served as her major adviser during her graduate study. She is also indebted to other members of her doctoral committee: Dr. Arlen Hansen, Dr. Bob Hopkins, Dr. Shirley Jennings, and Dr. Diane Sorensen.

Appreciation is also extended to the six "experts" who evaluated the five pre- and five posttests: Mr. Jack Brooks, Dr. Arlen Hansen, Dr. Shirley Jennings, Dr. Diane Sorensen, Mrs. Betty Vail, and Mrs. Dawn Wallace.

The writer also expresses her appreciation to the three teachers who implemented the two Literary DUOS: Mrs. Lorraine Krueger, Mr. Herb Danielson, and Mr. Dave Soeth, and to Mrs. June Bube and Mrs. Charlotte Spencer, the readers and evaluators of the students' Huck Finn essays and Pre- and Posttests IV and V.

Special thanks go to Mrs. Jane Schneider, the expert typist of both volumes of this dissertation.

The writer also wishes to thank her daughter, June, and her son, Kristopher, whose scholarship and literary achievements she's long ago ceased to try to excel.

Finally, the writer expresses deep gratitude to her husband, A. Dwight Kester, who, in the words of Knowles' hero, Finny, has been her "best pal" in every way, (A Separate Peace, Chapter III, page 40).

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## Chapter I

### INTRODUCTION TO THE STUDY

In the contemporary argument over what is "basic" to a student's curriculum, high school English departments are divided. Some teachers tend to diminish the high school English curriculum to the bare essentials. These "basics" they define as: spelling, grammar, vocabulary, and recently, developmental reading. Most writing experiences they've restricted to either ditto sheets on which the students fill in the blanks or to multiple choice tests. Donelson describes the situation:

Critics demand that schools return to basics, but their charges are often so vague that worried teachers cannot be certain what is meant by basics though composition, spelling, punctuation, reading skills, and grammar usually seem to be what critics had in mind.<sup>1</sup>

In contrast to either the confusion or restriction to which Donelson refers, this investigation proposes an expanded English curriculum; i.e., a variety of collateral activities stemming from a program of good literature. Repudiating the "minimal competency" thrust currently popular, this investigation holds that excellent literature of various time periods will provide some of the writing, vocabulary, spelling, reading, oral, and creative activities that are truly "basic" to high school students' development. As Philip M. Anderson implies, when literature is

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<sup>1</sup>Ken Donelson, "Some Responsibilities for English Teachers Who Already Face an Impossible Job," The English Journal, LXVI, No. 6 (September, 1977), 27.

replaced by a developmental reading program, the true basics in a student's program are omitted and the experiences are worthless:

To deny the full linguistic, aesthetic and cognitive experience of literary study to students, and instead to offer them the restricted and restricting experience of developmental reading exercises is truly a waste of our time as English teachers.<sup>2</sup>

In addition to specifying that literature be the focus of a basic English curriculum, this investigation also suggests a particular kind of literature "package" called a DUO. In fact, the project calls for two Literary DUOS.

#### The Concept of the DUOS

A DUO is the pairing of two literary works alike in key characteristics while differing in other ways. Although a number of such pairings of literary works is conceivable, i.e., two dramas, two short stories, a short story and a drama, a novel and a drama, etc., for the purposes of this study, each DUO will contain two novels.

Even more precisely, the nature of the two pairs of novels in this study is significant. One DUO or pair consisted of a modern classic and a 19th century classic; the other DUO contained the same 19th century classic but a different type of modern novel--a less worthy piece. This novel will be referred to as a non-literary work. Whereas all three novels are classified as adolescent literature, the modern classic and 19th century classic are also recognized as fine adult literature as well.

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<sup>2</sup>Philip M. Anderson, "Technical Rationality and the Future of Secondary School Literature Study," The English Journal, LXIX, No. 1 (January, 1980), p. 46.

Definitions of "classics" and non-literary works are provided later in this chapter. This delineation is significant due to the comparison-correlational nature of this investigation. Briefly, the two modern novels differ in literary merit or quality; i.e., one modern novel, the "classic," like classics of any period, exemplifies superior artistic achievement. The non-literary novel falls short of this due to the author's limited vision and inept style. Defined and elaborated on later, several literary and non-literary qualities can briefly be differentiated. Richardson provides a succinct clarification. After criticizing a number of contemporary works for young people, Richardson says:

And this is the quality that most clearly separates the literary from the non-literary: the non-literary describes the specific, never rising beyond the particular and immediate; the literary *uses* the specific and immediate in order to symbolically represent the struggles, trials, and victories of the species and the feelings or emotions that accompany these events.<sup>3</sup>

Two logical pairings of novels expedited the comparison-correlational purpose of this investigation: one DUO containing a 20th century novel and a 19th century novel and a second DUO containing the same 19th century classic but a different 20th century novel. The investigation sought to discover the different effects of these two DUOS. It was anticipated that the modern classic would have certain influences on the students' study of the more difficult 19th century classic; on the other hand, the modern non-literary work would have other effects on the students' study of the 19th century classic. This investigation was designed

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<sup>3</sup>Carmen C. Richardson, "Rediscovering the Center in Children's Literature," Language Arts, LV, No. 2 (February, 1978), 141.

to determine the differences in these responses. Specifically, which DUO will evoke greater gains in: (1) the knowledge of literary terms and devices; (2) skills of literary analysis and interpretation; (3) empathy and social awareness; (4) expository and imaginative writing skills; (5) oral, artistic, and dramatic production; (6) skills of effective classroom discussion; and (7) aptitude for literary discrimination.

### Selecting the 19th Century Classic

The investigator wanted to conduct the study in heterogeneous high school classrooms. The search for each of the novels entailed: talking with teachers, consulting various inventories of adolescent reading, and reading numerous novels. In the search for an appropriate 19th century classic it became clear that few such classics were being read in the typical or heterogeneous classrooms; i.e., the classics were being read primarily by the "college prep" or advanced placement students. However, gradually in the search, two titles, i.e., Twain's The Adventures of Huckleberry Finn and Dicken's Great Expectations, began to appear wherever average students were reading classics. Between these two, Huck Finn emerged as the more popular with the heterogeneously grouped junior classes. The surveys of Ross,<sup>4</sup> Carlsen,<sup>5</sup> and Judy and Judy<sup>6</sup>

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<sup>4</sup>Frank Ross, "The Paperback Revolution," Media & Methods, X, No. 3 (November, 1973), 41.

<sup>5</sup>G. Robert Carlsen, Books and the Teen-Age Reader (3rd printing; New York: Bantam Books, 1971), p. 41.

<sup>6</sup>Stephen Judy and Susan Judy, eds., "English Teachers' Literary Favorites: The Results of a Survey," The English Journal, LXVIII, No. 1 (February, 1979), 7-9.

(the last survey being done by the National Conference of English Teachers in 1979)--all confirmed this selection. Library research supported the choice as well. Among the many Twain critics Walter Blair is well respected. The importance of Twain's Huck Finn--even for the non-college directed student--echoes in Blair's work Mark Twain and Huck Finn. It is "an American novel unique in being held in the highest esteem by critics and at the same time prodigiously popular in the United States and throughout the world."<sup>7</sup> Often compared with Tom Sawyer, Carlsen suggests that no, it is not a sequel to that earlier and more accessible novel. Tom Sawyer can be more easily read and enjoyed. If the average student is to enjoy this highly important American novel, his study must be directed. Huck Finn must be taught:

But sooner or later they will read the unique American masterpiece The Adventures of Huckleberry Finn. . . . It is a seriously crafted novel dealing with a multitude of themes all beautifully expressed through the visions of Huck as he floats down the Mississippi River. The tale of Huck Finn can be enjoyed by the youngster simply as a good story. Then it is best to put it aside for several years. For in this book Twain has presented two different visions of the world, neither of which the reader can see at that in-between state when he is neither child nor adult.<sup>8</sup>

The choice of Huck Finn was finally reached following extensive library research and numerous conferences with high school English chairpersons--including dialogues with the four teachers who would eventually provide the eight classrooms in which the study was to be done. Thus, Twain's The Adventures of Huckleberry Finn became the 19th century classic--the

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<sup>7</sup>Walter Blair, Mark Twain and Huck Finn (Berkeley, Los Angeles, and London: University of California Press, 1960), p. vii.

<sup>8</sup>Carlsen, op. cit., p. 125.

anchor book--in both DUOS.<sup>9</sup>

### Selecting the 20th Century Classic

In the quest for the 19th century classic, Huck Finn, another title appeared over and over again and was referred to as a "modern classic."<sup>10</sup> It was John Knowles' A Separate Peace.<sup>11</sup> Critics referred to Knowles' novel as well as Twain's Huck Finn as both an adult and an adolescent novel.<sup>12</sup> One critic compared Knowles' achievement with Twain's:

In 1959 John Knowles stepped into this healthy American literary tradition of growth through search. And in his first and best novel Knowles has defined that farthest frontier vision toward which all Ismaels, all Hucks, and perhaps all mankind, should be striving. A Separate Peace stands as a book of *classic* [the investigator's italics] richness and meaning, one whose major worth as a work of art emanates from the subtle interaction of two chief levels of significance: the literal and the mythic.<sup>13</sup>

In answering, "What is an adolescent novel?" Carlsen provides the logic behind the classification of both Huck Finn and A Separate Peace as both adult and adolescent literature. Although neither Twain nor Knowles set out to write an adolescent novel, these two works have been popular in the high school English classrooms. Because of their appealing

<sup>9</sup>Mark Twain, The Adventures of Huckleberry Finn, 20th printing, (New York: Bantam Books), 1978.

<sup>10</sup>Lew Willet Stanek, "Real People, Real Books: About YA Readers," Top of the News, II, No. 6 (June, 1975), 417-425.

<sup>11</sup>Corrine Pollan, "What High School Students Are Really Reading," The English Journal, LXII, No. 4 (April, 1973), 573-76.

<sup>12</sup>Walter Loban, Margaret Ryan, and James R. Squire, Teaching Language and Literature: Grades Seven-Twelve (2nd edition; New York: Harcourt, Brace and World, Inc., 1969), pp. 474-475.

<sup>13</sup>Marvin E. Mengeling, "A Separate Peace: Meaning and Myth," The English Journal, LVIII, No. 9 (December, 1969), 1322.



teenage protagonists and "the subtle interaction of two chief levels of significance: the literal and the mythic,"<sup>14</sup> A Separate Peace seemed a likely candidate for the second novel in the classical DUO. Further research confirmed this choice. About this book, "the first receipt of the William Faulkner Foundation Award,"<sup>15</sup> Crabbe says in justifying its inclusion in the English Curriculum in 1963 (just three years after it was published):

First of all this book is not a sop to the young reader, a prize awarded for having gamely plowed through The Red Badge of Courage or Moby Dick. Nor is it an excuse, lamely offered, for not being able to use Salinger's work; rather it stands by itself as a serious work which must above all be *taught*.<sup>16</sup>

The choice of A Separate Peace and the pairing of it with Huck Finn firmed up the classical DUO referred to in this study as DUO A.<sup>17</sup>

#### Selecting the Modern Non-literary Book

Many more modern non-literary adolescent books are available than modern classics. The investigator read some forty of these books. Some of them were: Paul Zindel's My Darling, My Hamburger, Maia Wojeiechowska's Tuned Out, M. E. Kerr's The Son of Someone Famous, Peck's Don't Look and It Won't Hurt You, and two of Hentoff's, I'm Really Dragged But Nothing Gets Me Down and In the Country of Ourselves. These books--all examples of inferior contemporary adolescent literature in

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<sup>14</sup>Ibid.

<sup>15</sup>John K. Crabbe, "On the Playing Fields of Devon," The English Journal, LII, No. 2 (February, 1963), 109.

<sup>16</sup>Ibid.

<sup>17</sup>John Knowles, A Separate Peace, (48th printing; New York: Bantam Pathfinder Editions), 1979.

spite of their commercial successes--are discussed by Schwartz in her "Appendix a: adolescent literature I would not teach and why."<sup>18</sup> She describes these and others like them in this way:

Poor adolescent literature is remarkably like advertising. It sells spurious products to the reader (viewer) by appealing to the basest emotions (fear, greed, the desire for conformity) rather than by making the reader think.<sup>19</sup>

Finally, Hentoff's I'm Really Dragged But Nothing Gets Me Down became the most viable choice for the second DUO; i.e., it was devoid of explicit heterosexual scenes; it also contained no explicit or implicit homosexual themes or scenes; it included few offensive four-letter words; and, clearly, it lacked the literary merit. All its reviewers criticized it negatively, (Chapter II). Hentoff's Dragged, the non-literary modern work, evolved as the partner for Huck Finn, thus firming up DUO B.<sup>20</sup>

The selections of the novels and the formation of the two DUOS provided the vehicles for this comparison-correlational curriculum project. Developing collateral curricular materials and quantitative assessments became the next tasks.

#### The Curricular Materials In Brief

The rationale underlying the curricular materials derives from the new defined "basics." Anderson has caught the essence of these curricular materials:

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<sup>18</sup>Sheila Schwartz, Teaching Adolescent Literature (Rochelle Park, New Jersey: Hayden Book Company, 1979), pp. 199-202.

<sup>19</sup>Ibid., p. 11.

<sup>20</sup>Nat Hentoff, I'm Really Dragged But Nothing Gets Me Down, (New York: Dell Book Company), 1968.

Literary study invites complexity; reading simplifies. Literature study is concerned with language-experience at its fullest; developmental reading restricts language-experience for a control of vocabulary.<sup>21</sup>

Thus, the curricular materials (Volume II) are varied and extensive: six quantitative instruments, a glossary of 110 terms, and instructional materials unique to each of the DUOS or pairs of novels. (Including the research dimensions of the project, this study was designed as a seven-week literature project, including eight days of pre- and posttesting, and the two units which derived from the two pairs of novels, called DUO A and DUO B.) The major sections of these materials were: (1) Questions for Literary Analysis and Interpretation (a chapter-by-chapter analysis of themes, characters, and plots); (2) Procedures, Questions, and Criteria for Classroom Discussion; (3) Instructions and Criteria for Expository Writing; (4) Suggestions and Criteria for Creative Production including oral and dramatic interpretation, art projects, and imaginative writing. As Ryan points out, English curriculum units based on literature study are fruitful:

A novel, besides being a vehicle for developing important understandings, skills, and attitudes in regard to literature, can also be the means of integrating the various aspects of study undertaken in the English classroom. In this way students may see reading, writing, and speaking, not as separate entities but as integral parts of one whole, each part having much in common with the others. Thus, through the study of a series of novels, the teacher can help students read more perceptively as they acquire insights gained from employing study guides [the two Curriculum Units] to the fullest advantage; use discussion both as a means of improving their oral skills and as an instrument to clarify and organize meanings; develop the ability to marshal quickly all the understandings and skills at their command in order to learn to write under pressure; recognize fiction as a prolific source of ideas to stimulate writing.<sup>22</sup>

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<sup>21</sup>Anderson, op. cit., p. 46.

<sup>22</sup>Margaret Ryan, Teaching the Novel (New York: The Macmillan Company, 1963), p. 96.

Writing exercises, oral work, literary analyses, creative production, and classroom discussion all relate to the novels. The key strategy of comparing and contrasting the two authors' intents and achievements pervades each DUO.

### Statement of the Problem

This literature curriculum study called the Literary DUOS Project is essentially a comparison/correlational investigation. The problem consists of determining the differences and perhaps similarities in two groups of students' responses to two different pairs of novels and collateral curricular materials. Will the study of these Literary DUOS, A and B, by a sampling of high school English classes using the described curricular materials, show discernible differences regarding a knowledge of literary terms and devices, skills of literary analysis and inference, social awareness, and empathy, imaginative products, and literary differentiation?

The pertinent research hypotheses addressed by this study are:

1. The study of Literary DUO A provides greater gains in:
  - a. knowledge of literary terms and figurative language
  - b. literary skills of analysis and inference both oral and written
  - c. empathy and social awareness
  - d. imaginative writing
  - e. in-class expository writing
2. The study of Literary DUO B produces greater gains in:
  - f. literary discrimination.

Additional null hypotheses to be tested include three dealing with the students (both DUOS):

3. Between week one and week six, students of both DUOS make equal gains in classroom discussion skills using these curricular strategies.

4. Between week one and week six, both A and B curricular materials evoke student satisfaction and involvement.

5. Between week one and week six, both A and B curricular materials evoke creative efforts of equal value.

In addition to the above quantifiable changes, it was expected that information assessment devices would indicate gains in teacher satisfaction as a result of using these curricular materials, i.e., a sense that (1) all of their students participated in the curricular experiences, (2) they themselves grow professionally, and (3) the materials offer appropriate literary emphases and purposeful activities.

### The Investigative Setting

This Literary DUOS Curriculum Study involved three high schools of similar demographic composition. School No. 1 provided one classroom in which DUO A was studied and one in which DUO B was studied, School No. 2 provided two classrooms also, one studying DUO A and the other studying DUO B. Originally School No. 3 provided four classrooms, two studying DUO A and two DUO B. (This school was eliminated during week five due to a district strike). The investigator selected these three schools and eight classrooms by consulting the central offices in a number of northern California high school districts. Instructional administrators referred the investigator to specific high schools in

their districts. Subsequent discussions with the chairpersons in these high schools led to a number of English teachers. After a number of interviews, the schools, teachers, and their classrooms evolved.

### Development of the Quantitative Instruments

Ten of the quantitative instruments consisted of five pre- and five posttests. The content of these instruments focused on: literary terms and figurative language, literary analysis and interpretation, empathy and social awareness, imaginative writing, and literary discrimination. Three additional assessment instruments included tests on: expository writing, classroom discussion, and creative production. The California Achievement Test 1977 (reading comprehension only, Test 2, Form C) was the only test not created by the investigator. A 17-item student questionnaire and a self-report completed the statistically tested instruments. A twenty-four item teacher questionnaire and self-report evaluation served as an informal assessment of teacher reactions to the theory and implementation of the two DUOS.

In addition to the above enumerated instruments, the investigator created six criterion-referenced tests (three for each DUO). In content and format these tests demonstrated Bloom's taxonomy of cognitive skills<sup>23</sup> as well as Guilford's Structure of the Intellect (S.O.I.) Triads of intellectual operations, contents, and products,<sup>24</sup> (Volume II contains these along with the entire curricular materials.)

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<sup>23</sup>Peter F. Oliva, Supervision for Today's Schools (New York: Harper and Row, Publishers, 1976), pp. 78-79.

<sup>24</sup>J. P. Guilford, Intelligence, Creativity and Their Educational Implications (San Diego: Robert R. Knapp, Publishers, 1968), pp. 5-10.

### Research Design

The entire design included the two DUOS or pairs of novels and the collateral curricular materials as well as the fourteen quantitative assessment instruments and the one informal teacher evaluation. The time stipulated was a seven-week period, i.e., eight days of which were needed for pre- and posttesting before and after the treatment. Twenty-three days had to accommodate the three criterion-referenced tests, each of which required two days to administer. The investigator provided all the books, the two complete curricular units, and all of the assessment instruments, as well as designing the four DATA SHEETS on which the teachers recorded the pertinent scores. Regarding each student certain demographic information was sought: age, sex, SES, ethnic group, and grade.

### Limitations of the Study

The chief limitations of this curriculum investigation evolve from the selection of the students, teachers, and schools. The following features may limit the generalizabilities that can be made from this investigation.

1. The nonrandomization of 240 students in eight classrooms in three schools and their four teachers.
2. The subjectivity of the teachers' evaluations, particularly on two of the 15 assessment instruments: the classroom discussion and the essay portions of the three criterion-referenced tests.
3. The socioeconomic status of one of the three high schools is unlike the other two: School No. 1 is located in a semi-rural setting;

Schools No. 2 and 3 are located in suburban areas. The SES of School No. 1 students is lower than of Schools No. 2 and 3.

4. The nature of the teacher and classroom arrangements differs in each of these three schools: In School No. 1, one teacher is teaching DUO A and another teacher is teaching DUO B; in School No. 2, one teacher is teaching two classes, one studying DUO A and the Other DUO B; in School No. 3, one teacher is teaching both DUOS with two classes studying A and two studying B.

5. The composition of the students is different: in School No. 1, both classes are composed of sophomores, juniors, and seniors; in School No. 2, both classes are juniors; in School No. 3, all four classes are juniors.

6. The individuality of teaching styles is inescapable: although the curriculum packets are detailed and consistent, individuality of teaching styles and literature backgrounds could affect the treatment.

7. The administrative or daily characteristics at each school site differ: daily schedules, length of class periods, rally schedules, competency test interruptions,

While these limitations may seem to pose threats to the internal and external validity of this correlation investigation, the detailed and extensive curricular materials are intended to minimize the impact of these limiting elements.

#### Assumptions of the Study

This investigation which compares and contrasts the effects of two curriculum units based on two Literary DUOS is predicated on a number of key assumptions:



1. That the three novels--the core of the project and around which all the curricular materials revolve--are appropriate selections for heterogeneous high school sophomores, juniors, and seniors.

2. That the particular pairing of the novels--each DUO--is logical.

3. That the entire project (pre- and posttests plus the curriculum treatment) is familiar in its general aspects to English teachers although original in content and purpose.

4. That the curricular materials can be adapted in a valid fashion by each teacher in spite of his/her unique literature background and professional skills.

5. That the students, although varying considerably in abilities, can derive cognitive, affective, and aesthetic benefits from their reading of the three novels and from their responses to the varied curricular opportunities.

6. That the collateral curriculum opportunities--the literary analyses, expository writing assignments, oral, dramatic, artistic, and imaginative writing opportunities, objective and essay tests on the three novels, and the approaches and suggestions for class discussion--at the outset--are all appropriate for high school sophomores, juniors, and seniors.

7. That due to their past professional experience and the twelve specific criteria in the curricula, the teacher evaluation of the students' classroom discussion is valid.

## Definitions and Descriptions of Key Terms

A number of terms designate key concepts and information in this study. The following definitions and descriptions convey these special meanings:

### Literature

#### 1. Adolescent novel:

It is a book written by a serious writer for the teen-age reader. . . . Like good adult literature the adolescent novel holds up for the reader's inspection the whole spectrum of human life: the good, the bad; people's successes, their failures; the indifferent, the vicious, the lost.<sup>25</sup>

#### 2. Literary Classic:

Literature that has stood the test of time and is regarded as of highest excellence.<sup>26</sup>

The classic is enriched by timeless symbols. The story itself, its images, its details, transcend the immediate age in which they were conceived and can be understood by generation after generation of readers. . . .<sup>27</sup>

There is no doubt that the classics of literature represent man's finest use of language.<sup>28</sup>

#### 3. Modern Classics:

A few books published each year are widely acclaimed by critics as worthy of becoming part of enduring literature. If they continue to be read and praised by sophisticated readers, they join a group of titles that publishers sometimes refer to as "modern classics." While it is difficult

<sup>25</sup>G. Robert Carlsen, op. cit., p. 41.

<sup>26</sup>Carter V. Good, ed., Dictionary of Education, 2nd Edition, prepared under the auspices of Phi Delta Kappa (New York and London: McGraw-Hill Book Co., Inc., 1959), p. 342.

<sup>27</sup>Carlsen, op. cit., p. 119.

<sup>28</sup>Ibid.

to define a modern classic precisely, it is generally more profound than a popular adult novel. Its writing is more skillful; characters are developed with more depth; and the language used has a subtle flavor not found in ordinary prose. Often the modern classic creates provocative symbols that haunt the imagination. All in all, the significant modern book is something more than just a fascinating story about interesting people.<sup>29</sup>

#### 4. Literary Analysis:

Detailed study of a literary work, intended to show the characteristics of its composition, style, and ideas and its aesthetic, moral, or philosophical values.<sup>30</sup>

### Writing

#### 5. Expository Writing:

Expository writing is the straight-forward explanation of something--a process, an object, an idea, an event. It analyzes or accounts for something by presenting specific information to support the explanation given. The main purpose of exposition is to present information to explain, analyze, or account for a process, an object, an idea, or an event.<sup>31</sup>

#### 6. Imaginative Writing:

Creative [is a] process [that] entails a great deal more than self-awareness and self-expression. (To scream is self-expressive, but is it creative?) The creative process--especially if it is to achieve the highest order of self-expressiveness--also demonstrates command of techniques appropriate to the expressive/creative medium. . . .<sup>32</sup>

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<sup>29</sup>Carlsen, op. cit., p. 105.

<sup>30</sup>Good, op. cit., p. 30.

<sup>31</sup>Lee J. Martin and Harry P. Kroiter, The Five-Hundred-Word-Theme, 3rd Ed., (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1979), pp. 9-10.

<sup>32</sup>Glenn Matott, "In Search of a Philosophical Context for Teaching Composition," College Composition and Communication, XXVII, No. 1 (February, 1976), 27.

## Oral Work

### 7. Class Discussion:

Evaluating a selection with students after it has been read and understood. . . . Accepting a range of responses to any selection, providing that these do not conflict with verifiable fact. . . . Emphasizing the literary experience-- what a selection says or what it does to the reader.<sup>33</sup>

### 8. Oral Interpretation:

The art of interpretation is an act of performance; . . . A performance involves an audience, and the audience becomes, in its way and in its turn, a participant in the total act of interpretation.<sup>34</sup>

## Creativity As Process

### 9. Creativity:

Creativity is the sinking down taps into our past experiences and putting these selected experiences together into new patterns, new ideas or new products.<sup>35</sup>

### 10. Creative Behavior:

Creative behavior may be defined as that which demonstrates both uniqueness and relevance in its product. The product may be unique and relevant to a group or organization, to society as a whole, or merely to the individual himself. Creativity is thus a function of knowledge, imagination, and evaluation.<sup>36</sup>

### 11. Imaginative [Creative] Work

Imaginative work isn't in any way a kind of airy-fairy activity of free expression, as anybody who paints or writes

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<sup>33</sup>Loban, op. cit., p. 445.

<sup>34</sup>Wallace A. Bacon, The Art of Interpretation, 2d ed., (New York: Holt, Rinehart and Winston, Inc., 1972), p. xiii.

<sup>35</sup>Mary Lee Marksberry, Foundations of Creativity (New York: Harper and Row Publishers, 1963), p. 6.

<sup>36</sup>Sydney J. Parnes, "Creativity Development," Handbook on Contemporary Education, compiled and edited by Dr. Steven E. Goodman (New York and London: R. R. Bouker Company, 1976), p. 498.

or composes music knows. It is very hard work to sit down at one's desk and wrestle with certain problems of structure and development. Creation in the arts is not a soft option,<sup>37</sup>

### Creativity as Product

12. Creative Writing: Original prose or poetry.<sup>38</sup>

13. Creative Dramatics:

A dramatic presentation usually based upon a familiar story, cooperatively planned by children, with spontaneous dialogue rather than written lines memorized by the actors.<sup>39</sup>

### Serendipitous Effects:

The faculty of making fortunate and unexpected discoveries by accident [Coined by Horace Walpole after the characters in the fairy tale, The Three Princes of Serendipity, who made such discoveries],<sup>40</sup>

14. Self-awareness:

Coming to know oneself, knowing one's own attitudes and other emotional states.<sup>41</sup>

Seeing oneself as he is seen by others, . . . to examine one's motivations, compare one's perceptions with others.<sup>42</sup>

15. Empathy/Social Awareness:

The attribution of feelings aroused by an object in nature or art to the object itself. . . Understanding so intimate

<sup>37</sup>David Holbrook, "British Perspective: An Interview with David Holbrook: Part I," conducted by Lois Rosen, The English Journal, LXVII, No. 3 (March, 1978), p. 22.

<sup>38</sup>Good, op. cit., p. 653.

<sup>39</sup>Ibid., p. 195.

<sup>40</sup>The American Heritage Dictionary, op. cit., p. 1183.

<sup>41</sup>Ernest R. Hilgard and Gordon H. Bower, Theories of Learning, 4th ed., (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), pp. 236-238.

<sup>42</sup>Good, op. cit., p. 524.

that the feelings, thoughts, and motives of one are readily comprehended by another.<sup>43</sup>

"Basic" Terms:

16. Curriculum:

The planned and guided learning experiences and intended learning outcomes, formulated through the systematic reconstruction of knowledge and experience under the auspices of the school, or the learner's continuous and willful growth in personal-social competence.<sup>44</sup>

17. Curricular Materials or Units: All the tests, instructional directions and suggestions, background information and analyses and student assignments; i.e., the Two Literary DUOS Curricula or Units,

18. Curriculum Project or Study: Literary DUOS Project: The entire investigation including the Curricular Materials, the Research Design and Methodology; the findings, analyses and interpretations,

Summary

This literature curriculum project includes both library and empirical research. The library research yielded information that substantiated the choices of the novels for the two DUOS. Library research also furnished the information for the extensive curricular contents: questions for literary analysis and interpretation, suggestions for classroom discussion and expository writing, information regarding the themes, plots, characterizations, and stylistic elements of each of the novels, ideas for the creative productions, and ideas for the five

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<sup>43</sup>The American Heritage Dictionary of the English Language, op. cit., p. 428.

<sup>44</sup>Daniel Tanner and Laurel Tanner, Curriculum Developments Theory into Practice (New York: Macmillan Publishing Co., Inc., 1975), p. 45.

pre- and five posttests. The empirical research enabled the investigator to implement the objectives and goals of this comparison/correlational investigation. Although the project began with three high schools with four teachers and 240 students, the investigation ended with two high schools, which provided three teachers and 102 students. Nine hypotheses were tested. Four DATA SHEETS reflected the students' responses to the numerous curricular activities and quantitative assessment instruments.

At the center of this literature curriculum project were two pairings of novels appropriate for high school students. One-half of the students, 52, studied DUO A, i.e., KNowles' A Separate Peace and Twain's The Adventures of Huckleberry Finn; the other half of the students studied DUO B, i.e., Hentoff's I'm Really Dragged But Nothing Gets Me Down and Twain's Huck Finn. The rationale, objectives, goals, contents, and scope of the two curricular units derive from these two DUOS. The purpose of the twenty-three quantitative assessment instruments and the several qualitative instruments was to determine possible differences in the students' responses to these two DUOS, i.e., the texts and the curricular materials deriving from them.

This curriculum project demonstrates an alternative to the current "back-to-basics" trend. Instead of restricting the curriculum, this curriculum study expands the concept of the "basics." All of the activities within the two curricular units derive from the students' study of the two novels in each DUO, including writing, oral, dramatic, analytical, interpretative, and creative experiences. The literature furnishes worthy language models and the study of this literature purports to nurture the development of empathy and social awareness as well as skills of literary discrimination.

A key concern at the heart of this investigation and deriving from the distinct nature of each of the two DUOS was the question: Which of the modern novels will increase the accessibility for these students of the complex 19th century classic, Huck Finn? The highest aim of this curricular project is that of introducing these high school students to significant characters and ideas, As Loban has said:

Because literature offers a distillation of human experience, we find in it a significance comparable to that found in life. As an art form, literature achieves unit and order that evoke in the reader an emotional response. But its unique characteristic is the author's attempt to communicate imaginatively his insights concerning individual thought and action--insights into the meaning of experience.<sup>45</sup>

Experiencing the odysseys of Huck and Jim, Gene and Finny, and even Jeremy and his friends, may affect these students' self-awareness and social sensitivity. Reading about Huck's struggle between heart and conscience; Gene's awesome triumph (due to Finny's sacrifice) over personal and social evil; and, even Jeremy's draft registration crisis--might deepen these students' insights. The students' experience with these DUOS could extend their world views. Due to the artistry of two novels' authors, the microcosms they create are everyone's worlds,

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<sup>45</sup>Loban, op, cit., p. 437.



## Chapter 2

### REVIEW OF THE LITERATURE

The wide scope of this high school curriculum project demanded a varied and extensive review of literature. This chapter reports that review and is divided into the following sections:

- (1) Key Critiques and Commentaries Regarding the three novels,
- (2) Pertinent Research with subheadings: a. Literary Analysis with Students; b. Literature Curriculum; c. Creativity, a By-Product of Literature; and, d. Personality as Affected by Literature Study;
- (3) Selected Readings in English Curriculum.

#### Critiques and Commentaries of the Three Novels

Library research both confirmed the selections of the three novels and produced the information from which the investigator developed pertinent curricular materials. These sources included literary criticism, analyses, and reviews.

#### The Adventures of Huckleberry Finn

Much more information--over 100 years of scholarly criticism--was available on Mark Twain and Huck Finn than on either Knowles' work or Hentoff's. This review of the Twain literature consists of several books, as well as journal articles. Reference will be made first to four key analyses by four highly respected Twain scholars.

Walter Blair's book, Mark Twain and Huck Finn, combined a biographical and exposition approach--as the title indicates. Of particular interest was Blair's description of the censure from a number of librarians, parents and boards of education that Huck Finn received at its publication. Blair stated, "Nevertheless, from the start there were influential critics who expressed great admiration for the novel."<sup>1</sup> Blair added that within less than two decades of its publication most of America's key literary critics regarded Huck Finn as "one of America's--or even one of the world's--greatest."<sup>2</sup>

In addition to Blair's historical perspective on the reception of Huck Finn, he explained the impact of Twain's Hannibal on the characters and incidents in Huck Finn. Blair clarified how Twain wrote the novel over a period of seven years, 1876-1883, and stated that it was first published in England.<sup>3</sup> Blair's interpretations of specific chapters: "The Grangerfords," "The Feud," "The Duke and the Dauphin," "The Bricksville Mob," "The Wilks' Funeral Orgies," and "The End. Yours Truly, Huck Finn,"--all provided valuable insights for the investigator's creation of the curricular materials.<sup>4</sup>

Michael Egan, another Twain scholar, wrote Mark Twain's Huckleberry Finn: Race, Class and Society. It is an invaluable reference for teaching Huck Finn.<sup>5</sup> His analyses illustrated the

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<sup>1</sup>Blair, op. cit., p. 3.

<sup>2</sup>Ibid., p. 5.

<sup>3</sup>Ibid., p.199.

<sup>4</sup>Ibid., pp. 198-354.

<sup>5</sup>Michael Egan, Mark Twain's Huckleberry Finn: Race, Class and Society (London: Sussex University Press, 1977).

complexity of this novel. His key theses set the tone for his interpretation of the novel as a work built on "...themes of death and re-birth."<sup>6</sup> Egan suggested, for example, that only after Huck is officially pronounced dead, does his freedom begin (Jackson Island). "Throughout the rest of the action Huck is reincarnated in a series of aliases..."<sup>7</sup>

Egan's explication of Huck Finn was detailed and rigorous. His key assertion was that, "The darkness and gloom which permeates the action...indicated Twain's tight-lipped purpose."<sup>8</sup> Egan remarked about Twain's achievement in Huck Finn as being both, "one of the very best histories of its period..." and "...being superlative narrative fiction." Egan concluded, "This apparent paradox is the first twist to the Twainian dialectic."<sup>9</sup>

Philip S. Foner's book, Mark Twain Social Critic,<sup>10</sup> provides excellent background for any teacher of Twain's works. Foner, author of numerous books on other great Americans, demonstrated in this book the complexity of Twain's fiction and nonfiction alike. He analyzed many of these works pointing out Twain's keen observation of human behavior. In Foner's interpretation of Twain's achievements as an artist, he alluded to Twain, the critic. Of Twain, Foner concludes:

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<sup>6</sup>Ibid., p. 19.

<sup>7</sup>Ibid., p. 20.

<sup>8</sup>Ibid., p. 41.

<sup>9</sup>Ibid., p. 134.

<sup>10</sup>Philip S. Foner, Mark Twain Social Critic, 2nd ed. (New York: International Publishers, 1966).

His social criticism, expressed in novels, stories, essays, and pamphlets, ranks with that of Milton, Swift, Defoe, Junius, Voltaire... His humor tipped a sword's point. It cuts through social and political pretenses.<sup>11</sup>

Of the twelve essays compiled by Henry Nash Smith, the two, "A Sound Heart and a Deformed Conscience," written by Smith himself, and "From Black Magic--and White--in Huckleberry Finn" by Daniel G. Hoffman, were the most evocative for the purposes of this curricular project.<sup>12</sup>

Huckleberry Finn thus contains three elements. The most conspicuous is the story of Huck's and Jim's adventures in their fight toward freedom. The second element in the novel is social satire of the towns along the river. The satire is often transcendently funny, especially in episodes involving the rascally Duke and King, but it can also deal in appalling violence, as in the Grangerford-Shepherdson feud or Colonel Sherburn's murder of the helpless Boggs. The third major element in the book is the developing characterization of Huck.<sup>13</sup>

Smith cited textual illustrations to demonstrate these three main elements. Among his key points was the moral struggle Huck endures, reaching a turning point in Chapter XXXI. At this point Huck defies his society's morality by resisting the temptation of advising Miss Watson of Jim's whereabouts. Huck's heart won over his social conscience.

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<sup>11</sup>Ibid., p. 313.

<sup>12</sup>Henry Nash Smith, ed., Mark Twain: A Collection of Critical Essays (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), pp. 83-100; 101-112.

<sup>13</sup>Ibid., pp. 83-4.

Hoffman's essay explicated the significance of the element of superstition in Huck Finn. He clarified a confusion Twain projected into the characterization of Jim:

Mark Twain's memory plays him wrong. Every one of the beliefs in witch-lore and in omens he used in Huckleberry Finn proves to be of European rather than African origin and to have been held widely among the whites as well as among the Negroes of the region.<sup>14</sup>

Hoffman built on this point to discount Ralph Ellison's objections to this novel as anti-Negro. Ellison, in a 1957 article in the New York Times, explained the position of the N.A.A.C.P.: i.e., the N.A.A.C.P. wanted the novel removed from New York City's high school curriculum due to the stereotyped, blackfaced minstrel portrayal given to Jim. Ellison also objected to the boy-to-boy relationship (instead of man-to-boy) which he claimed Twain's novel dramatizes. Hoffman agreed that in several scenes ("was Solomon Wise?" for example) Twain does portray a blackfaced minstrel; however, Hoffman asserts this is only one side of Jim:

Jim plays his comic role in slavery, when he bears the status society or Tom [Sawyer in the first few chapters and the Evasion chapters] imposes upon him; not when he lives in his intrinsic human dignity, alone on the raft with Huck.<sup>15</sup>

What Ellison and other critics of Twain's Jim missed according to Hoffman, was Jim's grandeur. In spite of Twain's erroneously attributing the European-derived superstitions to Jim,

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<sup>14</sup>Daniel G. Hoffman, "From Black Magic--and White--in Huckleberry Finn," in Nash's Mark Twain, op. cit., p. 108.

<sup>15</sup>Ibid., p. 107.

"The fear-ridden slave becomes in the end a source of moral strength."<sup>16</sup>

In addition to the previous four scholarly sources of Huck Finn, the spring 1968 issue of Modern Fiction Studies yielded a number of significant critiques of Huck Finn. The beginning remarks in one of those essays confirmed again the place of literature in the English class:

A successful literary work is very apt to offer the teacher many approaches to its various centers of meaning. Technical devices, thematic statements, and imaginal patterns are among such possible approaches.<sup>17</sup>

Manierre's essay explicated Twain's use of juxtaposition to convey his characters and themes. The key dichotomies consisted of: Tom's romanticism vs. Huck's pragmatism; Calvinistic doctrine vs. local superstition; and the sanctity of the raft vs. the "sivilization" of the shoreline settlements.

Another essay dealing with Twain's stylistic devices focused on the 400-word paragraph with which Chapter XIX begins. Clerc's exegesis of his highly imagistic pattern (in which Twain employs more than twenty different grammatical techniques) was an example of analysis that is too advanced for most high school students.<sup>18</sup> However, Manierre's summary of Twain's achievement in this paragraph provided a clear explanation of Twain's theme and its transcendent nature which was appropriate to high school study:

<sup>16</sup>Ibid., p. 110.

<sup>17</sup>William R. Manierre, "Huck Finn, Empiricist Member of Society," Modern Fiction Studies, XIV, No. 1 (Spring, 1968), pp. 57.

<sup>18</sup>Charles Clerc, "Sunrise on the River: 'The Whole World of Huckleberry Finn'," Modern Fiction Studies, XIV, No. 1 (Spring, 1968), pp. 67-72.

...we are aware of a microcosm that is suggested by the act of having to hide a tiny raft in a huge expanse of water. The microcosm inhabited by Huck and Jim becomes macrocosmic... the boy becomes all men in universal appreciation of the joys to be found in nature.<sup>19</sup>

Thomas Blues' essay presented an interesting slant. Blues rejected Smith's well-known explanation of the last ten chapters of Huck Finn (Smith had said Twain ends the book with Tom's chicanery in order to dramatize the ultimate futility of Huck's and Jim's dream of freedom). Blues maintained that, "Twain deliberately returned Huck Finn to the community as an alternative to irreparably isolating him from it."<sup>20</sup> Like a number of other critics, Blues was anxious to justify the last ten chapters of Huck Finn--the controversial section.

Two remaining articles in this same issue of Modern Fiction Studies also dealt with key thematic, structural, and character ingredients of Twain's complex work. McIntyre's essay focused on the tricks Huck plays on Jim, pointing out the fog trick (Chapter XV: "Dat truck dah is trash...") backfires and Huck feels remorseful. "...Jim suddenly emerges as an individual; he becomes concrete."<sup>21</sup>

John E. Hart presented an analysis of the "Heroes and Houses" in Huck Finn.<sup>22</sup> He notes, for example, Huck's flight from the bondage of Widow Douglas' house took him to Jackson Island after a short period of

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<sup>19</sup>Ibid., pp. 76-7.

<sup>20</sup>Thomas Blues, "The Strategy of Compromise in Mark Twain's 'Boy Books,'" Modern Fiction Studies, XIV, No. 1 (Spring, 1968), p. 29.

<sup>21</sup>James P. McIntyre, "Three Practical Jokes: A Key to Huck's Changing Attitude Toward Jim," Modern Fiction Studies, XIV, No. 1 (Spring, 1968), p. 36.

<sup>22</sup>John E. Hart, Ibid., pp. 39-46.

detention in his Pap's shack-prison-house. "As the raft becomes their house and home, so the problems of human welfare soon appear. . ." <sup>23</sup> Hart pointed out that to survive, Huck and Jim have to go ashore to "borrow" food; everytime they touch shore, they are contaminated by corrupt civilization. Hart gave a detailed analysis of Huck's and Jim's trip, a journey that ends at the Phelps' plantation, ironically a home similar to the one from which both of them departed in their quest for freedom: Hart's insight reinforced the rationale for teaching this novel to high school students:

Although much of the importance of Huck's journey lies, not in what it does for him, but in what it may possibly do for the reader, the meaning of his pilgrimage lies in the adventures themselves, the movement, the eternal going and coming between these "civilized" houses of death and illusion.<sup>24</sup>

Four additional essays of this nature provided quintessential insights into Twain's Huck Finn. The task of this investigator was to locate these critiques, study them, and distill out relevant points to include in the curricular materials. A second essay by Manierre,<sup>25</sup> as well as those by Beidler,<sup>26</sup> Tatham,<sup>27</sup> and Banta<sup>28</sup> rounded out the Modern Fiction Studies' analyses and interpretations of Huck Finn.

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<sup>23</sup>Ibid., p. 42.

<sup>24</sup>Ibid., p. 46.

<sup>25</sup>William R. Manierre, "No Money for to Buy the Outfit," Modern Fiction Studies, XIV, No. 1 (Spring, 1968), pp. 341-348.

<sup>26</sup>Peter G. Beidler, "The Raft Episode in Huckleberry Finn," Ibid., pp. 11-20.

<sup>27</sup>Campbell Tatham, "'Dismal and Lonesome'--A New Look at Huckleberry Finn," Ibid., pp. 47-55.

<sup>28</sup>Marth Banta, "Escape and Entry in Huckleberry Finn," Ibid., pp. 79-91.



Three critical essays in two different issues of College English provided three additional approaches to key aspects of Huck Finn. Blair's "Why Huck and Jim Went Downstream,"<sup>29</sup> addressed a major issue in Huck Finn analysis: Rubinstein's explanation of the "moral structure" offered a "plucky" Huck in the place of the passive Huck of several of the previously mentioned critics. Rubinstein suggested that the major theme, "Human beings can be awful cruel to one another," expressed by Huck himself in Chapter XXXIII, gives the novel its coherency.<sup>30</sup> Rubinstein added that Twain dramatizes also a solution to this cruelty; i.e., human love. Huck and Jim personify this as do Sophia and Harney. "Only the lovers get away from the murderous feud."<sup>30</sup>

The Mark Twain Journal provided the investigator with a great deal of pertinent information. Particularly interesting was Berger's essay in which he discussed Twain's use of humor, irony, and burlesque.<sup>31</sup> The contemporaneousness of Twain's vision was pointed out by Berger: "Jim's abuse of logic is not far removed from what we find in Ionesco's Bald Soprano."<sup>32</sup>

The above references were some of the many sources the investigator consulted in preparing the Huck Finn notes as well as the compare/contrast strategies in both DUOS.

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<sup>29</sup>Walter Blair, "Why Huck and Jim Went Downstream," XVIII, No. 2 (November, 1956), pp. 106-7.

<sup>30</sup>Gilbert M. Rubinstein, "The Moral Structure of Huckleberry Finn," Ibid., pp. 72-80.

<sup>31</sup>Arthur Asa Berger, "Huck Finn as an Existential Hero: Making Sense of Absurdity," Mark Twain Journal, XVIII, No. 2 (Summer, 1976), p. 16.

<sup>32</sup>Ibid.

### A Separate Peace

In preparing the curricular materials of Knowles' A Separate Peace, the investigator consulted five scholarly analyses and a number of reviews of the book. In addition, the investigator read the other four works Knowles has written. No attempt will be made here to review all of these additional works of Knowles. Instead, reviews here will allude mainly to the four analyses published in The English Journal, three articles in Studies in Short Fiction, and four reviews in Contemporary Literary Criticism. In addition two brief citations from Contemporary Authors are given. His first novel, A Separate Peace, on its publication in 1960 won both the William Faulkner Foundation Award and the Rosenthal award from the National Institute of Arts and Letters.<sup>33</sup> Among the reviews cited in Contemporary Authors was from The Times Literary Supplement. Its reviewer remarked, "A Separate Peace is a novel of exceptional power and distinction."<sup>34</sup> S. Alexander Haverstick, writing in the Saturday Review/World (February 13, 1971, page 31), said of A Separate Peace, "The book became my bible, a chronicle of the lost tribes of preppies who underwent the torments of youth in search for the promised self."<sup>35</sup> Jonathan Yardley remarked that the novel, "...may be in a miniature, but it is a wholly realized work of art in which a world is created and made believable."<sup>36</sup> Susan Heath wrote

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<sup>33</sup>Contemporary Authors: A Bio-Bibliographical Guide to Current Authors and their Works, XVII XX, 1st revision, ed. Clare D. Kinsman. (Detroit: Gale Research Co., Book Tower, 1976), p. 412.

<sup>34</sup>Ibid., p. 413.

<sup>35</sup>Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and other Creative Writers, IV, ed. Carolyn Riley (Detroit: Gale Research Co., 1975), p. 271.

<sup>36</sup>Ibid., p. 272.

in the Saturday Review/World (June 19, 1974, page 18):

As a novelist, John Knowles has long been fascinated with the treachery that lurks in the heart of man. In A Separate Peace, his now classic account of a teenager friendship, Knowles explored hauntingly our inner urge to destroy.<sup>37</sup>

In The English Journal articles the authors addressed the classroom teacher's needs. John Crabbe suggested that serious study of A Separate Peace is expedited by the brevity of the novel. He suggested that the book "be read entirely before discussion."<sup>38</sup> The character, Finny, is the place to start discussion, according to Crabbe, who also points out that each minor character "represents a problem in adolescent development...insecurity, isolation, inferiority."<sup>39</sup> A statement by Crabbe that was especially applicable to Literary DUO A entailed a comparison Crabbe made between the first-person narrative style in both the Knowles' book and Twain's Huck: "As with the observations of Huck Finn, the reader quickly sees more than the narrator."<sup>40</sup>

James Ellis, writing in 1964, discussed Knowles' use of symbolism, a device the author uses to convey Gene's gradual realization of the relationship of personal and social evil:<sup>41</sup>

The movement from innocence to adulthood is contained within three sets of interconnected symbols. These three--

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<sup>37</sup>Ibid.

<sup>38</sup>Crabbe, op. cit., p. 110.

<sup>39</sup>Ibid.

<sup>40</sup>Ibid.

<sup>41</sup>James Ellis, "A Separate Peace: The Fall from Innocence," The English Journal, LIII, No. 5 (May, 1964), p. 313.

summer and winter; the Devon River and the Nagaumsett river; and Peace and War--serve as a backdrop against which the novel is developed, the first of each pair dominating the early novel and giving way to the second only after Gene has discovered the evil of his own heart.<sup>42</sup>

Pointing to the contrasts in Finny's and Gene's characters, Ellis explained that Gene cannot tolerate Finny's unadulterated goodness and so must betray him. This occurs when Gene shakes the tree, catapulting Finny to the hard ground below. Ellis's analysis probed and illumined the profundity of Knowles' novel by demonstrating the author's unity of form and content, i.e., Knowles' use of imagery, plot, symbolism, and setting to convey characterization and theme.

Paul Witherington's thesis concerned Knowles' use of ambiguity, suggesting that through its use, Knowles dramatizes the complexity of human emotions.<sup>43</sup> This insight reaffirmed one of Piaget's key insights into adolescents; i.e., "who live in the domain of the hypothetical."<sup>44</sup> Witherington's analysis of Knowles use of ambiguity illumined Gene's and perhaps every teenager's task--the transition to adulthood. Gene accomplishes both through Finny's love and through his own efforts:

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<sup>42</sup>Ibid.

<sup>43</sup>Paul Witherington, "A Separate Peace: A Study in Structural Ambiguity," The English Journal, LIV, No. 9 (December, 1965), p. 797.

<sup>44</sup>J. H. Flavell, The Development Psychology of Piaget, 8th printing (Princeton, New Jersey: D. Van Nostrand Company, Inc., 1968), p. 223.

Gene frees himself from fear not by hiding from war and the ambiguities of the human heart, not by building barriers between youth and age, but by accepting the inevitability of change and loss.<sup>45</sup>

Marvin E. Mengeling's essay was, perhaps, the most profound of the various analyses of Knowles' characters and themes. Tracing Phineas' name to Phoebus Apollo, the Greek god of light and youth, and pointing out Knowles' "pattern of Greek allusions,"<sup>46</sup> Mengeling claimed that the novel falls into the tradition of the myth. For example he observed that the winter carnival scene (Chapter 9) "...is very important as marking the symbolic point of the passage of the olympic spirit--its flame of life--from Phineas to Gene."<sup>47</sup> Phineas must die, Mengeling explained, because all gods are spiritual; Phineas must die, too, so that Gene may live.<sup>48</sup> Thus, this essay offered a deep analysis of Knowles' modern classic.

The three interpretations of A Separate Peace which appeared in Studies in Short Fiction, (1963, 1965, and 1967), suggested the ongoing critical interest in this novel. In the first of these, Jay L. Halio differentiated briefly, but poignantly, between Knowles' artistry and Salinger's:

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<sup>45</sup>Ibid., p. 800.

<sup>46</sup>Marvin E. Mengeling, "A Separate Peace: Meaning and Myth," The English Journal, LVIII, No. 9 (December, 1969), p. 1327.

<sup>47</sup>Ibid., p. 1328.

<sup>48</sup>Ibid.

...moreover, Knowles achieves a remarkable success in writing about adolescent life at a large boys' school without falling into any of the smart-wise idiom made fashionable by The Catcher in the Rye and ludicrously overworked by its many imitators.<sup>49</sup>

Knowles' language, observed Halio, is personal and lyrical. Through its use Knowles dramatizes such themes as hate and fear, which he defines as the ignorance in the human heart, sacrifice, and forgiveness.<sup>50</sup>

Weber, on the other hand, compared Salinger's Holden Caulfield to Knowles' Gene Forrester. Both are adolescent protagonists trying to reconcile themselves to the evil in the adult world. But essential differences occur in the two novels themes and styles; (1) Gene is speaking from a time-distance of fifteen years and Holden only from a year; (2) Knowles focuses his novel inside Gene who subsequently achieves real awareness; Salinger focuses his novel outside Holden who attains accommodation, but not self-awareness:

Knowles, using a similar [first person narrative] but skillfully altered narrative method, develops a very different theme--that awareness, to put it baldly, must precede accommodation, that to look without [Holden's only approach; Gene's at first] before having first searched within is tragically to confuse the human condition.<sup>51</sup>

The final review of literature that dealt with A Separate Peace was another article in Studies in Modern Fiction. Mellard's essay, like the ones previously summarized, illumined much of the rich meaning and artistry of Knowles' modern classic. His interpretation underscored the unity as well as complexity of Knowles' novel:

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<sup>49</sup>Jay L. Halio, "John Knowles's Short Novels," Studies in Short Fiction, I, No. 2 (Winter, 1964), 108.

<sup>50</sup>Ibid.

<sup>51</sup>Ronald Weber, "Narrative Method in A Separate Peace," Studies in Modern Fiction, III, No. 1 (Fall, 1965), 72.

...the direction of the narrative in the novel is toward the protagonist's recognition and acceptance of a puzzling duality, a "double vision," at the very heart of existence. And because of theme and point of view, the demands of symbolism, characterization, and narrative in A Separate Peace make counterpoint the most important technique in Knowles' fiction.<sup>52</sup>

Mellard illustrated his thesis about the counterpoint in this novel: war vs. peace, the gypsy summer vs. the unromantic winter, Gene's jealousy vs. Phineas' purity; the Devon River vs. the Nagumasset River, Leper vs. Brinker, and Finny's interpretation of what should be vs. what is. Weber's key insight was his recognition of the parallel movement of Finny's physical deterioration and Gene's spiritual regeneration.

All these interpretations of A Separate Peace confirmed the investigator's choice of this novel as a key component of the curriculum project. Various elements of these criticisms provided points of departure for the questions for analysis and discussion in the curricular materials.

#### I'm Really Dragged But Nothing Gets Me Down

A scarcity of criticism exists on this modern novel by Hentoff, but what is available is negative. According to the reviewers, Dragged is a book with very limited merit. Loban has expressed what students can learn by reading and discussing books of its caliber:

Not all books written for adolescents attempt [or achieve if they do attempt] to communicate genuine experience. Not all are stylistically acceptable. Many--too many--are trite, contrived commercial ventures feeding on stereotyped perceptions existing in the adolescent's mind.<sup>53</sup>

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<sup>52</sup>James M. Mellard, "Counterpoint and 'Double Vision' in A Separate Peace," Studies in Modern Fiction, IV, No. 2 (Winter, 1967), 127.

<sup>53</sup>Loban, op. cit., p. 442.

Because of these characteristics, this Hentoff book served as a great contrast to Huck Finn. In spite of its inferior literary merits, however, Dragged received an analytical and interpretive treatment in the curricular materials. The investigator's intent was to frame questions in such a way that the students would search for the weaknesses before they were pointed out. The key faults of the book are: "...it panders to topicality...reinforces clichés...does not give the young reader more understanding of his world..."<sup>54</sup> These became part of the analysis and interpretation of the compare/contrast with Huck Finn, the partner in DUO B.

The following excerpts represented the opinions of the key critics of adolescent literature. These reviews described the essential qualities of I'm Really Dragged But Nothing Gets Me Down; they seemed to justify the application of the term non-literary to Dragged:

1. The New York Times Book Review:

Although timely and important in theme, the book falls short as a novel for basic reasons. It lacks driving power; it becomes, instead of a story that moves the reader, a philippic that instructs.... Because the surface of this one [Dragged] remains so flat, the characters so blurred, the arguments so objective, the impact of Mr. Hentoff's theme is large ineffective.<sup>55</sup>

2. The Horn Book:

This brief book is more of an enumeration of "hang-ups" than a novel. Sam Wolf, who clings to his waning virility, chooses a new tennis racket instead of an extramarital escape. Across the generation gap is his son Jeremy, who has

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<sup>54</sup>Sheila Schwartz, Teaching Adolescent Literature: A Humanistic Approach (Rochelle Park, New Jersey: Hayden Book Company, Inc., 1979), p. 200.

<sup>55</sup>John Weston, "Hang-Ups," The New York Times Book Review, LXXIII (November 3, 1968), p. 66.



a conscience-shaking decision to make about registering for the draft. The "hang-up" of his schoolmate Criss is her color...Each character emerges as a role-player identified by symbols of beard or blackness, "grass" or napalm; each plays out his part....There is shallowness here, an incompleteness in depth-development of people, and a succession of scenes rather than a plot....<sup>56</sup>

### 3. The Publishers Weekly:

A few years ago Nat Hentoff wrote a fine book for young people, "Jazz Country." Now he has written another book for them--a book that could be put into a time capsule to be read by sociologists 20 years from now, for it records all the social problems that the young are facing currently--the draft, the generation gap, the lack of communication between generations, Vietnam, marijuana, integration. They're all here. *What isn't here is a novel. There are no people here--there are just names attached to tracks.* [investigator's italics] <sup>57</sup>

### 4. School Library Journal: (of Dragged)

...the extensive dialogues constitute confrontations between young and old, black and white, dove and hawk, head and straight opinion in America today. This relevance gives the book its value and at the same time *flaws it*--[investigator's italics] for readers may easily find themselves being persuaded from side to side in a *series of editorials* [investigator's italics] and losing track of the *minimal plot and story.* [investigator's italics] <sup>58</sup>

### 5. Time

The book [Dragged] is an attempt to put a little chest hair on that artificial category of literature known as "young-adult novels." Hentoff injects such themes as Viet Nam, racism, generation gap, civil rights, drugs...But to what worthwhile end? Surely today's "young adults" do not need such pallid dramatizations of their problems when Simon and Garfunkel and the Beatles do it so much better....<sup>59</sup>

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<sup>56</sup>Jane Manthorne, "Outlook Tower," The Horn Book, XLIX, No. 6 (December, 1968), p. 713.

<sup>57</sup>"I'm Really Dragged But Nothing Gets Me Down," Publishers Weekly, CXCIV, No. 10 (September 2, 1968), p. 59.

<sup>58</sup>Diane G. Stavn, "I'm Really Dragged But Nothing Gets Me Down," School Library Journal, XCII, No. 30 (November 15, 1968), p. 1414.

<sup>59</sup>"I'm Really Dragged But Nothing Gets Me Down," Time, XCII, No. 15 (October 11, 1968), p. 9.

### Review of Pertinent Research

In addition to the literature that applied directly to the three novels and just examined above, the investigator found nineteen research projects that bore on the varied aspects of this curriculum study. These sixteen dissertations fall rather logically into four areas: (1) Literary Analysis with Students; (2) Literature and Related Aspects of the English Curriculum; (3) Creativity, a By-Product of Literature Study; and, (4) Personality as Affected by Literature Study. A final section includes a number of allusions to renowned work in the area of English curriculum. These categories recall the concerns of the ten hypotheses or raison d'etre of this literature curriculum project.

#### Literary Analysis with Students

Among all eighteen of the related research dissertations, three pertained to literary analysis in the classroom: (1) Clarke's "A Critical Approach to Four Novels of Adolescence,"<sup>60</sup> (2) Strauser's "Archetypal Analysis and the Teaching of Adolescent Novels,"<sup>61</sup> and (3) Hall's "The Fiction of the Mississippi River."<sup>62</sup>

Clarke's purpose was to compare/contrast two pairs of novels used in secondary curriculum. After defining adolescent literature and literary criticism, Clark analyzed the books classified by their publishers as adolescent literature and two works which, although not

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<sup>60</sup>Loretta Marie Clarke, "A Critical Approach to Four Novels of Adolescence," (Ph.D. dissertation, The University of Iowa, 1970).

<sup>61</sup>Atha M. Strauser, "Archetypal Analysis and the Teaching of Adolescent Novels," (Ph.D. dissertation, The University of Texas at Austin, 1978).

<sup>62</sup>Richard LeRoy Hall, "The Fiction of the Mississippi River," (Ph.D. dissertation, Emery University, 1979).

claimed by their publishers to be adolescent literature, contain adolescent protagonists and settings and are popularly taught in high schools. Her choices for the first category were: His Enemy, His Friend by John Tunis and The Pigman by Paul Zindel. The choices for the second category were : The Chosen by Chaim Potok and A Separate Peace by John Knowles.<sup>63</sup> Clarke's key inquiry was, "How well do these books succeed as works of literature?"<sup>64</sup> and, thus, "How does one know when a book succeeds?"<sup>65</sup>

Clarke's analysis of A Separate Peace followed the other three analyses. Of the four works, Clarke concluded Zindel's work is the least commendable or the most superficial. On the other hand:

Of the four novels, the one most complex yet most unified in its focus on its central problem, in its use of language and its technique is A Separate Peace.<sup>66</sup>

Among her five implications for further study, two especially foreshadowed the Literary DUOS project:

3. Adolescent novels written for a general audience are superior to those written for a specifically young audience.
5. Growth in literary knowledge and appreciation resulting from classroom use of adolescent literature would justify its presence in an English curriculum.<sup>67</sup>

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<sup>63</sup>Clark, op. cit., p. 3.

<sup>64</sup>Ibid., p. 5.

<sup>65</sup>Ibid., p. 6.

<sup>66</sup>Ibid., p. 118.

<sup>67</sup>Ibid., p. 120.

Strauser's study, "Archetypal Analysis and the Teaching of Adolescent Novels," demonstrated the application of "Mircea Eliade's concepts of man's two modes of being in the world, the sacred and the profane," (used formerly in analyzing adult literature)<sup>68</sup> as a valid critical approach to adolescent literature. After defining "archetypal" in Jungian terms, she presented a brief history of the development of the modern adolescent novel. One of Strauser's key points reinforced the many negative reviews of Dragged. She suggested that modern man's apathy is due to a:

death of symbols and the constant deluge of commercially produced substitutes which "stuff" (à la Eliot) but do not satisfy. Much of modern adolescent literature is about the "dissociated and disoriented" young person who questions the values (or non-values) of the society around him, but does not know where to turn to find meaning for his life.<sup>69</sup>

According to Strauser's interpretation of Eliade, modern man's "loss of the sense of the sacred" does not mean he has lost his "longing for the sacred experience..."<sup>70</sup> Strauser's exegesis of Mircea Eliade's concept of the sacred and the profane formed the conceptual framework for her analyses of three adolescent novels: The Dream Watcher by Barbara Wersha, My Darling, My Hamburger by Paul Zindel, and The Chocolate Win by Robert Cormier.<sup>71</sup> Of key interest to the investigator was Strauser's suggestion that My Darling, My Hamburger "could be taught in conjunction with the perdurable Scarlet Letter":<sup>72</sup>

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<sup>68</sup>Strauser, op. cit., p. 4.

<sup>69</sup>Ibid., p. 57.

<sup>70</sup>Ibid., p. 60

<sup>71</sup>Ibid., p. 86

<sup>72</sup>Ibid., p. 169.

My Darling, My Hamburger is extremely popular with high school students; if it were taught in conjunction with The Scarlet Letter, the enthusiasm generated by the easier novel might provide added impetus to the study of the more difficult classic.<sup>73</sup>

This last comment is one of the hypotheses of the Literary DUOS curriculum; i.e., a contemporary novel can be a vehicle to motivate the study of a more complex older classic.

Hall's research entitled, "The Fiction of the Mississippi River," was a long investigation of a number of novels, culminating with the chapters in which he critiqued Twain's intents and achievements in Huck Finn. Among the many elements with which Hall dealt, his analysis of the "mirror motif" in this novel was noteworthy:

The violence of the river, then, presents an ironic mirror image of man's own violence to his fellow creatures, pointing up the full thematic importance of that violence throughout this period of Huck's episodic visits ashore.<sup>74</sup>

Perhaps the most illuminating insight--among many in this dissertation--was Hall's explication of Twain's last ten chapters which Twain calls the "evasion:"

...Huck's transformation into Tom Sawyer dramatizes completely the loss of the raft world and the survival only of Tom's insensitive, romanticized frolics as an emblem of society. The raft life, with its freedom, was gone for Huck...<sup>75</sup>

Huck's and Jim's raft life, like Gene's and Finny's gypsy summer, "the peace, the measureless careless peace of the Devon summer..."<sup>76</sup>

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<sup>73</sup>Ibid., p. 169.

<sup>74</sup>Hall, op. cit., p. 442.

<sup>75</sup>Ibid., p. 448.

<sup>76</sup>Knowles, op. cit., p. 71.

provided the same kind of a vehicle (for Twain and Knowles). Hall's analysis of Huck Finn illuminated the archetypal themes in both Twain's work and Knowles' works.

Three other pieces of research fell within the area of literary analysis and students' responses: (1) Mukherjee's focus on the metaphor,<sup>77</sup> (2) Griggs' instrument for measuring literary discrimination,<sup>78</sup> and (3) Hodges' investigation the effects of teaching literary duos on secondary remedial readers.<sup>79</sup>

Mukherjee's emphasis on the metaphor derived from her belief that the ability to understand and "explicate metaphorical meaning can be said to be synonymous with the ability to understand and interpret poetry."<sup>80</sup> She employed three modern interpretations of metaphor, i.e., the emotive theory as presented by I. A. Richards, the interaction theory by I. A. Richards and Max Black, and the controversion theory by Monroe Beardsley.<sup>81</sup> Her empirical research entailed teaching poetry to 135 Form Five pupils (average age 17), over a

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<sup>77</sup>Gaitri Hena Mukherjee, "Three Modern Interpretations of Metaphor with Implications for the Teaching of Literature in Secondary Schools," (Ph.D. dissertation, Harvard University, 1977).

<sup>78</sup>Irma Lou Griggs, "The Development of An Instrument to Measure Literary Discrimination and Its Use with Other Tests to Judge Children's Literary Taste," (Ph.D. dissertation, The University of Akron, 1975).

<sup>79</sup>Pauline Vivian Hodges, "The Effects of Teaching Literary Devices with the Adolescent Novel on Improving Comprehension and Vocabulary Skills on Secondary Remedial Readers," (Ph.D. dissertation, University of Colorado at Boulder, 1977).

<sup>80</sup>Mukherjee, op. cit., p. iv.

<sup>81</sup>Ibid.

period of two-and-a-half months. Beginning with the emotive proceedings to the interaction, and concluding with the controversion theories, Mukherjee asked the students to interpret poems orally. Finally, each student was asked to respond in writing to "London" by William Blake. The researcher intended to develop the organizing principles or tools by which a high school English teacher can evaluate students' responses to poetry.

In addition to a thorough explication of each of the three modern interpretations of metaphors, Mukherjee's Chapter 6, "From Theory to Practice," offered a pattern for other kinds of literary analysis such as focusing on imagery or symbolism. Her findings showed that the emotive mode was preferable with "poems that are slight in theme and meaning..." and the interaction and controversion approaches "helpful in the reading of poems which rest on multiple, intermeshing facets and levels of meaning." These findings suggested possible differences in the approach to easier and more complex prose literature as well.

Griggs' empirical study involved 506 fifth grade children in four different school districts. Her purpose was to design a test to measure literary tests.<sup>82</sup> She designed two instruments: A Literary Discrimination Test and a Literary Taste Rating Scale.<sup>83</sup> In the case of the Discrimination Test, the children were asked to

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<sup>82</sup>Griggs, op. cit., p. 20.

<sup>83</sup>Ibid., p. 20.

discriminate between well written excerpts and poorly written ones. The passages were read aloud to the students; they were asked to circle "A" or "B" referring to one or the other excerpt).<sup>84</sup> The three questions for each section of this Literary Discrimination derived from Griggs' Literary Taste Rating Scale. Three major categories delineated Griggs' definition of taste as the ability to "critically judge, emotionally respond to, and sensitively differentiate between good and bad passages of literature."<sup>85</sup> The items in the three areas of the Literary Taste Rating Scale were standard concerns in class discussions of literature.

Hodges' study dealt with fifty-eight tenth graders classified as remedial readers and reading at a 4.0 to 6.5 grade level according to the SRA Achievement Test. None was diagnosed as learning disabled. The experimental group (29) received structured, formal instruction in literary devices. They had assigned vocabulary words from their reading and read three paperback adolescent novels.<sup>86</sup> The control group (29) also read the same three adolescent novels but did not receive formal instruction in literary devices. They chose their own vocabulary words from the books they read. The results of this study showed that the

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<sup>84</sup>Ibid., pp. 139-146.

<sup>85</sup>Ibid., p. 80.

<sup>86</sup>Hodges, op. cit., p. 8.



students in the control group did better on the Stanford Diagnostic Reading Test comprehension section, but that there was no significant difference on either the Criterion Test or on the Book Comprehension Test. One of the key findings was that the "teaching of literary devices in a formal, structured manner did not necessarily improve comprehension skills."<sup>87</sup> Reading every day on a regular basis using materials of interest and at the appropriate reading level did improve the students' comprehension scores.<sup>88</sup> Students were able to learn the literary devices and apply them to the paperbacks. Hodges suggested that often teachers do not teach the literary devices to remedial students. Hodges believed this to be an error and "an assumption which sells the student short in what he could accomplish if he had the opportunity."<sup>89</sup>

#### Literature Curriculum Research

Five dissertations proved to be related to the curriculum theories undergirding the Literary DUOS Curriculum Project. Miller provided an analysis of Maxine Greene's curriculum theory;<sup>90</sup> Michalak focused on the effect of various teaching styles on students' responses

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<sup>87</sup>Ibid., p. 9.

<sup>88</sup>Ibid., p. 79.

<sup>89</sup>Ibid., p. 79.

<sup>90</sup>Janet Louise Miller, "Curriculum Theory of Maxine Greene: A Reconceptualization of Foundations In English Education" (Ph.D. dissertation, The Ohio State University, 1971).

to Literature;<sup>91</sup> Apple focused exclusively on a literature program for gifted minors in the Pittsburgh schools;<sup>92</sup> Simmons' study dealt with the relationship of reading abilities and writing abilities of tenth-grade students;<sup>93</sup> and, Powers investigated the relationship of a number of variables to high school students' achievement in English.<sup>94</sup>

Miller's long study examined Maxine Greene's curriculum theory in the way that many students have analyzed Hilda Taba's. A tenor of high admiration resonated through Miller's chapters. The study, a library research project, synthesized Greene's theories and evaluated them in the light of the current turmoil surrounding the back-to-basics movement. Miller's reconceptualization entailed primarily the outline of an effective teacher preparation program.<sup>95</sup> Miller's main conclusion stated the "cyclical and developmental"<sup>96</sup> nature of teacher preparation. Like Maxine Greene, whose theory Miller explored and explicated, Miller proposed a system for teacher education

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<sup>91</sup>Darleen Ann Michalak, "The Effect of Instruction in Literature on High School Students' Preferred Way of Responding to Literature," (Ph.D. dissertation, State University of New York at Buffalo, 1976).

<sup>92</sup>Natalie Cohen Apple, "A Study of the Literature Objectives of the Pittsburgh Scholars Program in English, Grades 10 and 11," (Ph.D. dissertation, University of Pittsburgh, 1979).

<sup>93</sup>Robert J. Simmons, "An Analytical Study of the Relationship of Reading Abilities and Writing Abilities of Tenth-Grade Students," (Ed.D. dissertation, West Virginia University, 1977).

<sup>94</sup>Rosemary Redditt Powers, "A Survey of the Reading Media, and Other Selected Interests of Students in Grades Nine through Twelve as Related to Sex, Race, Academic Level, Socio-Economic Status, and Achievement in English," (Ed.D. dissertation, Temple University, 1977).

<sup>95</sup>Miller, op. cit., pp. 141-150.

<sup>96</sup>Ibid., p. 150.

that encouraged rethinking and discovery that challenged the "complacent acceptance of existing norms."<sup>97</sup> Miller's reconceptualizing of English curriculum involved Greene's theme (and that of this Literary DUOS Curriculum Project): "the creation of curriculum which is 'intricately bound together with the individual's search for meaning."<sup>98</sup>

Michalak, like Miller, was concerned with the role of teachers. Specifically she examined four secondary teachers' "instructional methods, their classroom interactions with students and their literary response patterns as well as their students' response patterns."<sup>99</sup> She investigated by observing and taping both the "preferred modes" of teaching and student responding in three high schools where a total of 103 non-randomized students participated (a combination of sophomores, juniors, and seniors). She employed the Response Preference Measure designed by Purves (.93 average reliability) as her covariate. For the study itself, Michalak taped six short stories and mimeographed copies of the same short stories.<sup>100</sup> Teachers and students listened to and followed the short stories. Following this they each wrote unstructured responses to the six stories. Michalak used the Kellogg Hunt T-unit plus the Purves and Beach nine categories as her instruments for the content analysis of these responses. An assistant collaborated

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<sup>97</sup>Ibid.

<sup>98</sup>Ibid., p. 36.

<sup>99</sup>Michalak, op. cit., p. 2.

<sup>100</sup>Ibid., p. 37.

the investigator's evaluations. She classified the categories of the essays according to Purves and Rippere. After the content analysis and paradigmatic analysis, Michalak made classroom observations employing the Gearing and Hughes interactional instrument.<sup>101</sup> Assistants were trained to code the audio-tapes (the Gearing-Hughes method). A surprising finding for Michalak were the inconsistencies from the three measures she used to determine preferred modes: paradigm scoring, Response Preference Measure, and content analysis of elements.<sup>102</sup> The study was of questionable value due to these inconsistencies. Of particular note was the students' tendency to evaluate rather than to interpret (Perception and Engagement-Involvement).<sup>103</sup> The tendency of high school students to criticize literature without first interpreting it was predominant.<sup>104</sup> A key feature of the Michalak study was the demonstration of both the Purves content analysis and the paradigmatic analysis techniques.

Apple's study of the Pittsburgh Scholars Program contained two parts. Each was an assessment of its program's current literature objectives. The 269 tenth and eleventh grade pupils comprised 70% of the total number of the pupils enrolled in their Scholars English Grades 10 and 11 at Allderdice High School in Pittsburgh. The whole Scholars program enrollment comprised 28% of the school's population.

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<sup>101</sup>Ibid., p. 40.

<sup>102</sup>Ibid., p. 118.

<sup>103</sup>Ibid., p. 120.

<sup>104</sup>Ibid., p. 121.

Most of these students were described as gifted and had IQs over 130; some were described as "academically talented" and had special characteristics allowing them to participate in the scholars program.<sup>105</sup>

The concurrent part of this study involved four groups: the school sample population, their parents, their teachers, and the other teachers in the high school faculty. The inquiry format for the concurrence part of the study was developed in a pilot study and refined in a simulation study.<sup>106</sup> The principal means of carrying out the second part of the study, the pupils' attainment, was by assigning the 269 students to write an in-class expository essay. All the topics derived from literature study. For two of the participating eleventh grade scholars classes, a question was chosen in The Adventures of Huckleberry Finn.<sup>107</sup> In addition to the in-class expository essay, the Iowa Silent Reading Tests were given. Her findings revealed a strong concurrence among the four groups. They all agreed on the objectives of the program: (1) Literature as it reflects society and (2) analysis of the author's craft; (3) evaluation; and (4) affective appreciation and personal relevance. Thus, the preferences reflected a cognitive emphasis.<sup>108</sup> The various measurements used for the attainment portion of Apple's study revealed the superiority of the gifted

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<sup>105</sup>Ibid., p. 6.

<sup>107</sup>Ibid., pp. 73-76.

<sup>108</sup>Ibid., pp. 134-136.

students over the academically talented. In the case of the in-class essay, the gifted showed greater capacity for higher levels of abstraction.<sup>109</sup> But of real interest to the DUOS investigator was a particular conclusion of Apple's: "...yet evidence points more and more to the need to wean all students, including the gifted and academically talented, from dependence on media sources."<sup>110</sup>

In 1977, Powers designed a study to re-administer the 1959 self-reporting interest inventory of Paul Witty. Powers altered Witty's questionnaire only minimally. She retained the combination of free response and checklist,<sup>111</sup> a complex procedure, and also employed as Witty did, 300 students at grade levels 9, 10, 11, 12.<sup>112</sup> In addition to comparing responses in 1977 to those in 1959 (Powers vs. Witty), this study also sought to compare the impact of the media with students' achievement in English classes. The study took place in one school district (on the eastern coast) containing a variety of ethnic and socio-economic backgrounds. Both the Witty and Powers reading interest inventory contained two sections with one focusing on reading interests and one on the media and its impact on the student's reading.

The findings of this study, a comparison of high school reading interests/impact of radio and television in 1977 and 1959, reflected

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<sup>109</sup>Ibid., p. 150

<sup>110</sup>Ibid., p. 153.

<sup>111</sup>Powers, op. cit., p. 34.

<sup>112</sup>Ibid., p. 33.

primarily an increase in the impact of movies and television on students' reading--namely, decreasing the amount of time high school students devoted to reading and also considerably limited their choices of reading material to books that had been made into films.<sup>113</sup> Another key finding was the disparity between the reading and television viewing habits of the academic and the basic student.<sup>114</sup> The parents of the academic students encouraged their children to read and to limit their television viewing time.<sup>115</sup> Among the many other findings, three were keys: (1) a significant correlation existed (an increase in the 1977 study over the 1959 study) between students' outside reading and their achievement in English;<sup>116</sup> (2) all students were making less use of the library in 1977 than in 1959; and (3) more and more low English achievement students were attending college.<sup>117</sup>

Simmons' study had as its purpose the exploration of the relationship between tenth grade students' reading and writing abilities. He used 100 students (Hempfield Area Senior High School in Greenburg, Pennsylvania) with 17 students identified as high achievers, 66 classified as medium achievers, and 17 as low according to their standings on the

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<sup>113</sup>Ibid., pp. 323-234.

<sup>114</sup>Ibid., p. 236.

<sup>115</sup>Ibid., p. 237.

<sup>116</sup>Ibid., p. 239.

<sup>117</sup>Ibid., p. 245.

Iowa Silent Reading Test. (Scores of 8 and 9 were called high, four, five and six were medium, and one and two were designated as low).<sup>118</sup> In order to test the students' writing abilities, Simmons had each student write a composition. Two kinds of evaluation were applied to these compositions: (1) Objectivity Level One entailed Mechanical Considerations and focused on spelling, punctuation, sentence fragments, sentence run-ons, subject-verb agreement, etc.; and (2) Objectivity Level Two, called the Rhetorical Considerations, focused on topic sentence, supporting details, paragraph unit and logic, and sentence variety. Simmons employed two objective evaluators to score the essays (maximum of 50 points). The students were allowed to write on any topic although a list of seven possible topics was provided. No advanced notice was given of the assignment. Each student received a sheet of instructions and was given forty-five minutes for the task.<sup>119</sup> The criteria, basically objective, dealt with mechanics and organization.<sup>120</sup>

The students who always scored high in reading achievement rated far above the average and low reading achievement students in both the mechanical and rhetorical considerations. Thus the findings suggested a significant correlation between writing and reading achievement. The study also reflected that the rhetorical considerations correlated more closely with reading abilities than did the mechanic or basic writing skills.<sup>121</sup>

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<sup>118</sup>Simmons, op. cit., p. 4.

<sup>119</sup>Ibid., p. 61.

<sup>120</sup>Ibid., p. 62.

<sup>121</sup>Ibid., p. 128.



Perhaps the most significant part of Simmons' study was his conclusion that a common practice of compartmentalizing the various aspects of the language arts is illogical.<sup>122</sup>

#### Creativity, a By-Product of Literature

The investigator discovered four research studies which explored the relationship of creative production to the various facets of the English curriculum. Sister M. E. Moore's study sought to discover whether a teacher's theoretical knowledge of the nature of creativity affected the student's creative production.<sup>123</sup> Four groups of fourth graders totaling 120 children were divided into two experimental groups: Treatment I and II. Two more groups became control groups.<sup>124</sup> All the students were pretested and posttested using the Torrance Test of Creativity, Forms A and B. All four groups (two groups in Treatment I and two in Treatment II) received the same materials. The only difference in the two treatments was that the two teachers of the Treatment I groups, "received theoretical input."<sup>125</sup> A pair of teachers of two additional groups,

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<sup>122</sup>Ibid., p. 3.

<sup>123</sup>Sister M. E. Moore, "The Improvement of Student Creativity Through Theoretical Knowledge of Creativity While Utilizing Formal and Informal Curriculum Materials," (Ph.D. dissertation, Saint Louis University, 1976).

<sup>124</sup>Ibid., p. 47.

<sup>125</sup>Ibid., p. 47.

the control groups, received no materials and no theoretical input. None of the six groups (four experimental, two control) was aware of the experiment.<sup>126</sup> The California Test of Basic Skills was administered to all groups. The theoretical input derived from a number of theories of creativity, especially those of Guilford and Williams.<sup>127</sup> According to her findings using the Kruskal-Wallis One-Way Analysis of Variance, there were significant gains in the posttests of Treatment I. The Mann-Whitney U Test used for between group comparisons revealed that Treatment I students whose teachers had had theoretical training performed better in the posttests thus indicating her hypothesis. She stated: "This kind of teacher behavior will then be influential in classroom approach and in the emphasis needed to produce increases in desirable performance."<sup>128</sup>

Cercone's study emanated from a concern with the absence of dramatic activity in the regular English curriculum.<sup>129</sup> She involved two groups of twenty-eight tenth-grade students in a two different treatments over a twelve-week period. She administered the Watson Glaser Critical Thinking Appraisal to both groups at the beginning

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<sup>126</sup>Ibid., pp. 5-7.

<sup>127</sup>Ibid., pp. 66, 85-89.

<sup>128</sup>Ibid., p. 96.

<sup>129</sup>Karen L. Cercone, "The Effects of the Regular Use of Content Related and Independent Dramatic Activities on Selected Component Skills of Critical Thinking, on Student Attitudes and on the Quality of Dramatic Performances in the English Classroom," (Ph.D. dissertation, University of Pittsburgh, 1977), p. 8.

and end of the treatment period to measure development of five critical thinking skills.<sup>130</sup> Cercone developed a method of teaching literature that employed the regular use of context-related and independent small group dramatic activities.<sup>131</sup> She developed five teacher-made tests and administered these during the study to test related aspects of the five skills of critical thinking. Cercone also created and organized twelve dramatic activities which were integrated into the literature program in one treatment group. A dramatic activity evaluation tool enabled three independent evaluators to rate the final videotaped context-related and independent dramatic activity for each group.<sup>132</sup> In addition Cercone administered two attitude surveys at the end of the treatment period.<sup>133</sup> The findings indicated that the treatment group which participated in dramatic activities related to their literature study made greater gains in the Watson-Glaser Thinking Appraisal and on the teacher-made tests. On the assessment of dramatic quality, the Context Group achieved a better performance.<sup>134</sup> Cercone concluded that regular use of videotaped dramatic activities in the English classroom does make "some contribution to the development of selected critical thinking abilities, student activities about units studied and the perceived benefits of dramatic activity involvement..."<sup>135</sup> The key difference between this study and previous

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<sup>130</sup> Ibid., p. 11.

<sup>131</sup> Ibid., p. 10.

<sup>132</sup> Ibid., p. 11.

<sup>133</sup> Ibid., p. 124.

<sup>134</sup> Ibid., p. 130.

<sup>135</sup> Ibid., p. 131.

studies in this general area was the focus on changes in the students' cognitive (rather than affective) skills due to dramatic activity in the English classroom.

Pate's work at East Texas State University paralleled Cercone's; both explored the effects of dramatic activity in reading and verbal skills. Pate also investigated the effect of this kind of creativity on self-concept. She involved two experimental groups in creative drama for eighteen weeks. At the same time, two controls followed the regular school curriculum.<sup>136</sup> Her assessment instruments included: The Nelson-Denny Reading Test, Sequential Tests of Educational Progress STEP II: English Expression, National Achievement Series: Vocabulary Test, and the Tennessee Self-Concept Scale.<sup>137</sup>

Applying an analysis of covariance to the mean scores at the five percent level of confidence, Pate had the following findings: (1) the students experiencing creative drama did significantly better in reading than the other group; (2) there were no significant differences in verbal growth; (3) there were some significant differences in vocabulary development; and (4) there were no significant differences in self-concept.<sup>138</sup> A number of serendipitous occurrences seemed to Pate to offset the less-than-ideal findings: (1) During the eighteen-week drama experiment, the lack of discipline problems and low absenteeism

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<sup>136</sup>Thelma Layton Pate, "An Investigation of the Effects of Creative Drama Upon Reading Ability, Verbal Growth, Vocabulary Development, and Self-Concept of Secondary School Students," Ed.D. dissertation, East Texas State University, 1977, p. 39.

<sup>137</sup>Ibid., p. 42.

<sup>138</sup>Ibid., pp. 67-69.

were apparent; and, (2) the enrollment in the succeeding drama classes almost doubled.<sup>139</sup>

### Personality As Affected by Literature Study

The last four research projects to be reviewed explored: (1) expository and creative writing as it related to personality and achievement;<sup>140</sup> (2) narrative factors and the reading interests of male and female;<sup>141</sup> (3) Kohlberg's value development and high school literature;<sup>142</sup> and (4) the design of a teacher's manual containing suggested activities to increase students' understanding of human relations values as depicted in literature.<sup>143</sup>

Kramer's study endeavored to distinguish between the personality traits of expository writers and creative writers. He did the study at three post-secondary schools: Concordia College and nearby University of Michigan and the College of All Saints, London.<sup>144</sup> The assessment tool was the Myers-Briggs Type Indicator (MBTI) which Kramer claimed to be the "most successful attempt so far to put the personality theory of pioneer

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<sup>139</sup>Ibid., p. 69.

<sup>140</sup>Howard William Kramer, "The Relationship Between Personality Type and Achievement in Expository and Creative Writing" (Ph.D. dissertation, The University of Michigan, 1977).

<sup>141</sup>Janice M. Yoder, "The Relative Importance of Four Narrative Factors in the Reading Interests of Male and Female," (Ph.D. dissertation, The University of Iowa, 1977).

<sup>142</sup>William James Gallagher, "Implementation of Kohlbergian Value Development Curriculum in High School Literature" (Ph.D. dissertation, Fordham University, 1978).

<sup>143</sup>Jane M. Hornburger, "A Teacher's Manual with Suggested Activities for the Enhancement of Children's Understandings of Human Relations Values Embodied in Selected Juvenile Literature" (Ph.D. dissertation, New York University, 1970).

<sup>144</sup>Kramer, op. cit., p. 9.

psychologist Carl G. Jung into practical use."<sup>145</sup> This instrument assessed: Extraversion vs. Introversion (E-I), Judgment vs. Perception (J-P), Sensation vs. Intuition (S-N), and Thinking and Feeling (T-F).<sup>149</sup> These concepts derived from Jung's personality theory<sup>150</sup> and were integral to the personality test devised by Isabel Briggs Myers and central to the Kramer study.<sup>151</sup>

The subjects in Kramer's study consisted of: (1) 54% freshmen (enrolled in the fall terms of the years 1969, 1971, 1973, and 1975) at Concordia College, Ann Arbor, Michigan; these students provided the expository writing samples; (2) 58 students also at Concordia, who were members of the Thursday's children and had published in the annual anthology, provided the creative writing samples; (3) 40 students at the College of All Saints, London also provided expository essays.<sup>152</sup>

No new expository essays or creative writing samples were solicited. The selection of the expository writers was based on course grades at University of Michigan, Concordia, and at All Saints. The choice of creative writers was based on membership in Thursday's children at Concordia College and in a Creative Writing Class at the University of Michigan. Kramer's findings indicated that: (1) Introversion was not

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<sup>145</sup>Ibid., p. 10.

<sup>146</sup>Ibid., p. 11

<sup>147</sup>Ibid., p. 47.

<sup>148</sup>Ibid., p. 49

<sup>149</sup>Ibid., pp. 55-56.

associated with higher achievement in expository writing but was associated with interest and achievement in creative writing; (2) the intuitive personality variable was associated with higher achievement in expository writing and with interest and achievement in creative writing; (3) the better expository writers combined the thinking and/or judging variable; (4) creative writers combined the thinking and/or perceptive variable with the intuitive variable; and, (5) the higher achieving British expository writers did not differ from their American counterparts.<sup>150</sup>

Yoder's investigation endeavored to determine the relationships of sex differences to four narrative elements in juvenile literature, i.e., sex of the protagonist, setting, narration, and portrayal of events.<sup>151</sup> Yoder wanted to discover which of these factors or combinations of factors contributed "differentially to male and female reading interests."<sup>152</sup> She referred to two previous studies: Norvell's in 1950 and Purves's in 1972, both of which reflected the significance of sex on both junior and senior high students' reading choices. Two populations were needed: (1) the "population of plots" to be read by the students, and (2) the "population of students."<sup>153</sup> Yoder supplied the thirty-two synopses of imaginary adolescent plots. The student

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<sup>150</sup>Ibid., pp. 86-87.

<sup>151</sup>Yoder, op. cit., p. 6.

<sup>152</sup>Ibid.

<sup>153</sup>Ibid., p. 57.

readers consisted of 483 (10th, 11th, and 12th grade) pupils in West High School, Davenport, Iowa. The classes were "heterogeneous in structure" and elective courses.<sup>154</sup> Five teachers participated. The survey took place in one period on one day. Yoder applied a simple correlation multiple regression analysis to estimate the relationship between the designated narrative characteristics and the scores of the male and female readers. The findings indicated: (1) the sex of the protagonist was important to both the male and female readers, i.e., the boys most generally preferred plots with male protagonists; (2) older male readers (18 and 19) tolerated female protagonists; (3) female readers accepted male protagonists if the plots involved mystery or romance; (4) the setting was significant to the male readers but not to the female readers; (5) Narration: the boy readers tolerated stories with introspective narration techniques but preferred external action; the girl readers chose the introspective technique as often as the external action technique; and, (6) the portrayal manner (realistically or imaginatively) made no difference to any of the males (young or older adolescent readers); and no difference to the young female readers. The survey did reflect that older female readers enjoyed selections that fantasized future relationships. Yoder concluded that all four factors (sex of protagonist, setting, narration, portrayal of events) "contributed significantly in predicting differences in the reading choices of male and female adolescents."<sup>155</sup>

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<sup>154</sup>Ibid., p. 59.

<sup>155</sup>Ibid., pp. 144-149.



A major problem existed in this study, however. The plot synopses were not stories or literature; they were only synopses. Thus, all of the elements that distinguish literature--the experience itself--were missing.

Gallagher's study entailed a sample population of 60 female students in the experimental group and 30 female students in the control group. All attended a vocational high school in New York City; their reading scores ranged from 8.0 to 12+ on the Iowa Silent Reading Test, Level 1, Form F.<sup>156</sup> The students, eleventh and twelfth graders, came from inner-city minority groups of low socio-economic background. The purpose of the study was to "investigate the effectiveness of guided peer discussion of literary conflicts at higher stages of Kohlberg's hierarchy of moral development..."<sup>157</sup> Gallagher used the Defining Issues Test (James R. Rest) as a pretest and posttest instrument of subjects according to Kohlbergian levels.<sup>158</sup> The investigation also employed a teacher's Handbook for the Implementation of a Kohlbergian Value Development Curriculum in High School Literature. Gallagher also selected and designed a collection of plays, poetry, a novel, short stories, and newspaper articles. He specified the use of these as

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<sup>156</sup>Gallagher, op. cit., p. 49.

<sup>157</sup>Ibid., p. 228.

<sup>158</sup>Ibid., p. 229.

<sup>159</sup>Ibid., p. 228.

lessons.<sup>160</sup> The study required two forty-minute periods a week for ten weeks. The five teachers administered the treatments. All five had studied the Kohlbergian theory of Stages of Moral Development.<sup>161</sup> Gallagher's findings, using the chi-square statistic, showed that the treatment intervention produced significant results.

The strengths in the Gallagher study emanated from the training of the teachers, the substance of the treatment materials, and the soundness of two key instruments, Rest's Defining Issues Test, and, of course, the Kohlbergian theory, itself. Perhaps the most relevant feature of this study to the Literary DUOS Project was Gallagher's use of literature as his key vehicle.

The final research to be reviewed is Hornburger's study. Her purpose was to create a handbook for teachers which would include: (1) an enumeration of the criteria for the selection of books that would effectively nurture positive human relations among intermediate-grade children; (2) a list of books that illustrated those criteria; (3) a set of strategies for teachers to use in conveying the concepts in the books; and, (4) a means of validating the above.<sup>162</sup>

Hornburger's study posed the questions "To what extent does our reading influence our attitude toward others?"<sup>163</sup> A basic rationale

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<sup>160</sup>Ibid., pp. 191-213.

<sup>161</sup>Ibid., pp. 128-131.

<sup>162</sup>Hornburger, op. cit., p. 1.

<sup>163</sup>Ibid., p. 7.

undergirding her study stated that children need first-hand experiences with books. By this she meant discussions of books<sup>164</sup> and even suitable action resulting from these discussions of worthy books.<sup>165</sup> Hornburger's manual furthers the concept of bibliotherapy, the history of which she traces back to John Stewart Mill, Pierre Janet, G. O. Ireland, Julius Griffin, Karl Menninger, Russell, Shrodes, and Frank.<sup>166</sup>

Hornburger's study entailed the following procedures: (1) developing a tentative set of criteria by which to judge bibliotherapeutic books; (2) submitting these criteria to a panel of experts (she used the criteria developed by the Anti-Defamation League); (3) selecting a list of fifty children's books; (4) asking a jury of experts to rate the fifty books in light of the criteria; (5) composing the lessons or "relations activities" to accompany each book; (6) putting the manual together; and (7) getting it validated by a panel of experts.<sup>167</sup>

Hornburger's themes can be characterized by their inter-cultural tenor. Her book selections represented some of the best books with a wide variety of ethnic, religious, and social settings. The activities which she collected and created for each book reinforced her key rationale that books can positively affect children's human relations. She designed the selections and activities in her

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<sup>164</sup>Ibid., p. 10.

<sup>165</sup>Ibid., p. 13

<sup>166</sup>Ibid., pp. 18-21.

<sup>167</sup>Ibid., p. 65.

manual to elicit discussions, insights, and social interactions which would expand the students' social awareness.<sup>168</sup>

### Selected Readings in Literature Curriculum

A review of the literature in the area of English literature curriculum is never complete without some mention of the "giants" in the field--the forerunners of the recent researchers cited in this chapter. One of the earliest pioneers in reading inventories was George W. Norvell. His 1950 study revealed that among novels, The Adventures of Huckleberry Finn rated first in popularity in grades 10-12 (boys and girls) and second (after Tom Sawyer) in grades 7-9 (boys and girls).<sup>169</sup> More than 50,000 young people and 625 teachers in all types of communities in New York State participated in Norvell's inventory.<sup>170</sup> As Supervisor of English in New York State, Norvell had the cooperation and support to evoke the great number of tabulated individual opinions: 1,590,000.<sup>171</sup> Norvell's pleas for instilling the love of reading in children by combining their literary choices with the teachers' presaged a current theme among educators. His inventory, the first of its kind, elicited the information needed for subsequent efforts of educators to strike a balance in students' literary choices. The findings of his large investigation recorded

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<sup>168</sup>Ibid., Appendix H, pp. 1-66.

<sup>169</sup>George W. Norvell, The Reading Interests of Young People (New York: D. C. Heath and Company, 1960), pp. 91 and 93.

<sup>170</sup>Ibid., p. v.

<sup>171</sup>Ibid.

differences in literary preferences due to sex, age, reading ability, and genre. Among his concerns was the need for accurate means of collecting and processing data of this kind. Norvell, a forerunner in the research of students' reading preferences, designed the first instrument through which to gain this information.<sup>172</sup>

Hilda Taba, a "giant" in the field of curriculum, co-authored the well-known Taba-Tyler Curriculum Rationale.<sup>173</sup> Among the many well known insights in her curriculum theory, the following two are less well known: (1) her idea of the danger of ethnocentricity or parochialism; i.e., she suggested that a cosmopolitanism was needed to counteract this danger;<sup>174</sup> (2) her insight about the life adjustment objectives, i.e., she suggested that psychiatry overemphasized adjustment/adaptation; educational goals should emphasize internal integration and harmony instead of accepting the psychiatrists' "life-adjustment objectives."<sup>175</sup>

Dwight L. Burton, a name revered in the field of English literature, in a revised edition of his classic book, listed A Separate Peace as an appropriate contemporary novel for eleventh graders.<sup>176</sup> About this novel he said, "A Separate Peace is commonly assigned--and

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<sup>172</sup>Ibid., pp. 1-18.

<sup>173</sup>Hilda Taba, Curriculum Development: Theory and Practice (New York: Harcourt, Brace and World, Inc., 1963), p. 12.

<sup>174</sup>Ibid., p. 73.

<sup>175</sup>Ibid., p. 71.

<sup>176</sup>Dwight L. Burton, Literature Study in the High Schools, 3rd edition (New York: Holt, Rinehart and Winston, Inc., 1970), p. 101.

deserves to be--in high school classes,"<sup>177</sup> In "Approaches to the Novel," Chapter 5, Burton suggested the importance of motivating students to hypothesize: "Why did Mark Twain force himself to see the world through the eyes of Huck Finn,,"<sup>178</sup> Of key significance was Burton's listing A Separate Peace in three categories: adolescent literature, adult literature, and significant contemporary fiction, In Burton's analysis of high school literature he contributed both the theoretical and the practical aspects of the subject.

Two other renowned leaders in English literature studies, Pilgram and McAllister, suggested that the various aspects of the young person's emotional and psychological development determined their reading selections. Subsequent researchers in the field have validated Pilgram and McAllister's findings regarding students' reading interests. Of the many ideas, one particularly deserves mention. In Chapter 7, "Reading for Escape," these two authors suggested that, "Wholesome values and sincere writing are as important in the books young people read for escape as those they read for any other reason,"<sup>179</sup> In all genres, these two researchers advocated top literary merit for children's reading experiences.

Among the best known names in English education is Walter Loban, formerly the head of that department at the University of California, Berkeley. Quoted earlier in this study, his 1961 book has been recognized

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<sup>177</sup> Ibid., p. 315.

<sup>178</sup> Ibid., pp. 85-86,

<sup>179</sup> Geneva Hanan Pilgram and Mariana K. McAllister, Books, Young People and Reading Guidance, 2nd edition (New York: Harper & Row, Pub., 1968), p. 164.

as a definitive explication of high school English curriculum,<sup>180</sup> His two chapters on literature contained theory and practice both applicable today in spite of the great changes since 1961, Loban urged teachers to consciously help students develop taste (critical ability):

This necessarily demands that young readers be taught to evaluate and reject both saccharine portraits of an artificial, adolescent world as well as the synthetic drugstore potboilers.<sup>181</sup>

Loban's work included all the components of a secondary English curriculum (writing, listening, drama, literature, class discussion, creativity such as imaginative writing); his basic point was that these components should be integrated.

Lewis and Sisk, like Loban, have written an almost exhaustive analysis of the secondary English curriculum.<sup>182</sup> Of particular significance were the three chapters on teaching composition. Lewis and Sisk described the pejorative condition of students' writing in 1963. Among the many ingredients of their three chapters on writing were: (1) the rationale for writing;<sup>183</sup> (2) the explanation of expository essay characteristics and structural elements;<sup>184</sup> and (3) "A Writing Sequence for Secondary Schools."<sup>185</sup> Chapter 12 suggested that writing assignments be "purposeful,"<sup>186</sup> These chapters

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<sup>180</sup>Walter Loban, Margaret Ryan and James R. Squire, Teaching Language and Literature Grades Seven-Twelve (New York: Harcourt, Brace & World, Inc., 1961,

<sup>181</sup>Ibid., p. 443.

<sup>182</sup>John S. Lewis and Jean C. Sisk, Teaching English 7-12 (New York: American Book Company, 1963), pp. 311-399,

<sup>183</sup>Ibid., pp. 314-318.

<sup>184</sup>Ibid., pp. 323-326.

<sup>185</sup>Ibid., pp. 329-337.

<sup>186</sup>Ibid., p. 343.

included the various kinds of writing and the criteria by which to evaluate students' writing.<sup>187</sup> Chapter 13 dealt with: (1) the mechanics and how to teach them in context; (2) standardized tests and teacher-made tests, pre- and posttests, and (3) referred to Whitehall's System of Punctuation Conventions.<sup>188</sup> One of Lewis's and Sisk's key ideas was that of using literary selections as models for student writing. In choosing literary models they cautioned teachers differentiated "for slow and superior students:"<sup>189</sup> The concepts and strategies which Lewis and Sisk advocated have continued to be relevant.

Five additional sources on English curriculum provided conceptual frameworks and specific strategies for the Literary DUOS investigation. They were the works of: Applebee, Hillocks, Burton and Simmons, Jenkinson, and Judy.

Applebee wrote a history of English curriculum development in the United States.<sup>190</sup> The entire book was edifying, a "bible" for the English teacher. Perhaps the most relevant section came at the end following the chapters devoted to the historical survey. In "After world: The Problems Remaining,"<sup>191</sup> Applebee expressed

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<sup>187</sup>Ibid., pp. 363-369.

<sup>188</sup>Ibid., pp. 387-392.

<sup>189</sup>Ibid., p. 393.

<sup>190</sup>Arthur H. Applebee, Tradition and Reform in the Teaching of English: A History (Urbana, Illinois: The National Council of Teachers of English, 1974).

<sup>191</sup>Ibid., pp. 245-255.



concern for an unfortunate dichotomy that began in the 1960s and 1970s and has continued; i.e., reading skills have been taught in a fashion isolated from literature:

Considerable evidence has accumulated to suggest--if common sense is not enough--that literary response is not the last part of the hierarchy of reading skills but is indeed primal and immediate.<sup>192</sup>

Appleebe thus echoed the concern of Anderson quoted in Chapter I of this study, that literature be integral to the skills program, not ornamental.<sup>193</sup>

George Levine's essay entitled "On Teaching the Novel" proposed the titles of suitable novels for secondary students and the strategies to use in teaching them.<sup>194</sup> His key point regarding teaching the novel was his explanation of theme as idea.<sup>195</sup> Teachers, Levine suggested, must help students to understand that a novel has multiple themes: "...themes grow from characters and action;"<sup>196</sup> students must grasp the numerous themes in order to understand the novel, he suggested.<sup>197</sup>

Margaret J. Early, one of the major English literature educators, defined literature as "an art, perhaps the most complex of all the arts,

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<sup>192</sup>Ibid., p. 350.

<sup>193</sup>Anderson, loc. cit.

<sup>194</sup>George Levine, "On Teaching the Novel," in Teaching Literature: Essays for Secondary School Teachers (Bloomington, Indiana: Indiana University Press, 1967), pp. 9-36.

<sup>195</sup>Ibid., p. 16.

<sup>196</sup>Ibid.

<sup>197</sup>Ibid.

as complex as humanity itself."<sup>198</sup> She delineated the three stages of literary appreciation as the following: (1) unconscious delight, (2) self-conscious appreciation, and (3) conscious delight.<sup>199</sup>

A secondary essay in this Burton-Simmons collection that was especially relevant to the Literary DUOS Project was Richard S. Alm's "What Is a Good Unit in English?"<sup>200</sup> Alm suggested seven criteria; in some ways they echo Taba.<sup>201</sup> A good English unit should: (1) have a legitimate reason for being; (2) offer a clear sense of direction to both teacher and students; (3) reflect the interrelationship of all the aspects of the language arts; (4) contain appropriate learning activities; (5) consider the students involved; (6) carry with it an element of discipline (systematic testing and assignments); and, (7) extend the learner's self and social understanding, "fresh perspectives about himself in relationship to the unit theme."<sup>202</sup>

Another "giant" in the field of English curriculum was George Hillocks.<sup>203</sup> His work (over 600 pages) includes every conceivable phase of the secondary English curriculum. Although the

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<sup>198</sup>Margaret J. Early, "Stages in Growth in Literary Appreciation," in Teaching English in Today's High Schools: Selected Readings, eds. Dwight L. Burton and John S. Simons (New York: Holt, Rinehart, and Winston, Inc., 1965), p. 76.

<sup>199</sup>Ibid., pp. 78-85.

<sup>200</sup>Richard S. Alm, "What is a Good Unit in English?" in Burton and Simmons, op. cit., pp. 459-466.

<sup>201</sup>Ibid., pp. 406-466

<sup>202</sup>Ibid., p. 465.

<sup>203</sup>George Hillocks, Bernard J. McCabe, and James F. McCampbell, The Dynamics of English Instruction Grades 7-12 (New York: Random House, 1971).

entire work is worthy of close study, only a few sections will be cited here. Of particular interest was Chapter 6 on "Evaluation in the Curriculum." He listed five key criteria for a teacher-made test, Such a test should include items that: (1) test the students' familiarity with, and understanding of, the content material used in direct instruction; (2) test their knowledge of the general concept of literary symbol; (3) test their skill in identifying symbols; (4) test their skill in interpreting symbols; and (5) require support for their interpretations.<sup>204</sup> In evaluating compositions, Hillocks suggested that teachers take into account both organization and mechanics.<sup>205</sup> A key point he made was that whereas individual tests or compositions assess student learning, "Collectively, they can be used to make assessments about the curriculum."<sup>206</sup> In Chapter 2 Hillock analyzed the components of a reading comprehension inventory. He stated that in a testing situation a story should be read silently, discussed by the group, and then responded to silently by the students' answering the comprehension questions. He advocated also that the test questions represent a range in difficulty from "basic stated information to expressed and then implied relationships to applications to life experiences."<sup>207</sup> Hillock's chapters on teaching literature and writing comprised two additional excellent sources of information, both theory and practice.<sup>208</sup>

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<sup>204</sup>Ibid., p. 125.

<sup>205</sup>Ibid., p. 129.

<sup>206</sup>Ibid., p. 130.

<sup>207</sup>Ibid., p. 245.

<sup>208</sup>Ibid., pp. 353-386 and 530-562.

Stephen H. Judy wrote the final reference on English curriculum being reviewed here. Judy, the current editor of The English Journal, offered many important theories and strategies. Only two chapters will be reviewed. Chapter 8, "Personal Engagement with Literature" asserted that television jeopardized students' reading habits.<sup>209</sup> Judy explained Taba's "teaching strategies"<sup>210</sup> pointing out their continued relevance. He also recapitulated Louise Rosenblatt's theory that literature is "a performing art."<sup>211</sup> A key point Judy made in this connection was that if students participate in or experience literature, they will begin to raise critical questions. He urged that literary analysis occur in context. For example, Judy cited an experience he'd had teaching A Separate Peace when his students had become divided over their assessments of Finny. The class approached the novel with a sense of urgency in their need to figure out "which Finny" could be authenticated.<sup>212</sup>

Three final sources related specifically to adolescent literature. G. Robert Carlsen's Books and the Teen-Age Reader provided the definition of nonliterature as contrasted with significant modern

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<sup>209</sup> Stephen H. Judy, Explorations in the Teaching of Secondary English: A Source Book for Experimental Teaching (New York: Dodd, Mead and Co., 1975), p. 215.

<sup>210</sup> Ibid., pp. 121-123.

<sup>211</sup> Ibid., p. 127.

<sup>212</sup> Ibid., p. 128.

literature and correlated modern classics with traditional classics. He specifically cited and discussed A Separate Peace as a "significant modern" work.<sup>213</sup> He defined the good adolescent novel as a work similar to a good piece of adult literature, i.e., as a work of art that "holds up for the reader's inspection the whole spectrum of human life..."<sup>214</sup> On the other hand, he remarked that nonliterature "uses a kind of formula: stock characters, situations, settings, attitudes, and ideas..."<sup>215</sup>

Jana Varlejs collected a number of readings in adolescent literature.<sup>216</sup> Julie N. Alm's survey reflected the absence of any literature written before 1940 except Moby Dick and The Hobbit. Replacing the older works was a preponderance of modern adolescent novels. Some of these selections such as A Separate Peace, To Kill a Mockingbird, The Pearl, and Christy reflected very high literary quality.<sup>217</sup> The less worthy titles included: The Godfather, Airport, Troutfishing in America, and Valley of the Dolls.<sup>218</sup>

Another interesting survey was conducted and reported by Frank Ross.<sup>219</sup> Ross listed a number of policies which would assure the teacher

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<sup>213</sup>Carlsen, op. cit., p. 107.

<sup>214</sup>Ibid., p. 41.

<sup>215</sup>Ibid., p. 31.

<sup>216</sup>Jana Varlejs, Young Adult Literature in the Seventies: A Selection of Readings (Metuchen, N. J.: The Scarecrow Press, Inc., 1978).

<sup>217</sup>Julie N. Alm, "Reading Profile from Nine Hawaii High Schools," in Varlejs, pp. 196-192.

<sup>218</sup>Ibid., pp. 190-192.

<sup>219</sup>Frank Ross, "The Paperback Revolution," in Varlejs, pp. 402-412.

of having a good supply of paperbacks; (1) instituting a lab fee (like the science courses), (2) asking for a P.T.A. donation, and (3) instituting a principal's contingency fund.<sup>220</sup> Ross also presented the results of a reading choice inventory involving the responses of 1400 subscribers and appearing in the May 1970 M & M report. He'd asked the subscribers to list the books which they'd taught the most effectively during the past five years and to which the students had responded the most enthusiastically.<sup>221</sup> Of special interest were these findings: (1) the first place nomination of A Separate Peace among the first fifteen titles, and, (2) the eighth place nomination of Huck Finn, "the only classic in the first fifteen."<sup>222</sup> Ross concluded his article with a suggestion that a State Council on Paperback Books be organized in each state especially to help the smaller towns and rural areas attain these valuable and inexpensive reading motivators.<sup>223</sup>

Schwartz has written a very recent analysis of current adolescent literature. In her book entitled, Teaching Adolescent Literature: A Humanistic Approach,<sup>224</sup> she specified six key themes in contemporary adolescent literature: (1) insanity and imprisonment; (2) minorities; (3) regions and locales; (4) teenagers and sex; (5) violence: real and vicarious; (6) science fiction. She cited A Separate Peace among the worthy "adult" novels suitable for high school readers.<sup>225</sup> Schwartz

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<sup>220</sup>Ibid., pp. 402-412.

<sup>221</sup>Ibid., pp. 403-404.

<sup>222</sup>Ibid., p. 406.

<sup>223</sup>Ibid., p. 412.

<sup>224</sup>Schwartz, loc. cit.

<sup>225</sup>Ibid., p. 5.

analyzed a number of books representative of the six categories listed above. In each instance, she discussed their key components and how a teacher should teach the book in the classroom. Her study, a handbook for teachers of secondary literature, distinguished worthy contemporary works from non-literary,<sup>226</sup> offered teaching strategies,<sup>227</sup> and illustrated in her Learning Activity Packet (LAP) how teachers could involve students with books.<sup>228</sup>

### Summary

This Chapter II has presented a review of related literature in four areas: (1) Critique and Commentaries of the three novels; (2) Pertinent research: (a) Literary Analysis and Students, (b) English Literature Curriculum, (c) Creativity, a By-Product of literature, and, (d) Personality as Affected by Literature Study; and (3) Selected Readings in English Curriculum. These subheadings convey the wide scope of this Literary DUOS Project, an investigation that entailed two literature curricula and two parallel seven-week empirical treatments. This comparison/correlational study examined the effectiveness of these two Literary DUOS Curricula in light of ten hypotheses. The next chapter describes the research design and fourteen assessment instruments.

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<sup>226</sup>Ibid., p. 11.

<sup>227</sup>Ibid., pp. 12-14.

<sup>228</sup>Ibid., pp. 22-32.

## Chapter 3

### INVESTIGATIVE PROCEDURES AND ASSESSMENT INSTRUMENTS

This high school literature curriculum study was essentially a comparison/correlational investigation. It involved the study, by two different sample populations, of two different pairs of novels, DUO A and DUO B, and the prescribed curricular materials related to each DUO. Considerable library research influenced the choices of the novels and the design and contents of the curriculum units. The seven-week empirical investigation included eight days of pre- and posttesting and the twenty-three day interim curriculum treatment. The problem of the study was to relate the differences and perhaps similarities in the responses of the two sample populations to the two different curricula. Nine hypotheses were posed as the modus operandi of this investigation.

#### Investigative Procedures

The investigative procedures required first the development of the two curricula. Consulting current inventories, talking with high school English teachers, and reading numerous contemporary adolescent novels facilitated the selection of the novels--the formation of the two DUOS. The investigator wrote the curricular materials including six criterion-referenced tests. For the research aspects of the study, the investigator created thirteen instruments. The California Achievement Test 1977 (CAT '77) became the fourteenth evaluation instrument. After



these tasks were completed, the location of suitable schools, teachers, classrooms and two sample populations expedited the empirical phase of this investigation.

### Selection of Schools, Teachers, and Students

The selection of three high schools, four teachers, and their eight classrooms for this literature curriculum investigation evolved over a period of about three months. The investigator contacted a number of high school districts in northern California. The instructional administrators suggested specific high schools and their English chairpersons. A number of discussions and interviews with these chairpersons and teachers resulted in the final choices of schools, teachers and classrooms.

### DUO Treatments Composition

One treatment involved DUO A and its collateral curricular materials: (1) DUO A, a pairing of the modern classic, A Separate Peace by John Knowles,<sup>1</sup> and the 19th century classic, The Adventures of Huckleberry Finn by Mark Twain,<sup>2</sup> and (2) the collateral curricular materials (Volume II). The second treatment focused on: (1) DUO B, a pairing of the less worthy or non-literary adolescent book, I'm Really Dragged But Nothing Gets Me Down by Nat Hentoff<sup>3</sup> and Twain's book plus (2) curricular materials (Volume II). Thus DUO A became Treatment A; DUO B became Treatment B.

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<sup>1</sup>Knowles, op. cit.

<sup>2</sup>Twain, op. cit.

<sup>3</sup>Hentoff, op. cit.

## The Treatment Groups

It was desirable to have a similar number and kind of sample students in each of the two treatment groups. Ideally, also, the teacher-DUO or treatment arrangement would be the same in each school. Instead of such consistencies, a number of disparities prevailed:

1. The schools differ in SES, i.e., School #1 had a lower socioeconomic status and was located in a semi-rural area. Schools No. 2 and No. 3 represented a middle class socioeconomic status and were located in suburban areas. Unfortunately, five weeks into the seven-week project, School No. 3 (in conjunction with the whole district) went on strike and did not complete the project. The total School No. 1 population was 1100; the total School No. 2 population was 2300.

2. The arrangements of teacher, treatments, groups, and grade levels differ somewhat, but all the classes were said to be "average."

a. School No. 1 provided two classrooms. One classroom contained 34 students and studied DUO A (two seniors, one sophomore, thirty-one juniors); one classroom contained 25 students and studied DUO B (thirteen juniors and twelve sophomores). A different teacher taught each class or treatment. Both classrooms were typical heterogeneously grouped students who had either elected these classes or had been scheduled into them by their counselors.

b. School No. 2 provided two classrooms. One classroom contained 27 students and studied DUO B; one classroom contained 16 students and studied DUO A. The same teacher taught both classes or treatments. Both classrooms were composed of only juniors and were typical heterogeneous classes assigned to the classes by the counselors, or chosen by the students.

c. School No. 3 originally provided four classrooms containing 31 and 28 (DUO A or Treatment A) and 32 and 27 (DUO B or Treatment B). The same teacher taught all four classrooms which were composed exclusively of juniors. School No. 3 represented one-half the sample population. After its elimination, 52 students remained in DUO A treatment and 50 in DUO B (Located in two different high school districts). In no case did the classes know beforehand about their participation in the Literary DUOS Project.

### Testing Schedules

The quantitative instruments complement the curricular materials and were used to test the hypotheses. The number and variety of these instruments demanded a certain kind of spacing.

### Quantitative Instruments

Five Pretests: These tests were administered over a period of four days before the curriculum treatments began, (Appendices D-H).

Pretest	I - <u>Literary Terms/Figurative Language</u>	Day 1	15 minutes
Pretest	II - <u>Literary Analysis and Interpretation</u>	Day 1	25 minutes
Pretest	III - <u>Social Awareness and Empathy</u>	Day 2	50 minutes
Pretest	IV - <u>Imaginative Writing</u>	Day 3	50 minutes
Pretest	V - <u>Literary Discrimination</u>	Day 4	50 minutes

Five Posttests: These tests were administered over a period of five days after the curriculum treatments concluded, (Appendices I-M).

Posttest	I - <u>Literary Terms/Figurative Language</u>	Day 28	15 minutes
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Posttest II - <u>Literary Analysis and Interpretation</u>	Day 29	50 minutes
Posttest III - <u>Social Awareness and Empathy</u>	Day 30	50 minutes
Posttest IV - <u>Imaginative Writing</u>	Day 31	50 minutes
Posttest V - <u>Literary Discrimination</u>	Day 32	50 minutes

In-Class Expository Essay. The subject of this test was Huck Finn and particularly Chapters I-XXIV. This test was administered to both DUOS in class during the third week of the treatment. It required one 50-minute period, (Appendix N).

Classroom Discussion Tests. During the first and sixth weeks of the curricular treatment the teachers were asked to assess the quality of each of their student's oral participation or classroom discussion behavior twice. Several days are required each time due to the fact that one teacher is assessing every student in the room and is using twelve criteria and a scale of 1-5 points (low to high), (Appendix O),

California Achievement Test (CAT '77). Only the reading comprehension section, Test 2, Form C, of this test was administered in each classroom during the first week of the curriculum treatment(s). The test required 30 minutes.

Creative Production Test. The teacher introduced the creative production opportunities during the first few days of the treatment and supplied the schedule with the numerous suggestions (see Volume II), as well as with the six criteria in each category. The "tests" or opportunity was optional, but those students who did participate, performed

or produced their work during the fifth and sixth weeks of the treatments, (Appendix P).

Student Questionnaire/Evaluation. Every student participating in this literature curriculum project completed the 17-item questionnaire and a self-report evaluation at the conclusion of the project. The students took approximately ten minutes for these tasks, (Appendix R).

### Qualitative Assessment

One tool was used; it was composed of two parts, i.e., a questionnaire and a personal comment,

Teacher Questionnaire/Evaluation. Each of the teachers completed the questionnaire and the self-report evaluation at the conclusion of the project. It was suggested that they spend 30 minutes on these tasks although they were to refer to any notes they might have kept during the seven-week project, (Appendix Q).

The above completes the description of the investigative procedures. The five pretests and five posttests, the classroom discussion evaluation, the creative production evaluation, and the in-class expository essay, as well as the student and teacher questionnaire and self-report responses, pertained to the research procedures. The other six criterion-referenced tests were integral to the curriculum design itself.

### Assessment Instruments

The remainder of this chapter is devoted to a detailed description of the fourteen quantitative and one qualitative assessment instrument. Three key characteristics of each are presented: (1) purpose or function,

(2) form/content, and (3) evaluation method, The reliability coefficients are presented first.

### Reliability

The investigator used the Kuder-Richardson Formula No. 21<sup>4</sup> to compute the reliability of Pre- and Posttests I, II, and III. For Pre- and Posttests IV and V, the Huck Finn in-class essay, and four of the six criterion-referenced tests, the investigator used the Pearson correlation coefficient.<sup>5</sup> Table 1 presents these reliability scores.

### Interpretation

The low reliability score for Pretest I can be attributed to two factors: (1) the test, Literary Terms and Figurative Language, was a short test consisting of twenty-five matching items and was to be completed within fifteen minutes; and, (2) these terms were virtually unknown to the students, so, for the most part the students were guessing. A duplicate form of this test composed the Posttest I. Although the reliability coefficient was somewhat higher on the posttest, it remains the lowest of all the scores due to its containing the least familiar material of all the tests. Pretest III, Empathy and Social Awareness, composed of the short story, "The Piece of String" by Guy Maupassant, with fifty-four multiple choice questions, was an especially

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<sup>4</sup>James L. Bruning, and B. L. Kintz, "Reliability of Measurement: The Individual Items (Kuder-Richardson and Hoyt)," Computational Handbook of Statistics (Glenview, Illinois: Scott, Foresman and Company, 1964), pp. 188-191.

<sup>5</sup>Kenneth D. Hopkins and Gene V. Glass, Basic Statistics for the Behavioral Sciences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., pp. 120-121.

Table 1  
Reliability

Pretest I		.295	N = 30
Pretest II		.480	N = 30
Pretest III		.514	N = 30
Pretest IV		.918	N = 30
Pretest V		.830	N = 30
Posttest I		.424	N = 30
Posttest II		.752	N = 30
Posttest III		.719	N = 30
Posttest IV		.887	N = 30
Posttest V		.835	N = 30
In-Class Essay		.990	N = 30
Criterion-referenced Test No. 1	DUO (B)	.990	N = 30
Criterion-referenced Test No. 2	DUO (A)	.980	N = 30
Criterion-referenced Test No. 3	DUO (A)	.975	
	DUO (B)	.966	
CAT Reading Comprehension Test 2, Form C		.81 <sup>6</sup>	N = 406 juniors

<sup>6</sup>John Stewart, Seniors Products Norm Reference Testing Director, CTB, McGraw-Hill Company, Del Monte Research Park, Monterey, California

difficult test. The scores were relatively the same. Its low reliability score could be attributed to the narrow range of student test scores. All the other instruments evoked acceptable reliability scores due to their having a wider range of student test scores and their being of a more reasonable length.<sup>7</sup>

### Validity

To establish validity, the investigator secured the assistance of six evaluators. These six persons (two university professors, one county curriculum coordinator, and three high school English department chairpersons) evaluated independently the ten pre- and posttests, recording their reactions to both the test story or vehicle and to each of the test items: irrelevant, relevant, very relevant, (See Appendix S). As a result of the work of these six evaluators, the investigator changed six of the twenty-five true-false items on Posttest V and added several explanatory words in the directions to Pre- and Posttest III. The curricular materials themselves were read by three currently teaching high school teachers. A word of caution resonated in their feeling that the seven-week period might not be long enough considering the numbers of possible interruptions such as school rally days or all-school competency testing, and assemblies.

### I. Literary Terms/Figurative Language

Purpose. The purpose of these tests was to assess the student's knowledge and understanding of literary terms and figurative language

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<sup>7</sup>Stephen Isaac and William B. Michael, Handbook in Research and Evaluation, 10th printing (San Diego, California: EDITS Publishers, 1978), pp. 87-91.



common to the craft of any novel. A glossary of 110 terms was presented to each student and these terms were integrated into the reading experience. (Glossary is in Volume II).

Form/Content. The Pre- and Posttest I were identical: twenty-five terms (1-25) and twenty-six (A-Z) were provided, i.e., a matching test. Students were asked to write their answers (letters) on blanks on an answer sheet. The students were given fifteen minutes in which to complete this test.

The test items or literary terms were basic to literature. One hundred-ten literary terms and definitions--a glossary--had been a part of the curricular unit for each DUO.<sup>8</sup> These included such terms as protagonist, plot, theme, irony, symbolism, and characterization. The possible answers were the definitions for these terms.

Evaluation. Pre- and Posttest I were each worth twenty-five points (+25). Teachers marked the test according to the Key in the curricular materials and recorded each student's score on Data Sheet No. 1, (Appendix T).

## II. Literary Analysis and Interpretation

Purpose. The purpose of these two tests was to assess the student's ability to answer questions of an analytical and interpretive nature after having read a scene (Pretest II) and a short story (Posttest II). The skills of analysis and interpretation were essential to the student's understanding of the two novels in each DUO, (Appendices E and J).

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<sup>8</sup>Raymond W. Barry and A. J. Wright, Literary Terms: Definitions, Explanations, Examples, (San Francisco: Chandler Publishing Company, 1966).

Form/Content. Pretest II consisted of a scene from the novel Pride and Prejudice edited by Helen Jerome<sup>9</sup> and twenty multiple choice questions with four possible responses from which to select the answer. These multiple choice questions ranged in difficulty from simple recall to evaluation, according to Bloom's cognitive taxonomy<sup>10</sup> and from the easiest of Guilford's cognitive triads such as memory-semantic-units (CMU) to the more difficult operations such as evaluation-symbolic-implications (ESI).<sup>11</sup> The students were allowed twenty-five minutes to read the scene and complete the twenty multiple choice test items.

Posttest II employed the short story "The Shot" by Alexander Puskin.<sup>12</sup> The students were given fifty minutes in which to read the short story and complete the forty test items. Again these were multiple choice questions. This time the student had to select the correct answer from five possible responses. The questions ranged in difficulty as they did for Pretest II.

Evaluation. Pretest II was worth +20 points; Posttest II was worth +40 points. The teachers scored these by using the enclosed Keys. These scores go on Data Sheet No. 1, (Appendix T).

### III. Empathy and Social Awareness

Purpose. The selections for these two tests and the test questions

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<sup>9</sup>Lewy Olfson, ed., Great Scenes for Student Actors, (3rd printing, New York: Bantam Books, 1970), pp. 237-242.

<sup>10</sup>Oliva, op. cit., pp. 78-79.

<sup>11</sup>Guilford, op. cit., pp. 4-10.

<sup>12</sup>Alexander Puskin, "The Shot," in What Is The Short Story?, ed. by Eugene Current-Garcia and Walton R. Patrick, (Chicago: Scott, Foresman and Company, 1961), pp. 163-173.

or items focused on one of the many possible outcomes of good literature, i.e., the nurturing of a student's empathy and social awareness. The test items purported to assess the receptivity of the student to the power of the literary piece. The students were to answer the questions in light of the characters' conflicts and decisions. The test was designed to evoke the responses which Loban describes:

Through evaluating and sharing different images of life, each reader builds his own sense of values and alters the way he looks on himself and his world.<sup>13</sup>

Form/Content. Pretest III consisted of the short story "The Piece of String" by Guy deMaupassant<sup>14</sup> and a multiple choice test of fifty-four test items; five possible responses were provided, (Appendix F),

Posttest III consisted of the short story "A Visit of Charity" by Eudora Welty<sup>15</sup> and a multiple choice test of forty items with four possible responses for each question, (Appendix K),

Time allowed was the fifty-minute class period.

Evaluation. Pretest III was worth +54 points; Posttest III was worth +40 points. Again, the teachers scored these tests using the keys that were provided; they also recorded the individual scores on Data Sheet No. 1, (Appendix F).

#### IV. Imaginative Writing

Purpose. These two tests required the students to write the ending to a folk tale. In the pretest, the students were given the first

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<sup>13</sup>Loban, op. cit., p. 438.

<sup>14</sup>Eugene Current-Garcia, op. cit., pp. 267-273.

<sup>15</sup>Ibid., pp. 396-401.

section of Hans Andersen's folk tale, "The Snow Queen," entitled "The First Story, Which Concerns Itself with a Broken Mirror and What Happened to Its Fragments."<sup>16</sup> For the posttest, the students were given the first part of a Grimm Brothers' Tale, "Six Men Go Far Together in the Wide World."<sup>17</sup> The students' awareness of these story elements and their ability or lack of ability to amplify them in an original sequel were these tests' elements: knowledge of character motivation, sense of structure (a beginning, middle, end), their capacity with language, and recognition of fiction as a working out of conflict, (Appendices G and L).

Form/Content. The students received the "test" which is the copy of the first part of the fairy tale in each case. The teacher or each student supplied the composition paper on which the sequel to the fairy tale was to be composed. The reading of the first part of the tale required about eight to ten minutes, leaving approximately forty minutes for the original writing.

Evaluation. Each of these tests was worth +30 points. The evaluator, an Associate Editor of the Language Arts, Secondary Division, of Prentice-Hall, Inc., read and evaluated all 204 of these tests, Drawing upon Guilford's description of creative performance,<sup>17</sup> she stated on the tally sheet which she stapled to each paper: "Your paper

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<sup>16</sup>Eric Haugard, Trans., and Michael Foreman, Illus., Hans Andersen: His Classic Fairy Tales (Garden City, New York: Doubleday & Company, Inc., 1978), pp. 63-64.

<sup>17</sup>Brian Alderson, Trans., and Michael Foreman, Illus., The Brothers Grimm: Popular Folk Tales, (Garden City, New York: Doubleday and Company, Inc., 1978), pp. 139-142.

<sup>18</sup>J. P. Guilford, Intelligence, Creativity and Their Educational Implications, (San Diego: Robert R. Knapp, Publishers, 1968), pp. 92-95.

has been evaluated on these points:

- (1) how well you understood the story's theme and conflict and how well you completed the story;
- (2) how imaginative and original you were;
- (3) how well you developed consistent action and characters in your story;
- (4) how well you used specific, colorful words, sense impressions, and vivid comparisons."<sup>19</sup>

Each student received a score (so many points/30 points) and a sentence or two specifying either a favorable or unfavorable aspect of the work. In addition, the investigator read the 204 tests without seeing the Prentice-Hall editor's evaluations. The double evaluation provided the basis for the Pearson correlation coefficient inquiry. The teachers recorded the students' scores on Data Sheet No. 1. (Appendix T),

#### V. Literary Discrimination

Part A of both tests was a true-false section; Part B, however, asked for two different kinds of writing in response to two different kinds of story excerpts. Pre- and Posttest V were these essentially two different forms, (Appendices H and M).

Purpose. The ultimate goal of this literature curriculum project--literary discrimination--is especially highlighted in these two tests. The objective of these two tests was to determine if the students had the capacity to discern a worthy piece of literature as opposed to an inferior piece.

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<sup>19</sup>June J. Bube, Associate Editor, Language Arts, Secondary Division, Prentice-Hall Inc., Englewood Cliffs, New Jersey, March 1, 1980.

Critical reading is the highest form of comprehension, It is a way of analyzing, evaluating, reacting to, and interacting with the author's intention and main idea.<sup>20</sup>

Form/Content. The pre- and posttests had the same format. Part A consisted of twenty-five true-false statements. An example of one of these statements was: Realistic subject matter alone, not style, determines whether a book will last or not. Part B of Pretest V presented the students with an excerpt from a story in True Confession.<sup>21</sup> First the students were to determine whether this was a superior or inferior kind of writing and then state why and where it might be published. Second, they were to complete the story in the style of the given excerpt.

Posttest V, Part B, differed from the Pretest Part B. The students were presented the beginning of Katherine Mansfield's "The Fly,"<sup>22</sup> As in Part B of Pretest V, the students were to distinguish whether this was or wasn't superior literature and why, and then they were to complete the story.

Evaluation. Like Pre- and Posttest IV, the Part B of Pre- and Posttest V was scored by an outside evaluator, the Prentice-Hall editor. Part A (true-false) was scored by the teachers. All scores were

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<sup>20</sup>Irma Lou Griggs, "The Development of an Instrument to Measure Literary Discrimination and Its Use with Other Tests to Judge Children's Literary Taste," Ph.D. dissertation, The University of Akron, 1975, p. 47.

<sup>21</sup>"Those games my sexy neighbor plays," ed. Barbara J. Brett, True Confessions, LXXXVIII, No. 690 (January, 1980), 24.

<sup>22</sup>Katherine Mansfield, "The Fly," in What Is The Short Story?, ed. by Eugene Current-Garcia and Walton R. Patrick, (Chicago: Scott, Foresman and Company, 1961), pp. 352-356.

recorded on Data Sheet No. 1, (Appendix T). Part A of both Pre- and Posttest V was worth +25 points; Part B was worth +30 points. The evaluator read each paper and supplied a tally sheet with space at the bottom for comments and specific criteria which read:

"Your paper has been evaluated on these points:

1. how perceptive you were in detecting the style of this story: "pulp" or "literary,"
2. how well you developed/completed/solved the basic conflict begun in the first part.
3. how accurately you perceived the differences in the characters.
4. how effectively you punctuated your writing. If you used dialogue, were you correct in your use of quotation marks? paragraphing? Generally, did you have good sentences, syntax, spelling, punctuation, . . ."23

#### Six Criterion Referenced Tests (Volume II)

Purpose. The six criterion-referenced tests created by the investigator were written to be given throughout the six-week curriculum treatment according to the reading/study schedule. The chief purpose was to provide a regular checkup on the students' reading, understanding of the class lectures, and discussions. These six tests (three for DUO A and three for DUO B) served both the investigator's needs and also the classroom teachers'. (The teachers recorded the students' scores on Data Sheet No. 2 and also in their own marking books). Of particular importance was the compare/contrast strategy required in answering the questions; i.e., what was each student's capacity to compare and contrast the two works regarding themes, characters, conflicts, settings, and

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<sup>23</sup>Bube, loc. cit.

styles? The test design incorporated the whole range of Bloom's cognitive skills, i.e., from simple recall to inference, analysis, synthesis, and evaluation.<sup>24</sup> Since these were part of the treatments and not part of the research quantitative measurement, they are discussed further in Volume II.

### In-Class Essay: Huck Finn

The In-Class Essay was administered between Criterion-Referenced Test No. 2 and the Final. The subject was only Huck Finn.

Purpose. This task was designed to reveal the students' grasp of the Twain novel, Chapters I-XXIV. Particularly the investigator was interested to know which classes (those studying DUO A or those studying DUO B) would perform better. The students were asked to come to class on a particular day ready to write a five-part, 500-word essay<sup>25</sup> within the fifty-minute class period. "Lessons" on the structure, content, and purpose of this writing exercise had been provided in the curricular materials. Teachers were to work with these explanations at least three-to-five days in advance of the In-Class Essay Test,<sup>26</sup> (Appendix N).

Form/Content. The test booklet consisted of two pages. One contained an outline or a graphic portrayal of a five-part, 500-word essay; the second page contained four suggested topics from Huck Finn, each accompanied by a suggested thesis statement. The students were

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<sup>24</sup>Oliva, loc. cit.

<sup>25</sup>Lee J. Martin and Harry P. Kroiter, The 500-Word Theme (3rd ed., Englewood Cliffs: Prentice-Hall, Inc., 1977), p. 23.

<sup>26</sup>Edgar V. Roberts, Writing Themes About Literature, (4th ed., Englewood Cliffs: Prentice-Hall, Inc., 1977), pp. 131-160.



asked to choose one of these topics/theses (or provide their own), devise a topic sentence for each of the three developmental paragraphs, and cite specific incidents/characters to "prove" or illustrate these subpoints. The test was open book and open notes.

Evaluation. These In-class Expository Essays on Huck Finn (Chapters I-XXIV) were evaluated by an impartial person, a former English teacher in a large neighboring high school district. The essay was worth +50 points. For the benefit of the teachers, the breakdown consisted of: 46-50 = A; 39-45 = B; 31-36 = C; 24-30 = D; 0-23 = F. The evaluator read and scored each essay, using a tally sheet with a section for comments and the following five criteria:

"Your essay has been evaluated on the:

- \_\_\_ (1) effectiveness of your Introduction. Did you catch the reader's interest, provide necessary background information, and narrow the topic down to the thesis?
- \_\_\_ (2) effectiveness of your Thesis in unifying your essay. Did you use the Thesis statement to provide directions for your essay. Did the Thesis pervade the essay?
- \_\_\_ (3) effectiveness of each supporting paragraph. Did you cite three incidents showing how they and the characters involved illustrated or explained your Thesis? Did each paragraph have a topic sentence? Did the rest of the paragraph expand or explain that Thesis?
- \_\_\_ (4) effectiveness of your Conclusion. Did you begin it by re-stating your Thesis? Did you point out how Twain's themes are still relevant today--in your life? Did you mention some of Twain's stylistic devices that make this novel appeal to you: psychologically, intellectually, emotionally, imaginatively, even spiritually?
- \_\_\_ (5) effectiveness of the Mechanics in the writing of your essay. Did your sentence structure, spelling, grammar, and diction (choice of words) contribute or detract? Did you have good transitions? Did

the references to your notes and text support your Topic Sentences and Thesis?"<sup>27</sup>

The evaluator stapled each individual tally sheet on the front of each essay. The investigator also read the 102 tests, evaluated them and returned these to the teachers who recorded the students' scores on Data Sheet No. 4, (Appendix W). The double evaluation yielded the scores that were computed for the Pearson coefficient reliability.

### Classroom Discussion

Classroom discussion, a chief vehicle in both sets of curricular materials,<sup>28</sup> also evoked before and after assessment measurement.

Purpose. Aimed at promoting a variety of small and large group discussion opportunities, the study listed twelve criteria by which a teacher was to judge the value of each student's classroom discussion behavior, (Appendix O):

1. Make generalizations on a high level.
2. Listen to and consider the comments of the other students? (Building on them--not disregarding them).
3. Hypothesize: indicating some divergent creative thinking.
4. Make comparisons and thus see relationships.
5. Restate incidents accurately.
6. Realize behavior (of characters) is caused or motivated.
7. Refrain from passing judgment unless they have cited the text first.
8. Perceive the meaning of key incidents: themewise/ characterwise.
9. Draw correct inferences.

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<sup>27</sup>Charlotte Spencer, former English teacher at Campolindo High School, Moraga, California.

<sup>28</sup>Loban, op. cit., pp. 445-447.

10. Interpret characterization without self-reference; catch the author's intent,
11. Identify with the characters/empathize,
12. See human beings as complex and their problems as complex.<sup>29</sup>

Form/Content. The teachers listed on the board the twelve criteria by which each student's participation in classroom discussion was being judged. The specific challenge for each teacher was to attend to and evaluate each student's classroom participation during both the first and final weeks of the study. The investigator had provided: (1) suggestions for classroom arrangements, (2) discussion materials, and (3) the twelve criteria by which to evaluate the students' oral responses/suggestions, (Volume II, pp. 12 - 15).

Evaluation. The teacher-evaluation, on Data Sheet No. 3, recorded the points each student received during week 1 and week 6 of the curriculum study. Teachers scored each student's responses in light of the twelve criteria using a 1-5 (low to high) scale. The twelve specific criteria were intended to focus the teacher's observations and minimize their subjectivity. The teachers recorded the students' scores on Data Sheet No. 3, (Appendix V).

#### California Achievement Test (CAT '77)

This standardized instrument, administered by all the teachers to all the sample population, was helpful both to the teachers and to the

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<sup>29</sup>Deborah Elkins, Teaching Literature: Designs for Cognitive Development, (Columbus, Ohio: Charles E. Merrill Publishing Company, 1976), pp. 287-290.

investigator. Data Sheet No. 1 recorded the raw scores and grade levels for each student for only the reading comprehension, Test 2, Form C.

Purpose. These measurements of the students' reading comprehension provided a covariate by which to evaluate their responses to the other instruments. Because DUO A, comprised of two classics, entailed high level reading skills as did the Twain novel in DUO B, and because all the other quantitative instruments were original, the California Achievement Test 1977 provided a gauge by which to evaluate the students' responses to these original instruments and DUOS.\* Scores were recorded on Data Sheet No. 1, (Appendix T).

Form/Content. Test 2 of Form C is a Reading Comprehension section containing seven passages each followed by a question with four possible responses. The test was a 20 minute silent reading test and included 40 items in all.

Evaluation. The teachers administered and scored the tests according to the directions in the test manual. The scores (+1 to +40) were recorded on Data Sheet No. 1. Evaluation +40.

#### Creative Production "Tests"

The students had three categories from which to choose and the curricular materials provided six single-spaced pages of suggestions. The students' points on creative production were recorded on Data Sheet No. 4, (Appendix W). The "test" consisted of a number of criteria for

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\*The data regarding each student's grade in the previous English semester was also gathered and served as covariates in a number of the statistical tests.

each kind of creative products (Appendix P).

Purpose. Many scenes in the three novels comprising the two DUOS invited oral or dramatic interpretation. The reading aloud of certain key passages by the teacher was a logical treatment of those dramatic incidents and a model for subsequent student performances. The curricular materials included a number of chapter or scene references for dramatic interpretation. Additional suggestions were given for art projects and imaginative writing topics. The literature served as models. H. S. Broudy provided a fitting rationale for the inclusion of such artistic opportunities:

Aesthetic experience is basic because it is a primary form of experience on which all cognition, judgment, and action depend. It is the fundamental and distinctive power or image-making by the imagination. It furnishes the raw material for concepts and ideals, for creating a world of possibility.<sup>30</sup>

Form/Content. The "tests" of creative abilities (optional) took the form of: (1) art products (one, two, or three-dimensional, i.e., portraits of the various characters in the novels, drawings of the main settings such as: the raft-river in Huck Finn or the Devon campus in A Separate Peace; and models of the raft or the Winter Carnival, etc.); (2) oral or dramatic interpretations of key scenes such as the Patch-Withers' Tea Party; the blitzball scene, the Winter Carnival, or the trial scene (Chapters 2, 3, 9, and 11 in A Separate Peace) or Pap's "Govment" speech, the Huck-Mrs. Loftus scene, Jim's "Dat dah is trash;" speech, the Huck-Buck "What's A Feud?" scene, etc., (Chapters VI, XI, XV, and XVIII).

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<sup>30</sup>H. S. Broudy, "How Basic Is Aesthetic Education? or Is 'Rt th Fourth R?" Language Arts, LIV, No. 6, (September, 1977), 636.

Evaluation. The creative product "test" could earn a +50 for the student. The following breakdown was provided: 46-50 = A, 39-45 = B, 31-38 = C, 24-30 = D. The individual teachers and the investigator separately scored each student's production and then arrived at a compromise when a difference occurred. (In the case of the oral performance, the teacher provided the investigator with cassettes or videotapes). Specific criteria were stipulated for these products. John Ciardi's recommendation speaks to this issue:

to develop criteria much sooner than they appear in the public school system. I think it's a lack of criteria that sends freshmen into the college illiterate, that makes freshman English a 7th-grade English course, because they've been encouraged to express themselves, and what I would worry about is the balance of keeping the expression going, but imposing some limitations.<sup>31</sup>

The following are the criteria for each of the three categories:

Imaginative Writing:

1. Does the piece create a "World of its own?" (Concept)
2. Does this world evidence a sustained and consistent setting?
3. Are the characters, either human or not, endowed with conflicts which they must solve? Forces confronting them? Goals and shortcomings? Main characters: 1 or 2; minor characters: 1-4. Do minor characters help to characterize the major characters? Interesting names for characters? Places?
4. Action/Incident: the key vehicle for characterization and conveying theme? Beginning, middle, end to this Plot? Logical sequence?
5. Dialogue: vivid, consistent with characterization? Show, don't tell.

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<sup>31</sup> John Ciardi, "The Writing of Poetry," Teaching Creative Writing, (Washington: The Gertrude Clarke Whittall Poetry and Literature Fund, 1974), p. 45.

6. Imagery: Language?? Key to imaginative writing (as well as original characters and action). Ask students to use their thesauruses!! dictionaries!! Above: interesting names for: characters, places, this "world."

### Art Projects:

1. Subject: imaginative, original? Colorful? Good size?
2. Medium: correct for this subject? Form and content are ONE.
3. Theme: is the artist saying something significant through this portrayal? What?
4. Composition: unity, a whole and "just right." Do all the elements of the product "fit?" Are they "economical" or just enough and no more? Is there a focal point (a point of tension) in the composition to which all the "lines" point? Every piece of art must have this tension (we call it conflict in writing).
5. Are the various elements, i.e., lines, figures, spaces, shapes, etc., interrelated? Part of the whole?
6. Impact: does the product have clarity? Is the intent of the artist clear and uncluttered? Is it significant? Valid?

### Oral and Dramatic Interpretations

1. Editing: If the piece is an excerpt from one of our novels, has the student edited it well? A scene, specific and defined?
2. Oral delivery/interpretation itself: judge for impact:
  - a. Voice: varied and appropriate for each character, narration, or incident? A change in pitch and volume?
  - b. Pace/tempo: varied and fitting each change in the piece's intent (character, mood, significance)?
  - c. Concentration: KEY. Does the interpreter STAY IN CHARACTER?
  - d. Enunciation and pronunciation: clear, correct, vivid?
  - e. Valid: is the interpretation in keeping with the author's intent?
3. If original piece: above criteria apply. KEY: has the interpreter conveyed the "undermeaning?" Created the scene? Kept in character?

A Poem: The criteria above on Imaginative Writing apply here as well, plus:

1. IMAGERY, METAPHOR, SYMBOLISM?? One theme?? : Is it lyrical? Narrative? Dramatic? A sonnet? ARE FORM AND CONTENT ONE? Focus: Avoid "talking to oneself," Words: See Sound & Sense by L. Perrine, or John Ciardi's How Does A Poem Mean? A poem is (A. Macleish),
2. Creative process entails a great deal more than self-awareness and self-expression. (To scream is self-expressive, but is it creative?) The creative process--especially if it is to achieve the highest order of self-expressiveness--also demonstrates command of techniques appropriate to the expressive/creative medium, . , <sup>32</sup>

### Students' Questionnaire/Evaluation

This instrument was designed to give the students an opportunity to react at the end of the project to the whole experience,

Purpose. The investigator needed additional information and also wanted the students to evaluate and synthesize as they looked back on the project. It was also thought that this instrument would facilitate a correlation study of their test scores and their attitudes,

Form/Content. The first part of the students' qualitative instrument consisted of seventeen questions to be answered yes or no. These questions related to the reading of one of the DUOS, to the students; participation in classroom discussion and creative productions, to the difficulty of the DUOS, enjoyment of the project, etc. The front of 5" x 8" file cards contained spaces for the students' names, a place to check DUO A or B, and the seventeen statements followed by yes or

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<sup>32</sup>Glenn Matott, "In Search of a Philosophical Context for Teaching Composition," College Composition and Communication, XXVII, No. 1 (February, 1976), 27,



no (they were asked to circle one in each case), Directions were also given for writing on the back of the card. In this self report the students were encouraged to express more personal reactions to the seven-week project, (Appendix R).

Evaluation. A content analysis was done on the second part of each of these instruments. Chapter 4 provides the specific categories for the statistical test of the 17-item yes-no section.

#### The Teacher Questionnaire/Evaluation and Self Report.

Before and during the seven-week curriculum project the investigator encouraged the teachers to ask questions or make comments on the progress of the study. The teachers kept records of informal conversations they had with their students about the high school literature study and activities. The investigator encouraged the teachers to record feedback from the students, and special serendipitous effects, confirmation as well as problems, with the project in the "comments" portion of the questionnaire/evaluation. (Chapter 4 and Appendix Q provide detailed analyses of this instrument.)

Form/Content. The teacher questionnaire/evaluation self report consisted of two main parts. The first part asked the teachers to respond to twenty-seven specific questions about the DUOS. The second part presented the teachers with the opportunity of commenting more personally about the project. Among the specific items (see Appendix for the whole instrument), Questions 1-8 asked the teachers to check: Moderately Helpful, Very Helpful, or Didn't Use (regarding specific portions of the curricular materials). Questions 8-20 asked the teachers

to check: Question, Agree, Enthusiastically Support (to questions about the concept of the DUOS and rationale underlying various aspects of the curricular materials). Question 21 focused on the pre- and post-tests, etc. At the end of the twenty-seven items, space was provided for the self-report response. The Teachers' Questionnaire/Evaluation had a three-page format.

Evaluation. A tally was compiled from the questionnaire responses and a content analysis was derived and coded for the self report comments. Chapter 4 provides more details.

### Statistical Treatment and Hypotheses

Nine null hypotheses were tested to assess the relative effectiveness of the Literary DUOS curricula. For eight of these, the analysis of covariance procedures enhanced the precision of the statistical treatment. The .05 level of significance was adopted for these statistical tests. The students' previous English grades and their scores on the California Achievement Test 1977 (the reading comprehension, Test 2, Form C) were the covariates in addition to the pretests. These procedures were used to minimize the probability of experimental invalidity due to the use of intact non-random subjects. The ninth hypothesis was tested by applying a chi square test of analysis to each of the 17 yes-no items on the Student Questionnaire.

In order to investigate possible interaction effects between treatment, sex, and school, a factorial design was employed. Generalizability and particularization of effects were provided through this design.

The following nine null hypotheses were tested:

1. There is no significant difference between the mean gains of treatments DUO A and DUO B in knowledge of literary terms and figurative language.
2. There is no significant difference between the mean gains of treatments DUO A and DUO B in skills of literary analysis.
3. There is no significant difference between the mean gains of treatments DUO A and DUO B in empathy and social awareness.
4. There is no significant difference between the mean gains of treatments DUO A and DUO B in imaginative writing.
5. There is no significant difference between mean gains of treatments DUO A and DUO B in literary discrimination.
6. There is no significant difference between the mean gains of treatments DUO A and DUO B in in-class expository writing.
7. There is no significant difference between mean gains of treatments DUO A and DUO B in classroom discussion.
8. There is no significant difference between the mean gains of treatments DUO A and DUO B in creative production.
9. There is no significant difference in the levels of involvement and satisfaction expressed by the students in DUO A and DUO B.

### Summary

This chapter has presented the blueprint for this Literary DUOS investigation. This study posed a problem concerning the differences in the effects of two literature curricula. The two high school curricula consisted of two pairs of novels and their collateral curricular materials. The investigation was carried out in two different districts and involved

two classrooms in two high schools. At School 1, one teacher taught DUO A with 25 students participating and another teacher taught DUO B with 34 students participating. At School No. 2, the same teacher taught both DUOS with 27 students in DUO A and 16 students in DUO B, (DUO A = 52, DUO B = 50).

The procedures included the use of the extensive curricular materials in conjunction with the reading of the pairs of novels. Three criterion-referenced tests accompanied each DUO treatment. To test the nine null hypotheses, five pre- and five posttests (Literary Terms, Literary Analysis, Empathy and Social Awareness, Imaginative Writing, and Literary Discrimination) were used. Three additional tests included: Classroom Discussion, In-Class Expository Writing, and Creative Production. A 17-item yes-no questionnaire was used to test the ninth hypothesis.

A .05 level of significance and eight analyses of covariance (ANCOVA) were used to test the first eight hypotheses. The five pre-tests, the students' former English grade, and (twice) the California Achievement Test '77) were used as covariates. A factorial design was employed to investigate possible interactions between treatment, sex, and school. A teacher questionnaire was used to determine salient teacher reactions to the DUOS.

Chapter 4 presents the findings of the nine statistical tests and the teacher questionnaire. It also includes an analysis and interpretation of these findings. A fact to keep in mind is that the fourteen evaluation instruments and the statistical procedures outlined in

this chapter purported to counteract the limitations of non-randomization and the individuality of teacher styles. A major strength of the investigation was that even though one of the schools dropped out (due to the strike in its district), the remaining sample population was almost evenly divided between the two treatments. The findings and the interpretation of them suggest the appropriateness of both the curricular materials and the assessment instruments although Chapter reveals some surprises regarding the effectiveness of DUO B rather than DUO A.

## Chapter 4

### ANALYSIS AND INTERPRETATION OF THE DATA

The purpose of this study was to compare the effectiveness of two high school literature curricula. One curriculum treatment was called Literary DUO A. Twenty-five students in School No. 1 and twenty-seven in School No. 2 experienced this treatment which focused on the simultaneous study of Twain's 19th century classic, The Adventures of Huckleberry Finn, and Knowles' 20th century classic, A Separate Peace. Originally these classes contained twenty-six and thirty-one students respectively; the attrition was attributed to students' being transferred out of the classes or moving. A second curriculum treatment was called Literary DUO B. Thirty-four students in School No. 1 and sixteen in School No. 2 experienced this treatment which focused on the simultaneous study of Twain's Huck Finn and Hentoff's commercially successful but non-literary adolescent novel, I'm Really Dragged But Nothing Gets Me Down. Originally these classes numbered thirty-five and twenty-one respectively; the explanation of the attrition was similar to that in DUO A.

In addition to providing the specified DUO of books for each student, the investigator designed two curricula which included questions for discussion, explanatory notes, and a chapter-by-chapter discussion of the characters, settings, and stylistic elements in the novels. The compare/contrast strategy pervading both curricula encouraged the students

to search for the differences/similarities between each DUO's authors' ideas and artistic portrayal of these ideas. Each DUO also contained three criterion-referenced tests. Part I of Tests 1 and 2 contained a matching question with twenty items. The final test had twenty-five matching items. Parts II-IV of each of these tests contained a number of short essay questions. The entire test in each case focused on the two works being studied. (See Volume II)

The research assessment instruments included five pre- and five posttests, the California Achievement Test 1977, Test 2, Form C, a pre- and posttest focusing on class discussion, an expository essay test, and a creative production opportunity or "test." For the latter the investigator provided numerous textually-based ideas and specific criteria deriving from the research of Torrance, Guilford, and Getzels. The remaining instruments included two self-report instruments which the investigator designed, i.e., a teacher questionnaire/evaluation and a student questionnaire/evaluation. (All tests are in the Appendix, Volume I).

The total project required seven weeks, involved three teachers, and 102 students in two different school districts. (The sample originally included 240 students in three different districts; a strike eliminated the third school and its 120 students and one teacher). No randomization was used in securing either the students or the three teachers. The classes were academically "average," heterogeneously grouped students--mostly juniors\*--who had either selected the classes themselves or had been assigned to them by their counselors. In neither case did the students know ahead about the research project.

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\*Special Note: 12 of the 25 students in School No. 1, DUO A, were sophomores.

## Statistical Hypotheses

In order to assess the relative effectiveness of the Literary DUOS curricula, nine null hypotheses were tested. The .05 level of significance was adopted for all statistical tests. In each case, covariates were employed primarily to minimize the probability of experimental invalidity due to the use of intact non-random subjects. In addition, the analysis of covariance (ANCOVA) procedures enhanced the precision of the statistical treatment.

A factorial design was employed to investigate possible interaction effects between treatment, sex, and school. This allowed for more generalizability and particularization of effects.

### Hypothesis 1

There is no significant difference between the mean gains of treatments DUO A and DUO B in knowledge of literary terms and figurative language.

The dependent variable was measured by Posttest I: Literary Terms and Figurative Language (Appendix I). To test this hypothesis, a three-way ANCOVA was performed with treatment, sex, and school as the independent variables and the pretest and the previous semester English grade as the covariates. Asterisks in the tables indicate significant differences. (See Table 2).

The null hypothesis was rejected. The table indicates that after adjustment for initial differences, the means of three main effects differed by more than chance, i.e., treatment, school, and sex. Also, there was a significant interaction between treatment and school. Contrary to



Table 2

Summary of Analysis of Covariance of Knowledge of Literary Terms and Figurative Language with Treatment, School, and Sex as Factors and Pretest I Knowledge of Literary Terms and Figurative Language and Previous English Grade as Covariates

Source	Mean Square	d.f.	F	p
Treatment	869.4	1	50.3	<.001*
School	72.6	1	4.2	.007*
Sex	132.4	1	7.7	.043*
Treatment x School	327.5	1	18.9	<.001*
Treatment x Sex	38.4	1	2.2	.139
School x Sex	.21	1	.01	.913
Treatment x School x Sex	22.2	1	1.3	.260
Residual	17.3	91		

Group Means	School No. 1		School No. 2		Total		
	$\bar{X}$	n	$\bar{X}$	n	$\bar{X}$	$\bar{X}$ adj.	n
DUO A	7.76	25	9.97	27	8.81	8.01	52
DUO B	16.03	34	9.25	16	13.70	14.59	49
Total Sample	12.40	59	9.58	43	11.30		101
Male					11.23		53
Female					10.50		48

what was expected, the mean of DUO B at School No. 1 was much higher than the means of both DUOS at School No. 2. It is possible that the teacher of DUO B at School No. 1 did a better job. Perhaps he brought out the literary terms more effectively or encouraged his students to work more diligently with the Glossary provided in the curriculum. The teachers Xeroxed off this list of 110 terms and definitions and were to explain and discuss them as the students encountered them in their reading. It is important to note that the Pre- and Posttest I (Literary Terms and Figurative Language) were the exact same test and form. (The other pre- and posttests were not duplicates). It is also interesting to note that the mean gains in DUO A and DUO B at School No. 2 were comparable. The same teacher taught both DUOS. The low mean gain score at School No. 1 DUO A was a disappointment since this group studied the modern classic A Separate Peace. According to the teacher's self reports (later section) the teacher of DUO B (high mean gain score) may have given more emphasis to these literary terms than the teacher of DUO A, the group containing twelve sophomores making it less mature.

### Hypothesis 2

There is no significant difference between the mean gains of treatments DUO A and DUO B in skills of literary analysis.

The dependent variable was measured by Posttest II: Literary Analysis and Inference (Appendices E and J). To test this hypothesis a three-way ANCOVA was performed with treatment, sex, and school as the independent variables and the pretest and the previous semester English grade as the covariates (see Table 3).

Table 3

Summary of Analysis of Covariance of Skills of Literary Analysis and Inference with Treatment, School, and Sex as Factors and Pretest II Skills of Literary Analysis and Inference and Previous English Grade as Covariates

Source	Mean Square	d,f,	F	p
Treatment	170,5	1	10,6	,002*
School	14,1	1	0,8	,352
Sex	33,5	1	2,1	,153
Treatment x School	396,2	1	24,5	<,001*
Treatment x Sex	1,5	1	.09	.762
School x Sex	.09	1	.01	.941
Treatment x School x Sex	19,0	1	1,2	,281
Residual	16,1	90		

Group Means	School No. 1		School No. 2		Total		
	$\bar{X}$	n	$\bar{X}$	n	$\bar{X}$	$\bar{X}$ adj.	n
DUO A	16,84	25	20,52	27	18,75	18,26	52
DUO B	22,28	34	17,19	16	20,58	21,11	48
Total Sample	19,89	59	19,28	43	19,63		100

The null hypothesis regarding the treatment effect was rejected. A significant difference occurred between the means of DUO A and DUO B, and a significant interaction occurred between treatment and school. School No. 1 and DUO B again evidenced a much higher mean gain than either DUO B at the same school or DUOS A and B at School 2. At School No. 2 where the same teacher taught both DUOS, DUO A's mean gain surpassed DUO B's. Differences in the way the teachers used the questions for analysis and content of their lectures could have affected the students' test performances. Literary analysis and inference, the purpose of this test, was also the focus of much of the curricular material. However, the pretest, a scene from Pride and Prejudice edited by Helen Jerome, (Appendix E), presented less of a challenge than the posttest short story, "The Shot," by Alexander Puskin, (Appendix J). The curricular strategies were intended to develop the students' analytical skills. The task of first reading this long posttest story before answering the forty multiple choice questions was quite formidable for many of the students according to the teachers' observations.

### Hypothesis 3

There is no significant difference between the mean gains of treatments DUO A and DUO B in empathy and self-awareness,

The dependent variable was measured by Posttest III: Empathy and Social Awareness, (Appendix K). A three-way ANCOVA was performed with treatment, school, and sex as the independent variables and the pretests and previous semester English grades as the covariates, (See Table 4).

The null hypothesis was rejected; the means of the two treatments differed by more than chance. DUO B reflected the higher mean gains

Table 4

Summary of Analysis of Covariance of Capacity for Empathy and Social Awareness with Treatment, School, and Sex as Factors and Pretest III Capacity for Empathy and Social Awareness and Previous English Grade as Covariates

Source	Mean Square	d.f.	F	p
Treatment	155.1	1	8.64	.004*
School	5.9	1	.333	.567
Sex	3.0	1	.17	.684
Treatment x School	9.5	1	.55	.469
Treatment x Sex	1.5	1	.08	.775
School x Sex	30.2	1	1.68	.198
Treatment x School x Sex	1.2	1	.06	.801
Residual	18.0	92		
-----				
Group Means	$\bar{X}$	$\bar{X}$ adj.	n	
DUO A	21.38	21.00	52	
DUO B	23.28	23.67	50	
Total Sample	22.31		102	

again. No significant interaction occurred. Posttest III, consisting of 40 multiple choice items written against the short story "A Visit of Charity" by Eudora Welty, (Appendix F), was probably no more difficult than the story used for Pretest III, "A Piece of String" by Guy Maupassant (Appendix K). The students in each case had to read carefully and rapidly in order to answer the questions designed to elicit their capacities for empathy and social awareness. The teachers reported to the investigator that some students had great difficulty in finishing this test within the class period. Perhaps the fact that the DUO A combination was more complex than that in DUO B left less time for student inquiry.

#### Hypothesis 4

There is no significant difference between the mean gains of treatments DUO A and DUO B in imaginative writing.

The dependent variable was measured by Posttest IV: Imaginative Writing, (Appendix K). To test this hypothesis, a three-way ANCOVA was performed with treatment, school, and sex as the independent variables and the pretest and previous semester English grade as the covariates, (see Table 5).

The null hypothesis was retained. No significant difference exists between the mean gains of the treatments DUO A and B. A significant difference between schools, however, is apparent. Variations in instructional emphases could cause different responses.

Two different evaluators separately marked the students Pre- and Posttests IV: Imaginative Writing. (One was an associate editor of the Secondary Language Arts Division at Prentice-Hall, Inc., and the other was a former high school English teacher). In her Evaluation

Table 5

Summary of Analysis of Covariance of Imaginative Writing with  
Treatment, School, and Sex as Factors and Pretest IV  
Imaginative Writing and Previous English Grade  
as Covariates

Source	Mean Squares	d.f.	F	p
Treatment	1.1	1	.097	.756
School	61.8	1	5.6	.020*
Sex	4.2	1	.379	.540
Treatment x School	1.04	1	.095	.758
Treatment x Sex	.285	1	.026	.873
School x Sex	30.42	1	2.769	.100
Treatment x School x Sex	3.56	1	.323	.571
Residual	11.02	90		

---

Group Means	$\bar{X}$	$\bar{X}$ adj.	n
School No. 1	20.86	21.17	57
School No. 2	23.47	23.06	43
Total Sample	21.98		100

Summary, in addition to reading and evaluating each test, (see Chapter III for criteria and Appendix L for the test), the editor made the following observations:

1. Most of the students improved on the posttest task.
2. The more successful papers employed more dialogue than the less successful papers.
3. The less successful efforts "reported" rather than dramatized; too much tell and too little show.
4. Part of No. 3 above, the less successful stories failed to develop their characters; i.e., endow them with motivation or consistent mannerisms or character development or change.
5. In the posttests the students generally were more original, i.e., less copying of television science fiction shows, etc. The students coined more original names for their characters and places.
6. The less successful papers merely summarized (talked about what the character did or what was happening). Some more inventive writers created characters and places with colorful and imaginative names and qualities. Only a few student writers showed the characters acting and thinking.<sup>1</sup>

#### Hypothesis 5

There is no significant difference between the mean gains of treatments DUO A and DUO B in literary discrimination.

The dependent variable was measured by Posttest V: Literary Discrimination. A three-way ANCOVA was performed to test this hypothesis. Treatment, school, and sex were the independent variables and the pretest and the previous semester English grade were the covariates. (See Table 6).

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<sup>1</sup>June Bube, loc. cit.



Table 6

Summary of Analysis of Covariance of Literary Discrimination  
with Treatment, School, and Sex as Factors and Pretest V  
Literary Discrimination and Previous English Grade  
as Covariates

Source	Mean Square	d.f.	F	p
Treatment	2.0	1	.047	.829
School	252.8	1	5.928	.017*
Sex	107.8	1	2.527	.115
Treatment x School	.12	1	.003	.958
Treatment x Sex	40.07	1	.940	.335
School x Sex	47.755	1	1.120	.293
Treatment x School x Sex	89.802	1	2.106	.150
Residual	42.643	92		
-----				
Group Means	$\bar{X}$	$\bar{X}$ adj.	n	
School No. 1	40.58	40.73	59	
School No. 2	44.40	44.19	43	
Total Sample	42.19		102	

The null hypothesis was retained. No significant difference in treatment means occurred although a significant difference in school means did. School No. 2 surpassed School No. 1. a rare finding.

Part A of the Literary Discrimination Test was a true-false question. Part B asked the students to read an excerpt and tell whether it was from a pulp magazine or from a very literary magazine. (See Appendix H). The two evaluators who read these tests remarked that the students generally did better with labeling the pretest excerpt, a passage from a story in an issue of True Confessions, (See Appendix H). than with discerning the literary style of Katherine Manfield's "The Fly." Those who discerned the symbolic significance of the fly and the insensitivity of the Boss, the main character, were more successful in completing the story. Most of the students' papers, however, reflected a more literal treatment. (See Appendix M for Posttest V).

#### Hypothesis 6

There is no significant difference between the mean gains in treatments DUO A and DUO B in in-class expository writing.

The dependent variable was measured by an In-Class Expository Essay on Huck Finn. The test question provided the essay structure, four possible topics, and a thesis statement for each topic. (Appendix N). Three incidents in the text were also suggested to support each thesis. A three-way ANCOVA was performed to test the hypothesis. Treatment, school, and sex comprised the independent variables. The previous English semester grade was the covariate. (See Table 7).

The null hypothesis was retained. No significant differences between treatments DUO A and DUO B occurred. The test, an open book,

Table 7

Summary of Analysis of Covariance of In-class Expository Essay on Huck Finn with Treatment, School, and Sex as Factors and Previous English Grade as the Covariate

Source	Mean Square	d.f.	F	p
Treatment	45.67	1	1.21	.274
School	135.098	1	3.580	.062
Sex	.384	1	.010	.920
Treatment x School	.333	1	.009	.925
Treatment x Sex	25.806	1	.684	.410
School x Sex	.003	1	.000	.993
Treatment x School x Sex	12.820	1	.340	.561
Residual	37.738	92		

open notes test was made even easier by information provided to the students, i.e., suggestions for topics, matching theses, and even textual references to serve as subpoints. No recall of information was demanded. The two evaluators who read and marked these essays (See Chapter for criteria and Appendix N for test), agreed that the students made substantial efforts. Given a choice of four topics, most of them chose No. 1, the easiest. The chief pattern in the papers according to one of the evaluators was the students' tendencies to copy the five-paragraph structure but to fail to integrate sufficiently the theses into their papers.<sup>2</sup> The test-aids (structure, topics, and theses) provided in the test may have accounted for the lack of significant differences in the mean gains. If the test format had asked the students to do more on their own, this instrument might have evoked significant differences in mean gains.

#### Hypothesis 7

There is no significant difference between the mean gains of treatments DUO A and DUO B in classroom discussion.

The dependent variable was measured by Posttest VII, an observation schedule completed by the individual teachers. To test this hypothesis, a three-way ANCOVA was performed with treatment, sex, and school as the independent variables. The California Achievement Test 1977 (Test 2, Form C, reading comprehension) and the previous semester English grade were the covariates. (See Table 8).

The null hypothesis was rejected. Significant differences occurred for the two main effects, that is, treatment and school. No significant

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<sup>2</sup>Charlotte Spencer, loc. cit.

Table 8

Summary of Analysis of Covariance of Classroom Discussion with Treatment, School, and Sex as Factors and Previous English Grade and the California Achievement Test 1977 (Test 2, Form C) as the Covariates

Source	Mean Square	d.f.	F	p
Treatment	328.42	1	8.92	.004*
School	375.54	1	10.20	.002
Sex	.01	1	.000	.983
Treatment x School	37.53	1	1.02	.315
Treatment x Sex	5.25	1	.14	.285
School x Sex	42.55	1	1.16	.285
Treatment x School x Sex	2.70	1	.074	.787
Residual	36.83	91		

Group Means	School No. 1		School No. 2		Total		
	$\bar{X}$	n	$\bar{X}$	n	$\bar{X}$	$\bar{X}$ adj.	n
DUO A	41.00	25	47.30	27	44.27	42.14	52
DUO B	42.09	34	47.38	16	43.78	46.18	50
Total Sample	41.71	50	47.33	43	44.10		102

interactions are evident. Again DUO B exceeded DUO A. The adjusted mean scores indicate that the DUO B students' pretest scores were quite inferior to the DUO A students', a fact which makes their mean gain even more impressive. The component of classroom discussion was a major emphasis in the curricular materials. The teachers were encouraged to elicit as much classroom participation as possible. The chapter-by-chapter "Questions for Analysis and Discussion" provided more than adequate teaching aids. The intent was that these questions would be a reading check as well as a reading motivator. The teachers were to write on the board the twelve criteria for good classroom discussion participation (Appendix O). These criteria were also the "test" by which the teachers judged each student's participation. Each teacher did this during the first week of the treatment and during the last week. The second time served as the posttest.

#### Hypothesis 8

There is no significant difference between the mean gains of treatments DUO A and DUO B in creative production.

The dependent variable, creative production, took several forms as the curricular materials suggested : oral/dramatic interpretation, creative writing, one-dimensional art objects (drawings), and three-dimensional art projects (models and dioramas). These were measured by specific criteria (Appendix P). The California Achievement Test 1977 (Test 2, Form C, reading comprehension) was the covariate. (See Table 9). The classroom teachers evaluated each product and the investigator did so, each working independently of the other; however, each used the same criteria. In addition to having their work evaluated by their teachers, each student shared his or her project with the class.

Table 9

Summary of Analysis of Covariance of Creative Production with Treatment, School, and Sex as Factors and the California Achievement Test 1977 (Test 2, Form C) as the Covariates

Source	Mean Square	d, f,	F	p
Treatment	3907,96	1	19,09	,001*
School	94,26	1	,460	,499
Sex	1594,62	1	7,790	,006*
Treatment x School	1475,72	1	7,209	,009*
Treatment x Sex	,416	1	,002	,964
School x Sex	521,734	1	2,505	,117
Treatment x School x Sex	110,457	1	,540	,464
Residual	204,708	92		

Group Means	School No, 1		School No, 2		Total		
	$\bar{X}$	n	$\bar{X}$	n	$\bar{X}$	$\bar{X}$ adj.	n
DUO A	26,8	25	37,04	27	32,11	30,27	52
DUO B	44,94	34	35,06	16	41,78	43,64	50
Male					38,9	40,95	54
Female					34,54	32,24	48
Total Sample	37,25	59	36,30	43	36,85		102

The null hypothesis was rejected. Two main effects indicated significant differences, i.e., treatment and sex. A significant interaction occurred between treatment and school. The great disparity between the mean gains of DUO A and DUO B at School No. 1 may be attributed to the difference in the amount of time these two teachers gave to the Creative Production Suggestions in class. According to the self report comments, the teacher in DUO B in School No. 1 devoted considerable time to these activities. He stated that he consistently integrated this curricular emphasis into the class work. The differing ways in which each teacher used the curricular materials could have had noticeable effects on the students' performances.

#### Hypothesis 9

There are no differences in the levels of involvement and satisfaction expressed by the students in DUO A and DUO B.

This hypothesis was tested by applying a chi square test of association to each item on the 17-item Yes-No Self Report, (Table 10-A). (See Appendix S).

The null hypothesis was rejected for only two items in which there were significant differences in the responses of DUO A and DUO B: #2 Increased Knowledge of Literary terms, and #8, Reading the modern work was difficult. Concerning knowledge of literary terms, it is interesting to note a consistency between the finding on this self-report evaluation and on the Posttest I (reported earlier). The focus on both assessment instruments was Knowledge of Literary Terms and Figurative Language. On the self-report evaluation measured by the use of the chi square, 45 students in DUO B responded "Yes,"



Table 10-A

Contingency Table and chi square Analysis of the  
Student Self-Report Instrument

Item	DUO A		DUO B		chi square	p
	No	Yes	No	Yes		
1. Read both books	9	42	17	33	2.73	.10
2. Increased knowledge of literary terms	17	34	5	45	6.76	.009*
3. Increased skills of literary analysis	15	36	15	35	.02	.878
4. Increased empathy/social awareness	14	37	24	26	3.71	.054
5. Increased creative production	23	28	19	31	.272	.602
6. Increased literary discrimination	16	36	17	33	.019	.891
7. Reading <u>Huck Finn</u> difficult	38	14	37	13	.014	.905
8. Reading modern work difficult	40	12	27	23	4.970	.026*
9. Writing <u>Huck Finn</u> essay difficult	24	28	29	21	.997	.317
10. Wanted more time	25	27	27	23	.160	.689
11. Teacher's lectures interesting	9	43	11	39	.121	.728
12. Enjoyed variety of activities	22	30	25	25	.336	.561
13. Reading two books together helpful	22	30	21	29	.028	.865
14. Like to study more DUOS	34	18	35	15	.082	.774
15. Participated in Creative Projects	15	37	9	41	.118	.290
16. Enjoyed this literature curriculum	23	29	24	26	.033	.854
17. Teacher's reading aloud inspired my reading	16	36	21	29	.947	.330

i.e., "I increased in my knowledge of literary terms, etc." On the Posttest I, DUO B (School No. 1) had a mean gain of 16.03 in contrast to DUO A's 7.76 (at same school) or DUO A 9.77 and DUO B 9.25 (at School No. 2).

Regarding #8, "I found reading the modern book difficult," the finding reflecting a significant difference between DUO A and B was contrary to what was expected. A greater number of DUO B students responded, "Yes," than the 12 in DUO A who responded "Yes." It was unexpected because the book for DUO B was the easier and non-literary book, I'm Really Dragged But Nothing Gets Me Down by Hentoff, whereas the book for DUO A was the much more difficult modern classic, A Separate Peace by Knowles. Their disliking Dragged could have made it difficult.

One possible explanation (and more will be provided in the next section that presents the teachers' evaluations) could be that the students quickly became disinterested in the Hentoff book, according to their teachers' free response reports (see next section).

Table 10-B reflects certain noteworthy tendencies. A closer look at these provides additional insight into the other tests' results, perhaps. (See Table 10-B).

The following observations relate to these findings:

1. Item 1: 75 of the 102 students reported that they read the two books in their DUO. The fact that almost one-fourth of the students failed to read both books could explain the low marks on the matching questions on the six Criterion-Referenced Tests (Volume II). More relevant to this discussion here is the fact that with one-fourth of the students not reading the novels, the treatment effects could

Table 10-B

Contingency Table for Composite Sample  
Student Self-Report Instrument

No.	Item	No	Yes
1.	Read both books	26	75
2.	Increased knowledge of literary terms	22	79
3.	Increased skills of literary analysis	30	71
4.	Increased empathy/social awareness	38	63
5.	Increased creative production	42	59
6.	Increased literary discrimination	33	69
7.	Reading <u>Huck Finn</u> difficult	75	27
8.	Reading modern work difficult	67	27
11.	Teacher's lectures interesting	20	82
14.	Like to study more DUOS	69	33
15.	Participated in creative projects	24	78
16.	Enjoyed this literature curriculum	47	55
17.	Teacher's reading aloud inspired my reading	37	65

have been considerably jeopardized.

2. Items 2-6: These five items addressed the first five hypotheses of this study. It was interesting that a large majority of the students reported that they thought they increased in these skills (2, 3, 4, 5, and 6).

3. Items 7-8: According to their responses, the majority of the students found that the actual reading of the two books did not pose a problem. The No:75 to Yes:27 response on Item 7 (I found reading Huck Finn difficult) confirmed the teachers' observations; i.e., on each DUO, they reported that their students were more enthusiastic about Huck Finn than about the modern work. (See Teachers' Evaluations in the next section).

4. Item 11: The fact that 82 of the 102 students responded favorably to their teachers' lectures is a confirmation of the DUOS Curricula since the lectures were provided. However, as two teachers reported (next section), some students depended too much on the lectures and class discussions rather than doing the reading.

5. Item 14: This Literary DUOS Curriculum Project received a negative reaction in the 69:No - 33:Yes, "I would like to study more DUOS." One explanation can be found in the nature of the students themselves, i.e., in School No. 1 for example (59 of the 102 sample population) almost none of the students was what the school called "academically oriented."

6. Item 15: 78 of the 102 students reported that they enjoyed the creative production emphasis in the project. The great number of creative products--Huck Finn rafts, dioramas, portraits, as well as the fewer cassettes, one videotape, and several original short stories--

all confirmed this finding and major component of the curriculum DUOS.

7. Item 16: Although the No:47 and Yes:55 were close on this item, the majority of the students reported that they "enjoyed this literature curriculum."

8. Item 17: A great majority of the students, 65 of the 102, reported that the "teacher's reading aloud from the two novels inspired my reading." Since this was a key emphasis in the teaching strategies, this response was gratifying.

In addition to the 17-item student self report questionnaire, the students responded to two more questions:

Item 18. How many hours do you work each week outside of school?

Item 19. How many hours do you view television each week?

(See Table 10-C).

The figures in Table 10-C reflect both high number of work hours and television viewing. This information stimulates interesting speculations regarding the students' attitudes toward reading, the amount of instructional effort teachers say they expend, and the amount of time left to study.

The last part of the student self-report instrument was a request that the students write a paragraph in which they shared more specific or personal reactions to the Literary DUOS Project. The investigator read through all 102 of these self-report paragraphs to derive the main emphases of the remarks. The code below (91-98) indicates the main categories into which the students' remarks fell, (See Table 10-D).

Table 10-D is useful only in that it reflects what the students wrote voluntarily. The students wrote these free responses on the backs of the 5" x 8" file cards. They had already responded to the 17-item

Table 10-C

Frequency Distribution of Hours Employed  
and Television Viewing per Week  
for Total Student Sample

Outside School	0-1	2-7	8-15	16-25	26+	n
Work Hours	32	19	16	17	18	(102)
Television viewing	4	34	37	15	12	(102)

Table 10-D

Summary of Student Reactions to the DUOS

Categories	School No. 1		School No. 2		Total
	DUOS		DUOS		
	A	B	A	B	
91 General disapproval	2	8	1	1	12
92 Liked but objected to number of tests	6	9	3	3	21
93 General approval (two book together)	8	9	16	11	44
94 Liked but needed more time	7	8	2	3	20
95 Especially liked the creative projects	0	10	7	7	24
96 Learned much from lectures/discussions	3	2	3	0	8
97 Would prefer only one book at a time	1	0	4	0	5
98 Enjoyed the writing opportunities (Pre- and Posttest IV and in-class essay)	0	2	4	0	6
					140

self-report questionnaire which was on the front of this card. Since the students could write anything they wished to write, it is interesting to note that given this opportunity, 44 of the 140 coded responses expressed general approval of the two books in each DUO; 24 students mentioned liking the creative productions; 21 stated an emphatic dislike for the number of tests; and 20 expressed the opinion that the curriculum required too much work in the time given. Of interest, also, is the fact that of the 140 coded responses, 12 registered general disapproval of the curriculum. The main tenor of the students' remarks was one of approval. Their criticism of the number of tests and the amount of work required is consistent with the general non-academic attitude of the majority of the students in this population.

#### Teacher Reaction to the DUOS

The teachers completed a twenty-seven item questionnaire and a self-report evaluation (Appendix Q). A compilation was done on the twenty-seven item questionnaire and a content analysis was devised for the free responses. Table 10 shows the results of the twenty-seven item questionnaire.

A general observation of the teachers' responses confirms the validity of the two literary DUOS in this investigation. Three teachers taught four classes; three of the items addressed this third teacher as just one individual (20, 21, and 25). A quick glance at the table reflects mostly a consensus (Items: 1, 2, 3, 8, 9, 12, 13, 18, 22, 23, 26, and 27). Of these, items 8, 9, and 12 focused on the concept underlying the DUOS; all four teachers agreed with the objectives and intent that the reading of a modern book simultaneously with an earlier

and harder classic would benefit the latter although on item 11, the teachers split on a similar item. The reasons for this disparity became clear in the free responses (discussed later). The responses to items 1, 2, and 3 reflect positive criticism of the DUOS curricula, i.e., all four teachers responded, "Very helpful" when evaluating three key components of the curricular materials.

The responses to items 4 and 5 indicated a reversal regarding Creative Products, (item 4); one said, "Moderately helpful," and the other three responded, "Very helpful." The opposite occurred in item 5, classroom discussion criteria.

A negative criticism appears in their responses to item 18. All four teachers felt the six-week treatment period was too short. Some reservations were noticeable in the split responses to items 13, 14, 15, 16, and 19. Of these, items 13 and 15 pertain to the curricular strategies or teaching procedures. Number 13 showed all the teachers "enthusiastically supporting" one of the DUOS' key instructional devices, i.e., "the teacher's reading aloud certain quintessential sections in each novel" as both a teaching and motivational device and also as a vehicle to enable the students to experience the literary art of the novel.

Of the remaining items, mention should be made of the teachers' disparate responses to items 19 and 20. The free response section of this teacher evaluation instrument explains this difference. Regarding item 19, the teachers teaching DUO B expressed the disenchantment of their students with Hentoff's book. The teacher who taught both DUOS A and B answered, "Question" to item 20. In her free response she explained



Table 11-A

Composite of Three Teacher Reactions to the DUOS  
with One Teacher Who Taught Both DUOS  
Completing Two Questionnaires

	Didn't Use	Moderately Helpful	Helpful
1. Chapter-by-chapter Analyses (Plot, Conflict, Character, Styles)			4
2. Overviews, background material			4
3. Instructions and Criteria for In-class Exposition Writing Assignment			4
4. Suggestions and Criteria for Creative Products		1	3
5. Suggestions and Criteria for Classroom Discussion		3	1
6. Glossary		3	1
7. Bibliography	2	2	
	<u>Question</u>	<u>Agree</u>	<u>Enthusiastically Support</u>
8. DUO Objectives		4	
9. DUO concept: Studying a modern book with an earlier classic helps students under- stand the latter		4	
10. Reading a non-literary book with a classic enhances stu- dents' abilities of literary discrimination (only for DUO B)		2	
11. DUO Concept Literary Analysis of two books simultaneously includes: reading, classroom discussion, expository writing, tests, creative production, etc.		2	2

(continued)

Table 11-A (continued)

Item	Question	Agree	Enthusiastically Support
12.	Even a difficult classic is accessible to "average" students who read a modern work at the same time and participate in varied activities	4	
13.	By reading aloud difficult or dramatic sections, a teacher can inspire students to "get into a novel."		4
14.	Experiencing two novels via the DUO materials enhances most students' knowledge of literature	3	1
15.	The various approaches suggested in this curriculum unit enabled me to "reach" all of my students to some degree	2	
16.	Classroom discussion during this Literary DUO project seemed as lively or livelier than during other units I've taught	2	2
17.	The students increased in their willingness to participate/skill in classroom discussion during these six weeks	4	
18.	The six week time period seemed reasonable for this DUOS project	4	
19.	The selections in each DUO and the particular pairing was suitable	1	2
20.	If asked, I'd participate in another similar Literary DUO Project	1	2
		Worthwhile because they were literary	Just another task to complete
21.	Although time-consuming, the five pre- and posttests seemed	1	2
		<u>Well Constructed</u>	<u>Inappropriate</u>
22.	The three criterion-referenced tests for my DUO seemed	4	

Table 11-A (continued)

Item	Worthwhile	Just a Task
23. Teaching this DUO was	4	
	<u>Yes</u>	<u>No</u>
25. I think of additional Literary DUOS that would be suitable for such a project.	3	
26. My students seemed to grow in empathy and social awareness during this six-week period	4	
27. The Creative Production opportunities involved some students who wouldn't ordinarily respond to literature	4	

how pressured she felt carrying the test load and data recording in the two curricula.

Key components of the curricular materials were the three criterion-referenced tests (Volume II). The positive responses of the four teachers to item 22 confirmed those tests as valuable instructional tools.

In the case of items 16, 17, 26, and 27 the teachers were asked to judge the progress or positive changes in the students' cognitive and social behavior. Positive responses to 17, 26, and 27 suggest that generally speaking the DUOS were well received in the classrooms. Item 25 produced a positive response from the teachers and each of them suggested several more potential DUOS. Except for their criticisms concerning the short time allowed for the project and the number of tests (fourteen out of thirty-five days), the teachers confirmed the value of these curricular DUOS as registered in item 23.

The teachers' self-report free responses consisted of their writing several paragraphs in which they expressed additional insights or more personal reactions to their teaching of the Literary DUOS Curriculum. A careful content analysis suggested twelve categories of responses. Table 10-B shows the relative strengths of the teachers' responses in relation to these twelve categories.

The responses in Table 11-B confirmed the curricular materials, but questioned the scheduling of so many tests within the seven-week period. As one teacher said, "This is a nine-week curriculum; it can't be taught to average students in only six weeks."<sup>3</sup>

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<sup>3</sup>Teacher #21.

Table 11-B

A Compilation of Teacher Reactions to the DUOS  
 Derived from Content Analysis  
 of their Free Responses

Categories	Importance Level		
	Some	Considerable	Great
1. Teacher's other classes "wanted in"			X
2. Time and time problems (research aspect)			X
3. Average students not used to reading load			X
4. Curricular materials useful (Information)			X
5. Writing assignments useful			X
6. Creative product suggestions useful		X	
7. Recalcitrant students "turned on"		X	
8. <u>Huck Finn</u> appealing to most		X	
9. Class discussions useful		X	
10. Concept/materials professionally helpful to me			X
11. Non-literary book non-appealing (DUO B) to my students			X
12. Reading, writing, the "basics" integrated into curriculum			X

## Serendipitous Effects

The Literary DUOS Curriculum Project prompted a number of serendipitous effects:

1. Although the teacher quoted below found the research aspects of the project burdensome, she appreciated the curriculum itself.

Seven days of testing at the end was inhuman! [The final criterion-referenced test required two days and the five posttests required five.] But the curriculum itself, excluding the lengthy testing and cumbersome recording, was excellent and improved my own teaching of literature. I certainly know more about the work involved in being a teacher of literature.<sup>4</sup>

2. The teacher whose group responded most positively to the literary terms explained how he taught these: "I used the curricular discussion suggestions to teach literary terms via soliciting of examples (from the test) and then testing of the students' suggestions."<sup>5</sup>

3. Concerning the students' responses to the opportunities for classroom discussion and the procedures and topics suggested, one teacher remarked: "Students who normally do not offer their ideas were forced into participating by the structuring of the discussion."<sup>6</sup>

4. Of key importance was the effect the Literary DUOS curricula had on other classes which the teachers taught, the classes not involved in the project. Of these, one teacher said:

My junior XL English (advanced placement class) felt they were not getting this kind of high powered curriculum; this necessitated my rewriting theirs for the six-week period! Fine for them but racking for me!<sup>7</sup>

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<sup>4</sup>Teacher #23.

<sup>5</sup>Teacher #22.

<sup>6</sup>Teacher #23.

<sup>7</sup>Teacher #22.

5. Concerning the creative projects and the great number of excellent rafts, one teacher explained that he duplicated the pages in the curriculum dealing with creative production. His students (mostly boys) preferred the art and craft projects (over imaginative writing or oral interpretation). The scenes listed in the curriculum as good creative project focus, "stimulated the students to discuss the significance of these scenes to the novels and the art medium through which to interpret them."<sup>8</sup> This same teacher discussed the differences in his students' reactions to Huck Finn and Dragged (DUO B). This response (34 students) confirms a key rationale of the Literary DUOS concept:

Huck Finn was a very popular work. The characters were alive and interesting. Students often related the characters to modern day types. Dragged was not liked by my students. They were bored, unable to relate to the book, and thought the incidents were ridiculous or unbelievable.<sup>9</sup>

Thus, although the Literary DUOS curricula presented heavy academic demands, generally speaking, the students responded sincerely. Table 10-C showed that most of these students spend a great number of hours each week in jobs outside of school and in television viewing. These diversions had possible impact on the students' reading, study and creativity; nevertheless, the DUOS seemed to evoke in-class and out-of-class serendipitous effects. A quotation from one of the teacher's free response reports illustrates this:

The books did stimulate discussion outside the classroom, at lunch, and about the campus. Some students who had not done so previously came for extra help before school and during lunch. . . . One student with writing difficulties

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<sup>8</sup>Teacher #22.

<sup>9</sup>Teacher #22.

came in at 6:45 A.M. for two days of writing instruction which improved his writing from a D to a B. The creative projects really draw out people who had not done much before and enticed a few to read Huck--a difficult book for my class.<sup>10</sup>

The three teachers worked diligently to fulfill the demands of this research project. All three had M.A. degrees in English and had over eight years of high school English teaching experience. Their considerable professional skills and highly supportive attitudes expedited the empirical aspects of this Literary DUOS Curriculum Investigation.

### Summary

Chapter 4 presented the analysis and interpretation of the data. An analysis of covariance was employed to test hypotheses 1 - 8, and the 17 chi square analyses were used to test hypothesis 9. When ANCOVA was used, one or two covariates were employed to minimize the probability of experimental invalidity due to the intact, non-randomized subjects. A factorial design was also employed to investigate possible interaction effects between treatment, school, and sex. Six of the nine hypotheses were rejected; three were retained.

Hypotheses 1, 2, and 3 were all rejected. DUO B at School No. 1 had the highest mean gain in Posttests I and II, Literary Terms and Literary Analysis, with DUO A at School No. 2 having the second highest mean gain in both of these. DUO A at School No. 1 showed the lowest mean gain. Possibly the fact that sophomores comprised half of that classroom might have contributed to this lower mean gain and to the "fourth place" spot DUO A at School No. 1 consistently held. The statistical test for hypothesis 3 showed that DUO B again attained the

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<sup>10</sup>Teacher #22.



higher mean gain. One possible explanation could be that the teachers focused mainly on the 19th century Huck Finn and taught it in depth. Given too short a treatment period, the DUO B teachers found that their students were not unhappy about short-changing Dragged which they disliked anyway. According to the correspondence the investigator had with the DUO A teachers and with their self-report comments, the DUO A classes had two complex classics to handle and thus more work to do just to "get through" them. All of the skills which the pre- and posttests tested required some deliberate attention in class.

Hypotheses 4 - 6 were retained. These findings were disappointing but fairly logical explanations are conceivable. In each of these tests the students were asked to write (rather than respond to multiple choice questions). Between Pretest and Posttest IV, according to the outside evaluators, all the groups improved, but no one significantly. Imaginative writing was a hard task. Similarly, Posttest V asked the students to develop a story after discerning whether the given excerpt came from a pulp magazine or from a literary analogy. The students had trouble with this test. Apparently the six-week treatment had not been sufficient to stimulate their imaginations or to provide them with artistic skills.

The in-class expository essay (hypothesis 6) was another writing task. This test proved to be a poor assessment instrument because the investigator had too completely structured the Huck Finn essay. The test did not separate out the better essay writers from the less capable; not enough was asked of the students.

Hypotheses 7 - 9 were rejected. There were significant differences in mean gains in these cases. In addition to significant differences in treatment mean gains (on the creative productions, hypothesis 8)

there also were significant differences between male and female mean gains. This had happened in the first test also, hypothesis 1. In the case of both literary terms and creative products, the male mean scores were higher. In both classroom discussion and creative production, hypotheses 7 and 8, DUO B manifested higher mean gains. The teachers commented in their self reports that the curricular suggestions for creative productions and the directions and criteria for classroom discussion (Volume II, pp. 5 - 11 and 12- 15) provided substantial instructional strategies for them. According to the three teachers, these instructional aids like those for imaginative and expository writing lessons, demonstrated the "basics-plus" elements of the DUOS curricula.

Hypothesis 9 was tested by means of applying a chi square test of association to each of the 17 Yes-No items on the student questionnaire. A thorough analysis of these findings has been given earlier in this chapter. The null hypothesis was rejected for only two items in which there were significant differences. Many suppositions could be offered on the basis of the findings of these chi square analyses. Table 10-B, a composite sample of this student self-report instrument, offers many interesting figures. For example, according to their reports, one-fourth of the 102 students failed to finish both books in their DUO. Also, a majority of the students responded that they would not like to study another DUO. In contrast, a great majority reported their enjoyment of Huck Finn and of the teachers' lectures (based on curricular materials). Finally, 55 of the 102 students indicated that they did enjoy the curricular experience.

The chapter also discussed the teachers' 27-item questionnaire

and additional self-report free responses. The analysis and interpretation of these two instruments as well as of the nine hypotheses evinced several key conclusions.

1. The Literary DUOS Curricula were based on valid concepts.
2. The curricular materials and strategies were valid and useful.
3. The research requirements of the project, i.e., the administering of the five pre- and five posttests and the recording of these data, were time-consuming. (Scheduling make-up test times for absent students compounded the problem).
4. These Literary DUOS Curricula required more time than six weeks for "average" students.
5. The teachers benefitted professionally through teaching these curricula.
6. The 19th century classic, The Adventures of Huckleberry Finn, was the favorite in each DUO.
7. The modern classic, A Separate Peace by Knowles, required more work to teach and understand than the modern non-literary book, I'm Really Dragged But Nothing Gets Me Down.
8. Dragged by Hentoff evoked considerable negativism in the DUO B students.
9. Huck Finn evoked the highest number of creative products and A Separate Peace evoked the second highest number. The student produced no creative products in conjunction with Dragged.
10. The three teachers and 102 students would prefer more time and fewer tests (a comment that differentiates the research components from the curricular components).

11. Studying two books at one time was probably too demanding for below-average ability students and quite demanding for the "average" student.

12. Work hours outside of school and television viewing consumed much of the students' time that might have been devoted to studying.

13. Whenever the tests were very structured (Posttests IV and the in-class expository essay), the students performed well and the statistical analysis reflected no statistical differences in mean gains.

14. Tests requiring close and thorough reading (the matching questions on the criterion-referenced tests and Posttests II and III) challenged a skill that these students infrequently practice. For these students, the class lectures and discussions were vital.

15. The Literary DUOS Curricula required high-powered teaching and learning. The teachers' training in literature, compositional skills, and dramatic interpretation enabled them to implement these aspects of the two curricula.

16. The Literary DUOS Curricula included all the "basic" skills.

17. In addition to the "basics" as implied in the contemporary jargon, the Literary DUOS Curricula offered students excellent literature (except for Dragged), and opportunities to develop the upper cognitive and affective skills.

18. Students responded well even to complex literature and to the challenges of thinking and analyzing.

19. Creative opportunities elicited products from previously unresponsive students.

20. The rejection of six of the nine hypotheses indicated significant differences in regard to the DUO A and DUO B treatments.

Perhaps a number of professional decisions on the part of the three teachers signified the most significant commentaries on the Literary DUOS Curricula. Two of the three teachers bought the books that the investigator provided for their DUOS. One of the teachers planned to duplicate the DUO (A) curriculum in the succeeding quarter with his new in-coming class. All three of the teachers planned to integrate the curricular materials on Huck Finn into their previous instructional procedures when teaching that novel. One of the teachers planned to occasionally teach a non-literary adolescent novel in order that students could learn the differences between literary and non-literary works. All three teachers decided to add the modern classic, A Separate Peace, to their regular literary selections for juniors. All three of the teachers planned to incorporate the curricular strategies into their teaching, i.e., the criteria for in-class expository writing, for creative production, and for classroom discussion. Although the statistical tests revealed a great deal about the effectiveness of these DUOS, they did not reveal some of the above information, i.e., the general improvement among the students in English skills and the overwhelming satisfaction with the curricula on the part of the teachers.

## Chapter V

### SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

The Literary DUOS Curriculum Investigation entailed both library and empirical research. The full report of this study involves two volumes, i.e., Volume II containing the two curricula and the present Volume I containing this report of the empirical research. This chapter presents a summary of the entire project, and pertinent conclusions, implications and recommendations.

#### Summary

The Literary DUOS investigation included two curricular treatments that derived from the paired novels referred to as DUOS in this study and fourteen assessment instruments. The investigator created thirteen of the fourteen assessment instruments and the two extensive curricular units. The latter included three criterion-referenced tests per DUO. Two schools, three teachers, and four classrooms with 102 students participated in the seven-week investigation, (DUO A, 52, DUO B, 50).

#### The DUOS: Concepts and Selections of Schools, Teachers, and Classes

One of the key concepts undergirding the Literary DUOS investigation asserted that the simultaneous study by high school students of a modern work (one containing characters, settings, and conflicts familiar to adolescents) and a 19th century classic (appropriate for secondary

students) increases the appeal and accessibility of the more complex 19th century novel.

A second concept of the DUOS was that an English course deriving from good literature provides the "basics" about which both educators and the public should be concerned: significant reading experiences, training in literary analysis, imaginative and expository writing, purposeful classroom discussion, cogent tests, and opportunities for creative production of various types.

A third key concept of the DUOS stated that by studying a classic and a non-literary work together, students would develop skills of literary discrimination.

The schools, teachers, and classes that participated in the investigation evolved through the investigator's correspondence with a number of assistant superintendents in charge of instruction, vice principals, high school English department chairpersons, and teachers. Although three high schools with four teachers and 240 subjects were involved at the beginning of the investigation, School No. 3 was eliminated in the fifth week due to a strike in its district. The investigation was completed by 102 subjects and three teachers in two high schools in two different districts in northern California.

The Schools, Teachers, and Classes: School No. 1 had a total population of 1100 and was located in a rural area. One teacher taught DUO A with 25 students taking part. Thirteen of these students were juniors and twelve were sophomores. At the same school, a second teacher taught DUO B and had 34 students in his class. Two of these students were seniors, one was a sophomore, and thirty-one were juniors. School

No. 2 was located in a suburb and had a total population of 2300, All the students participating in the DUOS were juniors and the same teacher taught DUO A with twenty-seven students and DUO B with sixteen students. In both schools the classrooms participating in the Literary DUOS project were composed of heterogeneously grouped students of "average" academic abilities.

The Treatments. The curricular materials in DUO A derived from the novels: John Knowles' A Separate Peace and Mark Twain's The Adventures of Huckleberry Finn. DUO B employed the same 19th century classic and the modern book (classified as non-literary), I'm Really Dragged But Nothing Gets Me Down by Nat Hentoff. The curricular materials included: chapter-by-chapter analysis of themes, characters, and key incidents in the two books in each DUO, questions for discussion, instructions and topics for expository writing, a glossary of 100 literary terms, three criterion-referenced tests, and numerous textually-related suggestions for creative production (oral and dramatic interpretation, imaginative writing, and art work). A compare/contrast approach (of the two works in each DUO) pervaded the instructional strategies and curricular activities. Each DUO contained three criterion-referenced tests,

#### Review of Related Literature

Chapter II contains a review of related literature that confirmed the concept of the Literary DUOS concept and contributed to the development of the curricular materials. The review was presented in three divisions which represent the key components or contents of the two Literary DUOS curricula: (1) Literary Criticism including four scholarly books on Twain and The Adventures of Huckleberry Finn; (2) Numerous



professional journal articles that analyze and interpret Huck Finn and A Separate Peace, and a number of reviews of I'm Really Dragged But Nothing Gets Me Down; 3) Nineteen dissertations that explored the various elements of adolescent literature and collateral activities in the high school English curriculum; and (4) Selected writings on English literature curriculum by recognized authorities in the field. Chapter II provides succinct reviews of these varied and related studies.

### Research Design and Assessment Instruments

Thoroughly described in the previous chapter, the research design for this high school literature investigation required original treatments and assessment instruments. The seven-week study began with five pretests and concluded with five posttests, (See Appendices D through M). Three criterion-referenced tests were created for each treatment. Three additional tests were designed: an in-class expository essay test, eighteen criteria for creative products, and twelve criteria for an in-class expository essay test. The classroom teachers administered all the tests. They scored Pre- and Posttests I, II, III, and the true-false section of Pre- and Posttest V by using the keys provided by the investigator. Pre- and Posttests IV, the story completion section of Pre- and Posttest V, and the In-class Essay Test were all read and scored by two objective evaluators.<sup>1</sup> The classroom discussion evaluation was done by the individual teachers, and the creative products were evaluated by the classroom teacher and the investigator according to specific criteria.<sup>2</sup>

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<sup>1</sup>Bube and Spencer, loc. cit.

<sup>2</sup>Getzels, Torrance, and Guilford, loc. cit.

### Statistical Tests and Findings

The .05 level of significance was adopted for the analysis of covariance (ANCOVA) used to test eight of the nine hypotheses. The covariates were previous English grades, California Achievement Test scores, and the five pretests. A factorial design was employed to enable the investigator to discover interaction effects between treatment, school, and sex. A chi square analysis of association was applied to each of the Yes-No responses on the 17-item student questionnaire. Of the nine null hypotheses, six were rejected (1, 2, 3, 7, 8, and 9); three hypotheses were retained (4, 5, and 6). The data for the tests were recorded by the teachers on four Data Sheets devised by the investigator (Appendices T, U, V, and W) and then coded by the investigator. In addition to the above quantitative instruments, the 102 students completed a self-report commentary as did the three teachers. Part of the teachers' evaluation instrument consisted of a twenty-seven item questionnaire. Based on findings of all of these instruments, and the implications which they suggest, the investigator closes this study with the following conclusions.

### Conclusions and Implications

In addition to the time required to prepare the curricular materials, arrange for the schools, and create the necessary assessment instruments, this Literary DUOS curriculum investigation elicited considerable time and energies of three teachers and 102 students over a period of seven weeks. Although many of the effects of any learning experience may be intangible, long in surfacing, or even profound, certain conclusions regarding the Literary DUOS investigation are

tentatively offered here based on the empirical evidence and the professional observations. These are presented in divisions: the curricula, teachers, and students.

### DUOS Curricula

1. Three underlying concepts of the Literary DUOS curricula study provided the raison d'etre of this investigation. Concept one stated that a 19th century novel (Huck Finn) gains in appeal and accessibility by offering students a modern work at the same time (DUO A included A Separate Peace by Knowles with Huck Finn, and DUO B offered I'm Really Dragged But Nothing Gets Me Down with Huck Finn). The statistical tests revealed higher mean gains for the DUO B students. These findings were contrary to what was expected. Regarding the eight ANCOVA test findings, six indicated the superiority of DUO B's mean gains in the areas of knowledge of literary terms and figurative language, skills of literary analysis and interpretation, capacity for empathy and social awareness, in-class expository writing, and creative production. DUO B's superiority seems to suggest that the study of two novels of contrasting literary merit offers instructional benefits.

In addition to the six findings containing significant differences, two items on the 17-item student questionnaire revealed significant differences: item #2, literary terms, (confirming Posttest I) and item #8, difficulty of reading the modern work. In regard to the latter, it was clear that the DUO A students (40 "No" and 12 "Yes") had little difficulty reading the Knowles' work as compared to the students in DUO B and Dragged (27 "No" and 23 "Yes"). Upon further inquiry and through assessing the student self reports, most of the students

interpreted "difficulty" to mean dislike or distaste. It would seem that A Separate Peace was considerably more appealing than Dragged. Part of the explanation for this could be that the students in DUO B classes spent very little time with Dragged; i.e., they voiced a great dislike for this non-literary novel and of course Dragged required much less work than Knowles' A Separate Peace. In other words, the students studying DUO A had a much bigger challenge--two classics; the teachers also had a much bigger challenge in dealing simultaneously with two complex literary works instead of the one.

A second possible contributing factor to the appeal of Huck Finn for both DUOS could have been the teachers' familiarity with that book. All three had taught Huck Finn a number of times; neither of the DUOS A teachers had taught A Separate Peace nor Dragged. A logical implication is that the Knowles' novel merits more time and attention than this six-week project provided; Duo A students wanted more time.

The second key concept underlying the DUOS curricula states that literature study entails all the "basics" a high school English class needs. The DUOS provided a multi-faceted curricula including a range of activities--vocabulary, reading, writing, spelling, literary analysis, classroom discussion--but not sufficient time in which to properly implement each.

A third concept that was key to the DUOS curricula was that by studying a classic and a non-literary book together, students would acquire the skills to enable them to discern a non-literary work from a literary work. The statistical findings revealed that in regard to five of the six null hypotheses (that were rejected), DUO B was superior, but in regard to Literary Discrimination, no significant gains occurred.

A possible explanation is that the training and experiences in these skills provided in a six-week curriculum were not sufficient. Possibly the skills of literary discrimination are too complex for some high school students--event for some adults. According to the writers in the field of literature (Lewis, Sisk, Taba, Hillocks, Loban, and Yolen), literary discrimination must start with early experiences of good literature and build consistently.

The resounding tone of distaste for Hentoff's inferior work was noticeable. According to the teachers' remarks, the students in DUO B would have preferred Knowles' A Separate Peace over Dragged, or just Huck Finn alone. Both modern books increased the appeal of Twain's work.

2. A six-week period was too short for the simultaneous study of two classics and the implementation of the collateral activities provided in these curricula. Both teachers and students agreed.

3. Dragged by Hentoff evoked considerable negativism in the DUO B students. This indicated a degree of literary discrimination.

4. Huck Finn inspired the highest number of creative products and A Separate Peace the second highest. The students produced no creative products in conjunction with Dragged.

5. Studying two books at a time was probably too demanding for average and below-average ability students. It might be a more logical challenge for more academically capable students. (Self-report remarks).

6. A longer period of time would accommodate more of the suggestions in the extensive DUOS curricula.

7. In addition to the "basics," the DUOS offered the students opportunities to develop the entire range of cognitive and affective skills. Pervading the questions for analysis and interpretation, the

writing suggestions, and the creative product suggestions were strategies and tasks that ranged from the lower cognitive skills of simple recall of mere receiving to the upper levels of characterization by value complex. According to the teachers' self-report comments the students did reflect some or all of these skills in their classroom discussion participation and in their written work.

8. Unfortunately, the research dimensions of the Literary DUOS investigation, particularly the tests, intruded into the time both the teachers and students would have preferred to devote to the curricular activities.

### Teachers

1. The teachers benefited professionally through teaching these curricula according to their self-report comments.

2. The Literary DUOS curricula required "high-powered" teaching, i.e., the curricular materials provided more than ample ideas, insights, analyses, strategies, and activities; the books were presented in depth, thus requiring highly organized and capable teachers. The teachers needed to be thoroughly familiar with the books and with the curricular materials and able both to lead and guide the students' study and discussion.

3. The teachers needed competent student assistants in order to do the data recording required for the research part of the DUOS project.

4. The teachers needed to embrace the concepts of the DUOS: Literature is an art form; writing is both expository and imaginative; classroom discussion is both a planned and a spontaneous interaction

deriving mainly from textual analysis with personal reference when justified and relevant; creativity as a response to literature; literary analysis as a way to increase comprehension and appreciation.

5. Teachers needed highly developed organizational skills in order to handle the research requirements of the Literary DUOS investigation; i.e., administering the assessment instruments, rescheduling absentees for these tests, and recording the data. In view of the fact that the three were carrying their usual number of other classes, the research requirements of the DUOS investigation added major responsibilities, especially for the teacher who was teaching both DUOS (School No. 2).

### Students

1. Based on their performances, whenever the test essays were thoroughly structured, the students did well. In the criterion-referenced tests they had trouble with questions demanding close reading (matching) and also with essay questions in which they had to do considerable comparing and contrasting of the elements of the two works. These two problems were related perhaps. Seeing relationships between themes, characters, or styles was predicated on recognizing these components of each work separately.

2. The students had little time for at-home reading due to their outside jobs and television viewing (often as great as 10-15 hours a week for each of these). A six-week curriculum containing the comparison and contrast of two substantial works of literature (DUO A) requires outside school study.

3. In spite of the demands of the DUOS, over half of the students expressed general approval of the curricula.

4. Considerable absenteeism was noticeable in all four classes, a "typical" problem in many high schools today. This absenteeism could have affected the students' cognitive and affective responses to the DUOS research demands (tests and test performances) just as absenteeism affects their other work.

5. Considerable transferring in and out of the DUOS classes at School No. 2 occurred. (DUO A dropped from 31 to 27 and DUO B from 21 to 16). The teacher explained that this was unrelated to the DUOS. Such shifts in schedule characterized the early weeks in every semester.

6. The classroom discussion strategies involved students who previously had refrained from participating.

7. Many formerly unresponsive students produced creative products, particularly of the arts and crafts media. The more academic students produced creative writing and oral/dramatic interpretations. Time for discussing creativity and for considering the literature as models for student creative efforts was inadequate.

8. The students' distaste for the research tests could have stemmed from their lack of previous experience with these kinds of tests. In fact, testing of any kind had been an infrequent experience at both of these schools. Due to the amount of absenteeism, the rescheduling of testing became a problem.

9. At the end of the investigation period the students needed more time to present or share their creative productions. The planning for these by both teachers and students was inadequate.

10. Most of the students had had few previous class-related opportunities for creative production. Previous English literature study had precluded such opportunities (oral and dramatic interpretation and



creative writing, for example), in response to literature study.

### Recommendations

For a number of general reasons, it is recommended that the Literary DUOS Curricular Study be replicated in more high schools and with various kinds of students: (1) The curricular materials received positive acclaim from the three teachers; (each of them has continued to apply the strategies to their other literature units); (2) The fact that the DUO B treatment evinced higher mean gains in five of the six areas (where there were significant differences) suggests that instructional benefits can be stimulated by comparing and contrasting a non-literary work with a literary work; and (3) The pre- and posttests plus the three additional assessment instruments, the student and teacher questionnaires and self reports all provided logical measurements of the effects of the two DUOS.

A number of specific recommendations emerge from the above conclusions and implications. The Literary DUOS investigation should be replicated by keeping some conditions similar to the original investigation and by making a number of important changes.

1. A nine-week quarter (typical in most high schools) should be devoted to the curricular treatment.
2. The five pre- and five posttests need to be scheduled before and after the nine-week curricular treatments, not within.
3. A greater variety of schools and subjects should be employed, i.e., rural, suburban, and urban school sites and academically talented as well as average students.

4. The administration of the three criterion-referenced tests in each DUO should be distributed evenly throughout the nine-week curricular treatments.

5. In no case should one teacher teach more than one DUO.

6. The two DUOS should be taught at each school with four schools in four different districts providing a total of eight classrooms and approximately the same number of students in the DUO A classes as in the DUO B classes.

7. The eight teachers involved should receive in-service training in the concepts and strategies of the curricula and in the rationale and components of the research design and assessment instruments.

8. The counselors at the four participating school sites should be advised of the key research and curricular constraints of the investigation.

9. The schools should be encouraged to purchase the books ahead for the students.

10. The literary devices of the authors should be offered as models for student efforts; i.e., students need to recognize and to acquire specific techniques if they are to create worthwhile products. Teachers should use the curricular creative product suggestions and inform the students of the twelve criteria by which their creative products will be judged. Time should be allowed in class in which the students can share their creative products. An open house at the end of the products and an open house with parents invited should conclude the nine-week experience for the same purpose of sharing.

11. Emphases should be placed on the students' reading both books in their DUO outside of class early in the nine-week period.

12. Differences and similarities between expository and imaginative writing should be taught.

13. The teachers should train student assistants to help record the data on the proper data sheets.

14. The curricular strategies for conducting classroom discussions and the twelve criteria presented for the assessment of this student behavior should receive teacher and student recognition early in the curricular experience. The instrument should be used during the first and last weeks (pre- and posttests) but should receive prior planning in each case due to the difficulty of this observational method.

15. Full ~~sixty~~-minute periods should be allowed for the pre- and posttests. The in-class expository essay test should be administered without the structural aides.

This Literary DUOS curricular investigation entails two extensive high school English literature curricula and a number of research assessment instruments. The inclusion of a non-literary work in a curriculum may seem strange to some but in the case of this investigation, the DUO B students' distaste for I'm Really Dragged but Nothing Gets Me Down may have contributed to their great enjoyment of Huck Finn and maybe even to their construction of the numerous Huck-Jim rafts and portraits of those two corn-cob smoking fugitives from their uncivil Southern society. The DUO A students, who, with Gene and Finny, vicariously experienced the 1942 gypsy summer on the New England campus and the World War II encroachment onto the same campus and into their lives, will long remember the theme of the ignorance in the human heart and its tragic consequences. In this investigation reported here and in future replications, good

literature will continue to affect students in ways which even the best statistical tests fail to measure. These two DUOS and others which could be devised stimulate both cognitive and affective development. Thomas Schippers, the late famous pianist and orchestral conductor, shared an incident that is the metaphor for this curriculum which combines the contemporary and the classic:

All my life people have considered me too serious. My high school classmates used to cold shoulder me because I got excused for concert tours, until the day I threw my heart at them by playing Rhapsody in Blue at an assembly--wearing bluejeans and red socks.<sup>3</sup>

In addition to learning how to read, write, and speak, becoming critical thinkers and better human beings and even artists are some of the basics which any good literature unit should promote. In addition, these DUOS and other ones similar in concept may bridge the gap between the classic and the contemporary literary piece. By comparing and contrasting--modern classics and earlier classics as well as modern non-literary works and classics--students may come to recognize the differences. Thus these DUOS and others like them may bridge the gap between the classic and the contemporary literary piece. If schools provide, and teachers know, good literature of every period and even a few of the less worthy works, they can introduce students to literature, a key repository of human tragedy and triumph.

The findings regarding DUO B indicate that students benefit from actually considering the less worthy piece of art alongside the best. Through reading, thinking, writing, talking about, acting out, and depicting artistically the characters and their conflicts, their hopes

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<sup>3</sup>Thomas Schippers, "Matinee Idol Maestro," Life, December 6, 1963), p. 68).

and their fears, their strengths and their weaknesses, students can come to terms with the human condition. Each DUO in this investigation contained some "answers" concerning the human condition; however, the greatest value of real art is that it *clarifies the significant questions*. Thus, as students are stimulated to read, analyze, and discuss the lives of protagonists like themselves, they may begin to focus on significant questions. Even though there may be some differences between literary and their own conditions--settings, historical periods, and language--the modern high school student can recognize universal needs, conflicts, aspirations, sorrows, shortcomings, and potentialities of fictional characters who dramatize what is common to humanity. Thus, modern students should be given opportunities to find themselves on the pages of significant literary works. For those readers who are most sensitive, in some fantastical moment, one or more of these fictional characters may leap right off those pages. Undoubtedly, those Huck's, Gene's, and Finny's and others would recognize their modern counterparts--sitting in the modern high school English classes--wearing bluejeans and red socks.

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## DIRECTIONS FOR ADMINISTERING THE PRETESTS

Pretest I: Literary Terms/Figurative Language (15 minutes)

1. Ask students to clear their desks. Be sure they have a good pen or pencil. Tell them that this is a 15 minute matching test.
2. Distribute the tests and the answer sheets.
3. Tell the students NOT to write on the test. These will be used by 240 students in all. Write only on the answer sheets. Place their names on the answer sheet, top left and the date top right.
4. Time the test. Have them begin when you say to and end after 15 minutes.
5. Collect the tests and answer sheets. Ask once more before you do whether each has placed his/her name on the test.

Pretest II: Analysis and Inference (25 minutes)  
Selection: "Scene from Pride and Prejudice."

1. Distribute everything ;the short story, the test questions, and the answer sheets, at one time. Ask the students to place test questions upside down on desks. Tell students to "read the story through first before beginning to answer the questions." (Proctor to make sure they are doing this. They are NOT to turn over the test questions until they've finished the story.) Tell them to refer to the story while doing the test questions, however.
2. Remind students again NOT to make any marks on the test questions.
3. Be sure they've written their names and the date on the answer sheet.
4. Collect all the materials after 25 minutes.

Pretest III: Self-Awareness and Empathy (50 minutes)  
Selection: "The Piece of String."

1. Distribute everything ;the short story, the test questions, and the answer sheets, at one time. Ask the student to place test questions upside down on desks. Tell students to "read the story through first before beginning to answer the questions." (Proctor to make sure they are doing this. They are NOT to turn over the test questions until they've finished the story.) Tell them to refer to the story while doing the test questions, however.
2. At the end of 45 minutes (total), collect all materials. Be sure they have their names on answer sheets.

Directions for Administering the Pretests (continued)

Pretest IV: Imaginative Writing (55 minutes or the length of the period).

1. Distribute first: 2 or 3 pieces of lined composition paper to each student.
2. Ask students to take some scrap paper out of their binders and have ready.
3. Distribute the Part I: "The First Story Which Concerns Itself with A Broken Mirror."
4. Say: "Today you are authors. You are first to read Part I of a Folk Tale. Then you are to write a sequel to it. Keep the key themes and characters but expand or develop--complete--the story. Be as creative and imaginative as you can."

Step 1: Read Part I.

Step 2: Write our Part II.

5. "You will have 55 minutes total."
6. Collect materials at end of period. Be sure their names are on their papers.

Pretest V: Literary Discrimination (55 minutes)

Before handing out any material say:

"Today the test includes two parts. Part A asks you to mark 25 statements true or false. Write out the whole word, not just T or F."

"Part II asks you to write creatively. Spend only 8 minutes maximum on Part A so you can spend most of your time on this imaginative writing, which is Part B. You will be asked to read a segment of a story and (1) determine if it is a very good piece of writing or (2) an inferior piece, (3) complete the segment in the style in which it is written.

1. Distribute first the answer sheets for the True-False, Part I (two stapled together). When you complete Part I or at the end of eight minutes, bring Part A and your answer sheet for Part K to the desk. Pick up Part B.

(continued)



## Directions for Administering the Pretests (continued)

Tell them:

1. You are asked to choose 4 from 10 possible story ideas.
2. You are then asked to develop 2 of these 4 into story ideas for PULP MAGAZINES and the other 2 into story ideas for a very fine short story anthology or collection. In all four cases you are writing a synopsis or summary of your story idea.
3. A PULP MAGAZINE differs from a fine anthology. Can you tell the differences? The key difference has to do with characterization and theme. In the PULP MAGAZINE idea your characters and the conflict or problem they face will not be as complex or serious as they will be in the finer piece of writing. Your tone will not be as serious or sincere, either. The PULP MAGAZINE type story thus tends to be superficial or shallow or obvious.
4. A synopsis or summary (and you are writing 4), should be long enough to give the editor to whom you're submitting these pieces, a very clear idea of what the story entails in terms of:
  - a. Setting
  - b. Characters: what the main character wants, his/her goal.
  - c. Problems or Conflicts facing the main character, what he must solve.
  - d. At least 2 main pieces of action (including how the story will end.)
  - e. Theme: As the author, your point which your characters, setting will dramatize.
5. You have to the end of the period.
6. Collect work.

## APPENDIX B

### DIRECTIONS FOR ADMINISTERING THE POSTTESTS

Posttest I: Identical to Pretest I: Literary Terms/Figurative Devices.  
(15 minutes).

1. Directions: Tell them this is the same test as the pretest. Suggest that they use the full 15 minutes, however, and try to get every one right.
2. Again remind them NOT to write on the test questions!
3. Distribute answer sheets and test items.
4. Collect after 15 minutes. Be sure their names are on answer sheets.

Posttest II: Analysis and Inference: "The Shot" a long short story.  
(55 minutes).

1. Directions: Tell students this is a long story. They must read quickly as well as accurately. They may refer to the story as they do the answers.
2. DO NOT WRITE ON TEST ITEMS (cross out numbers, etc.)
3. Important: to make an effort to finish the 40 questions. Give them 15 minutes first with just the story, then distribute test items/answer sheets.
4. After 55 minutes, collect materials. Be sure they've written their names on answer sheets.

Posttest III: Self Awareness and Empathy: "A Visit of Charity."  
(50 minutes).

1. Distribute everything ;the short story, the test questions, and the answer sheets, at one time. Ask the students to place test questions upside down on desks. Tell students to "read the story through first before beginning to answer the questions." (Proctor to make sure they are doing this. They are NOT to turn over the test questions until they've finished the story.) Tell them to refer to the story while doing the test questions, however.
2. Do NOT write on test questions. Write your name on answer sheets.
3. After 45 minutes, collect all materials.

(continued)

## Directions for Administering the Posttests (continued)

Posttest IV: Imaginative Writing: "Six Men Go Far together into the Wide World." (55 min.)

1. Directions: Today you are authors again. Take out some scrap paper and have it ready to jot down an outline. You will be:  
  
Step 1: reading the Part I that you've been given first  
Step 2: planning out a sequel ((Part II) and jotting it down on your scrap paper  
Step 3: fleshing it out (as writers say) or writing it out fully on these pieces of composition paper (distribute 2-3 pieces per student. Have extra paper in front and a stapler.)

You have only the period in which to do this original writing. Concentrate but use your imaginations. Be creative. Extend the plot, characters, and idea of the story. Bring them all to a conclusion. Be original!

2. Collect all after 55 minutes. Important to be sure each student has stapled his/her several pieces together. Do not lose any pages!

Posttest V: Part A is a duplicate of Pretest V, (True and False). Part B asks the students to determine the style of the excerpt and complete it in the same style.

1. Distribute the answer sheets for Part A, the true and false section. Allow eight minutes. Have the student bring the Test Item Sheet and then Answer Sheet for Part A to your desk.
2. Hand the students Part B. Ask them to complete story segment on 1 or 2 pieces of their own composition paper, writing only on the front.

## APPENDIX C

## Pretests Answer Keys

I Literary Terms	II Analysis/ Inference "Pride & Prejudice"	III Self-Awareness & Empathy "String"	V Literary Discrimination (T - F)	
1.- Y	1.- B	1.- a	28.- b	1. False
2.- H	2.- C	2.- b	29.- a	2. False
3.- C	3.- B	3.- d	30.- e	3. True
4.- P	4.- A	4.- c	31.- b	4. False
5.- M	5.- B	5.- b	32.- c	5. False
6.- Q	6.- D	6.- d	33.- d	6. True
7.- D	7.- A	7.- b	34.- e	7. False
8.- S	8.- C	8.- d	35.- e	8. True
9.- F	9.- B	9.- a	36.- b	9. False
10.- U	10.- C	10.- e	37.- c	10. False
11.- L	11.- C	11.-b or c	38.- b	11. False
12.- E	12.- D	12.- e	39.- a	12. False
13.- T	13.- D	13.- c	40.- b	13. True
14.- A	14.- A	14.- a	41.- c	14. True
15.- W	15.- B	15.- d	42.- d	15. False
16.- B	16.- D	16.- b	43.- b	16. True
17.- R	17.- C	17.- b	44.- c	17. True
18.- I	18.- B	18.- c	45.- b	18. True
19.- O	19.- C	19.- e	46.- d	19. True
20.- G	20.- A	20.- e	47.- c	20. True
21.- X		21.-b or c	48.- b	21. False
22.- J		22.- d	49.- b	22. True
23.- N		23.-b or c	50.- b	23. False
24.- V		24.- a	51.- c	24. True
25.- K		25.- e	52.- b	25. False
		26.-a or b	53.- d	
		27.- a	54.- e	

## Posttests Answer Keys

I Literary Terms	II Analyses/ Inference "The Shot"	III Self-Awareness/ Empathy "A Visit"	V Literary Discrimination T - F
1.- Y	1.- a	21.- c	1. False
2.- H	2.- a	22.- a	2. False
3.- C	3.- b	23.- d	3. True
4.- P	4.- c	24.- c	4. False
5.- M	5.- a,d,&e	25.- e	5. False
6.- Q	6.- a	26.- c	6. True
7.- D	7.- e	27.- e	7. False
8.- S	8.- b	28.- d	8. True
9.- F	9.- d	29.- d	9. False
10.- U	10.- c	30.- d	10. False
11.- L	11.- a	31.- d	11. False
12.- E	12.- e	32.- c	12. False
13.- T	13.- c	33.- e	13. True
14.- A	14.- d	34.- c	14.- True
15.- W	15.- e	35.- c	15. False
16.- B	16.- c	36.- e	16. True
17.- R	17.- b	37.- b	17. True
18.- I	18.- b	38.- c	18. True
19.- O	19.- d	39.- a	19. True
20.- G	20.- c	40.- c	20. True
21.- X			21. False
22.- J			22. True
23.- N			23. False
24.- V			24. True
25.- K			25. False

APPENDIX D

PRE-TEST I

Part I. Definitions of Literary Terms and Figurative Language. Multiple Choice.

DIRECTIONS: From the list of terms below, select the best match for the statements following and write the appropriate letter in the blank on the answer sheet.

- |                     |                  |
|---------------------|------------------|
| A. contrast         | N. protagonist   |
| B. symbol           | O. flashback     |
| C. satire           | P. denouement    |
| D. characterization | Q. imagery       |
| E. theme            | R. tone          |
| F. conflict         | S. foreshadowing |
| G. dramatic irony   | T. plot          |
| H. exposition       | U. picaresque    |
| I. tragic flaw      | V. foil          |
| J. viewpoint        | W. peripeteia    |
| K. crisis           | X. classic       |
| L. dialogue         | Y. complication  |
| M. genre            | Z. turning point |

1. In a plot the entanglement of events resulting from the conflict of opposing forces.
2. Background passages
3. Ridiculing human nature in an amusing way with the intent of correcting it
4. The unraveling of the plot
5. A literary classification such as tragedy, a fable
6. Figurative language that appeals to the senses
7. Revealed through dialogue, description, action, reaction
8. Hints of what will occur at a later point
9. The basic element in fiction
10. Relating to a vagabond-type hero
11. A conversation between two characters. It can: advance the action, reveal character, set tone
12. An abstract idea on a subject
13. Sequence of events

14. A device for pointing out differences between two generally similar elements
15. Aristotle's term for the reversal of fortune for the protagonist
16. An element in a literary piece that represents something else or an abstract idea
17. The mood or attitude expressed by a literary work; the author's attitude toward his subject
18. A hero's weakness which causes his downfall
19. In narration, the interruption of a story to recount events that took place earlier.
20. Occurs when the audience is aware of circumstances affecting a character that the character does not know
21. An artistic work that lasts for many generations or "transcends time."
22. the angle from which the story is told
23. Hero makes a definite commitment or decision that leads to the climax
24. The chief or main character
25. A character who by contrast, enhances the characteristics of another
26. Point in rising action of the plot when the hero meets opposition and must resolve the resulting conflict

Pretest II. Analysis and Inference

Directions: Read the following selection. For each question or statement below, find the best answer and write the letter in the blank.

Setting: England

Lady Catherine: Middle aged woman, upper class, Mr. Darcey's Aunt

Elizabeth: Young woman.

Lady Catherine (seats herself, quite unperturbed): Sit over there, Miss Bennet, where I can see you plainly.

(Elizabeth does so, amusedly. Lady Catherine eyes her an instant, reproof in her orbs.)

Elizabeth: I am feeling far from frivolous, I can assure you, ma'am.

Lady Catherine: Then you know why I am here? (Elizabeth shakes her head, surprised.) Has not your conscience told you?

Elizabeth: (Astounded): My conscience?

Lady Catherine: (Angrily): Miss Bennet, I am not to be trifled with. I am celebrated for my frankness. (Fixes Elizabeth with a gorgon glance. Elizabeth stares at her wide-eyes.) Don't assume those innocent airs.... I'm not a man! They will have no effect whatever on me. (Elizabeth raises her brows and waits in silence.) A report has reached me that you hope to be married to my nephew, Mr. Darcy. (Looks narrowly at Elizabeth.) I would not insult him by asking about the truth of this... besides, he has left Rosings...and I believe joined the Bingleys at Netherfield. (Looks suspiciously at Elizabeth, who just gives on imperceptible start of surprise.) I have come post haste from Rosings to let you know my exact sentiments.

Elizabeth (Wonderingly): What a long way to come for such a purpose, Lady Catherine. Would not a letter have been just as efficacious? (Smiles.) Especially as I know nothing of such a rumour.

Lady Catherine: Will you swear there is no foundation for it?



Elizabeth: Oh, no. I do not pretend to be as celebrated for frankness as your ladyship. So there are certain questions I may not choose to answer...this is one of them.

Lady Catherine: How--how are you? I insist on knowing: has my nephew made you an offer of marriage?

Elizabeth: But your ladyship has already declared that to be impossible.

Lady Catherine: It certainly should be. But your arts may have entangled him into forgetting what he owes to his family.

Elizabeth (Rising, going to her favorite place near the mantel, leaning against it, nonchalantly): Then surely I should be the last to admit it. (Laughs.)

Lady Catherine (Furiously): Miss Bennet, do you know who I am? I have not been accustomed... (Pauses, almost in a fit): I am the nearest relative he has and entitled to know his dearest concerns.

Elizabeth (Calmly): Then question him. You certainly are not entitled to know mine.

Lady Catherine: This marriage to which you have the effrontery to aspire... will never take place. Never! Mr. Darcy is engaged to my daughter. (Rises, stands hands on hips, facing Elizabeth.) Now what have you to say?

Elizabeth: Only that if this is true, why are you worrying? How could he make an offer to me?...Or has he a case of bigamy in view? (Smiles.) It is still a crime in England, you know.

Lady Catherine (Hesitatingly): Well, they were intended for each other since infancy...my sister, the Lady Anne...hoped it with her last breath. (Stands over Elizabeth threateningly.) Didn't you hear me say at Rosings, before the gentlemen came in after dinner, that I wish him to marry my daughter?

Elizabeth (Placidly): Certainly. You gave expression to that wish several times. But if there were no other objections to my marriage with Mr. Darcy...you wish certainly would carry little weight.

Lady Catherine (Threateningly): Very well. If you persist. Don't expect to be received by his family...or his friends...or...me! Your name will never be mentioned by any of us! (Nods several times to emphasize.)

Elizabeth: I must confess to your ladyship that this will not give me a moment's concern.

Lady Catherine: (Facing her with rage): I am ashamed of you. Is this your gratitude for my hospitality?

Elizabeth: Gratitude! But, Lady Catherine, I regard hospitality as a mutual grace, and by no means consider myself as an object for charity.

Lady Catherine (Puffing about like a war horse): Understand, my girl, I came here determined...I am not used to submitting to any person's whims nor brooking disappointments.

Elizabeth (Demurely): That is unfortunate. It is rather late in life for your ladyship to be receiving your first taste of it...

Lady Catherine: Be silent. (Storms up and down, then turns on Elizabeth.) The idea of you wanting to marry out of your own sphere!

Elizabeth (Smiling): Oh, I should not consider it so. Mr. Darcy is a gentleman. I am the daughter of one.

Lady Catherine: (Coming close; with incredible vulgarity): And pray what was your mother? A lady? (Laughs scornfully.) The daughter of a shopkeeper, with a brother...an attorney! You see, I am not deceived by your airs and graces. (Elizabeth looks at her silently.)

Elizabeth (Thoughtfully): And you, Lady Catherine, the daughter of a peer! It's strange how little birth seems to affect questions of taste...or gentleness of heart.

Lady Catherine: As if you could possibly know anything about such things.  
(Brushing all that aside with a gesture): Answer me once and for all,  
are you engaged to my nephew?

Elizabeth: I must ask you to speak in a lower key...my sister is asleep out  
there (indicates conservatory). No, I am not engaged to anyone.

Lady Catherine: (Pleased, ready to be conciliatory): And will you promise  
me you never will be?

Elizabeth (Quietly): I will not.

Lady Catherine: Miss Bennet, I am shocked! (Pauses, outraged, is about to  
rise, plumps down again.) Then I refuse to leave until you have given  
me that promise.

Elizabeth (Rising, going to bell rope, pulls): I hope your ladyship will have  
a pleasant journey back to Rosings. (To the servant at the door): Hill,  
her ladyship's coach, if you please.

1. The best title for this scene is:
  - A. "Betrayed"
  - B. "Outwitted"
  - C. "Disappointed"
  - D. "Misunderstood"
  
2. The line 17 beginning: "I would not insult him by asking...Netherfield," reveals Lady Catherine's
  - A. content with her nephew's plans
  - B. confidence in her nephew's friends
  - C. confusion about her nephew's activities
  - D. consideration for her nephew's desires
  
3. Lady Catherine suggests that Miss Bennet's "conscience" should force Miss Bennet to
  - A. confess her poor parentage
  - B. refuse Mr. Darcy's attentions
  - C. apologize to Lady Catherine
  - D. encourage Lady Catherine's daughter
  
4. Why does Elizabeth say (Line 7) "I am feeling far from frivolous..."
  - A. making fun of her guest
  - B. explaining a silly mood
  - C. trying to control her anger
  - D. planning to tell her guest a secret
  
5. The Line 38 beginning: "I am the nearest..."and ending"...and entitled to know his dearest concerns," is an example of:
  - A. theme
  - B. irony
  - C. flashback
  - D. exposition
  
6. Lady Catherine and Elizabeth differ on the definition of
  - A. rumor
  - B. bigamy
  - C. frankness
  - D. gratitude
  
7. Lady Catherine suggests that Elizabeth's marrying Mr. Darcy would be
  - A. impudent
  - B. desirable
  - C. appropriate
  - D. inconsiderate

8. The word "gentleman" refers to a man's
- A. name
  - B. looks
  - C. class
  - D. speech
9. Lady Catherine came to Elizabeth's
- A. to show power
  - B. to get information
  - C. to offer an apology
  - D. to extend an invitation
10. In this scene Elizabeth is mostly
- A. rude
  - B. angry
  - C. amused
  - D. impatient
11. Lady Catherine thinks Elizabeth may have attracted Mr. Darcy by her
- A. beauty
  - B. candor
  - C. cleverness
  - D. inheritance
12. Elizabeth's remark about Lady Catherine's writing a letter instead of coming to visit her illustrates
- A. fear
  - B. love
  - C. concern
  - D. mockery
13. According to Elizabeth, good manners are a matter of
- A. honor
  - B. wealth
  - C. education
  - D. appropriateness
14. We can infer that Elizabeth
- A. is considering marrying Mr. Darcy
  - B. has no intention of marrying Mr. Darcy
  - C. will refuse Mr. Darcy if he does propose
  - D. hasn't received a proposal from Mr. Darcy
15. At the beginning of the scene
- A. Elizabeth invites herself inside
  - B. Lady Catherine tries to take command
  - C. Lady Catherine reveals her poor vision
  - D. Elizabeth wishes to converse sensibly.

16. The scene dramatizes the author's idea about
- A. rudeness
  - B. marriages
  - C. misfortune
  - D. hypocrisy
17. Lady Catherine is used to
- A. arranging marriages
  - B. giving in to others
  - C. getting her own way
  - D. seeing her nephew often
18. Lady Catherine will be satisfied if
- A. she can return to Rosings
  - B. her daughter marries Mr. Darcy
  - C. she learns where her nephew is
  - D. Mr. Darcy's friends dislike Elizabeth
19. Elizabeth is most concerned about her
- A. looks
  - B. peerage
  - C. romance
  - D. frankness
20. The tone of this scene is
- A. humorous
  - B. profound
  - C. irreverent
  - D. disrespectful

Directions: Read story. Put answers on answer sheet. (Allow 50 min.)

### THE PIECE OF STRING

Guy de Maupassant

It was market-day, and over all the roads around Goderville the peasants and their wives were coming towards the town. The men walked easily, lurching the whole body forward at every step. Their long legs were twisted and deformed by the slow, painful labors of the country:--by bending over the plough, which is what also makes their left shoulders too high and their figures crooked; and by reaping corn, which obliges them for steadiness' sake to spread their knees too wide. Their starched blue blouses, shining as though varnished, ornamented at collar and cuffs with little patterns of white stitch-work, and blown up big around their bony bodies, seemed exactly like balloons about to soar, but putting forth a head, two arms, and two feet.

Some of these fellows dragged a cow or a calf at the end of a rope. And just behind the animal, beating it over the back with a leaf-covered branch to hasten its pace, went their wives, carrying large baskets from which came forth the heads of chickens or the heads of ducks. These women walked with steps far shorter and quicker than the man; their figures, withered and upright, were adorned with scanty little shawls pinned over their flat bosoms; and they enveloped their heads each in a white cloth, close fastened round the hair and surmounted by a cap.

Now a char-a-banc<sup>1</sup> passed by, drawn by a jerky-paced nag. It shook up strangely the two men on the seat. And the woman at the bottom of the cart held fast to its sides to lessen the hard joltings.

In the market-place at Goderville was a great crowd, a mingled multitude of men and beasts. The horns of cattle, the high and long-napped hats of wealthy peasants, the head-dresses of the women, came to the surface of that sea. And voices clamorous, sharp, shrill, made a continuous and savage din. About it a huge burst of laughter from the sturdy lungs of a merry yokel would sometimes sound, and sometimes a long bellow from a cow tied fast to the wall of a house.

It all smelled of the stable, of milk, of hay, and of perspiration, giving off that half-human, half-animal odor which is peculiar to the men of the fields.

Maitre Hauchecorne, of Bréauté, had just arrived at Goderville, and was taking his way towards the square, when he perceived on the ground a little piece of string. Maitre Hauchecorne, economical, like all true Normans, reflected that everything was worth picking up which could be of any use; and he stooped down--but painfully, because he suffered from rheumatism. He took the bit of thin cord from the ground, and was carefully preparing to roll it up when he saw Maitre Malandain, the harness-maker, on his door-step, looking at him. They had once had a quarrel about a halter, and they had remained angry, bearing malice on both sides. Maitre Hauchecorne was overcome with a short of shame at being seen by his enemy looking in the dirt so for a bit of string. He quickly hid his find beneath his blouse; then in the pocket of his breeches; then he pretended to be still looking for something on the ground which he did not discover; and at last went off towards the market-place, with his head bent forward, and a body almost doubled in two by rheumatic pains.

<sup>1</sup>Wagon

He lost himself immediately in the crowd, which was clamorous, slow, and agitated by interminable bargains. The peasants examined the cows, went off, came back, always in great perplexity and fear of being cheated, never quite daring to decide, spying at the eye of the seller, trying ceaselessly to discover the tricks of the man and the defect in the beast.

The women, having placed their great baskets at their feet, had pulled out the poultry, which lay upon the ground, tied by the legs, with eyes scared, with combs scarlet.

They listened to propositions, maintaining their prices, with a dry manner, with an impassible face; or, suddenly, perhaps, deciding to take the lower price which was offered, they cried out to the customer, who was departing slowly:

"All right, I'll let you have them, Mait' Anthime."

Then, little by little, the square became empty, and when the *Angelus* struck mid-day those who lived at a distance poured into the inns.

At Jourdain's the great room was filled with eaters, just as the vast court was filled with vehicles of every sort--wagons, gigs, char-a-bancs, tilburys, tilt-carts which have no name, yellow with mud, misshapen, pieced together, raising their shafts to heaven like two arms, or it may be with their nose in the dirt and their rear in the air.

Just opposite to where the diners were at table the huge fireplace, full of clear flame, threw a lively heat on the backs of those who sat along the right. Three spits were turning, loaded with chickens, with pigeons, and with joints of mutton; and a delectable odor of roast meat, and of gravy gushing over crisp brown skin, took wing from the hearth, kindled merriment, caused mouths to water.

All the aristocracy of the plough were eating there, at Mait Jourdain's, the innkeepers, a dealer in horses also, and a sharp fellow who had made a pretty penny in his day.

The dishes were passed round, were emptied, with jugs of yellow cider. Every one told of his affairs, of his purchases and his sales. They asked news about the crops. The weather was good for green stuffs, but a little wet for wheat.

All of a sudden the drum rolled in the court before the house. Every one, except some of the most indifferent, was on his feet at once, and ran to the door, to the windows, with his mouth still full and his napkin in his hand.

When the public crier had finished his tattoo he called forth in a jerky voice, making his pauses out of time:

"Be it known to the inhabitants of Goderville, and in general to all--persons present at the market, that there has been lost, this morning, on the Beuzeville road, between--nine and ten o'clock, a pocketbook of black leather, containing five hundred francs and business papers. You are requested to return it--to the mayor's office, at once, or to Maitre Fortune Houlbrequé, of Manneville. There will be twenty francs reward."



Then the man departed. They heard once more at a distance the dull beatings on the drum and the faint voice of the crier.

Then they began to talk of this event, reckoning up the chances which Maître Houlbrequé had of finding or of not finding his pocketbook again.

And the meal went on.

They were finishing their coffee when the corporal of gendarmes<sup>1</sup> appeared on the threshold.

He asked:

"Is Maître Hauchecorne, of Breaute, here?"

Maître Hauchecorne, seated at the other end of the table, answered:

"Here I am."

And the corporal resumed:

"Maître Hauchecorne, will you have the kindness to come with me to the mayor's office? M. le Maire would like to speak to you."

The peasant, surprised and uneasy, gulped down his little glass of cognac, got up, and, even worse bent over than in the morning, since the first steps after a rest were always particularly difficult, started off, repeating:

"Here I am, here I am."

And he followed the corporal.

The mayor was waiting for him, seated in an arm-chair. He was the notary of the place, a tall, grave man of pompous speech.

"Maître Hauchecorne," said he, "this morning, on the Beuzeville road, you were seen to pick up the pocket-book lost by Maître Houlbrequé, of Manneville."

The countryman, speechless, regarded the mayor, frightened already by this suspicion which rested on him he knew not why.

"I, I picked up that pocket-book?"

"Yes, you."

"I swear I didn't even know nothing about it at all."

"You were seen."

"They saw me, me? Who is that who saw me?"

"M. Malandain, the harness-maker."

Then the old man remembered, understood, and, reddening with anger:

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<sup>1</sup> Policemen

"Ah! he saw me, did he, the rascal? He saw me picking up this string here, M'sieu' le Maire."

And, fumbling at the bottom of his pocket, he pulled out of it the little end of string.

25 But the mayor incredulously shook his head:

"You will not make me believe, Maître Hauchecorne, that M. Malandain, who is a man worthy of credit, has mistaken this string for a pocket-book."

The peasant, furious, raised his hand and spit as if to attest his good faith, repeating:

30 "For all that, it is the truth of the good God, the blessed truth, M'sieu' le Maire. There! on my soul and my salvation I repeat it."

The mayor continued:

"After having picked up the thing in question, you even looked for some time in the mud to see if a piece of money had not dropped out of it."

35 The good man was suffocated with indignation and with fear:

"If they can say!--if they can say . . . . such lies as that to slander an honest man! If they can say!--"

He might protest, he was not believed.

40 He was confronted with M. Malandain, who repeated and sustained his testimony. They abused one another for an hour. At his own request Maître Hauchecorne was searched. Nothing was found upon him.

At last, the mayor, much perplexed, sent him away, warning him that he would inform the public prosecutor, and ask for orders.

15 The news had spread. When he left the mayor's office, the old man was surrounded, interrogated with a curiosity which was serious or mocking as the case might be, but into which no indignation entered. And he began to tell the story of the string. They did not believe him. They laughed.

50 He passed on, button-holed by every one, himself button-holing his acquaintances, beginning over and over again his tale and his protestations, showing his pockets turned inside out to prove that he had nothing.

They said to him:

"You old rogue, *va!*"

And he grew angry, exasperated, feverish, in despair at not being believed, and always telling his story.

15 The night came. It was time to go home. He set out with three of his neighbors, to whom he pointed out the place where he had picked up the end of string; and all the way he talked of his adventure.

That evening he made the round in the village of Breaute, so as to tell every one. He met only unbelievers.

He was ill of it all night long.

The next day, about one in the afternoon, Marius Paumelle, a farm hand of Maître Breton, the market-gardener at Ymauville, returned the pocket-book and its contents to Maître Houlbreque, of Manneville.

This man said, indeed, that he had found it on the road; but not knowing how to read, he had carried it home and given it to his master.

The news spread to the environs. Maître Hauchecorne was informed. He put himself at once upon the go, and began to relate his story as completed by the *dénouement*.<sup>1</sup> He triumphed.

"What grieved me," said he, "was not the thing itself, do you understand; but it was the lies. There's nothing does you so much harm as being in disgrace for lying."

All day he talked of his adventure, he told it on the roads to the people who passed; at the cabaret to the people who drank; and the next Sunday, when they came out of church. He even stopped strangers to tell them about it. He was easy, now, and yet something worried him without his knowing exactly what it was. People had a joking manner while they listened. They did not seem convinced. He seemed to feel their tittle-tattle behind his back.

On Tuesday of the next week he went to market at Goderville, prompted entirely by the need of telling his story.

Malandain, standing on his door-step, began to laugh as he saw him pass. Why?

He accosted a farmer of Criquetot, who did not let him finish, and, giving him a punch in the pit of his stomach, cried in his face: "Oh you great rogue, *va!*" Then turned his heel upon him.

Maître Hauchecorne remained speechless, and grew more and more uneasy. Why had they called him "great rogue"?

When seated at table in Jourdain's tavern he began again to explain the whole affair.

A horse-dealer of Montivilliers shouted at him:

"Get out, get out you old scamp; I know all about your string!"

Hauchecorne stammered:

"But since they found it again, the pocket-book!"

But the other continued:

"Hold your tongue, daddy; there's one who finds it and there's another who returns it. And no one the wiser."

<sup>1</sup>Ending: The discovery of the pocketbook.

The peasant was choked. He understood at last. They accused him of having had the pocket-book brought back by an accomplice, by a confederate.

He tried to protest. The whole table began to laugh.

He could not finish his dinner, and went away amid a chorus of jeers.

He went home, ashamed and indignant, choked with rage, with confusion, the more cast-down since from his Norman cunning, he was, perhaps, capable of having done what they accused him of, and even of boasting of it as a good trick. His innocence dimly seemed to him impossible to prove, his craftiness being so well known. And he felt himself struck to the heart by the injustice of the suspicion.

Then he began anew to tell of his adventure, lengthening his recital every day, each time adding new proofs, more energetic protestations, and more solemn oaths which he thought of, which he prepared in his hours of solitude, his mind being entirely occupied by the story of the string. The more complicated his defence, the more artful his arguments, the less he was believed.

"Those are liars' proofs," they said behind his back.

He felt this; it preyed upon his heart. He exhausted himself in useless efforts.

He was visibly wasting away.

The jokers now made him tell the story of "The Piece of String" to amuse them, just as you make a soldier who has been on a campaign tell his story of the battle. His mind, struck at the root, grew weak.

About the end of December he took to his bed.

He died early in January, and, in the delirium of the death-agony, he protested his innocence, repeating:

"A little bit of string--a little bit of string--see, here it is, M'sieu' le Maire."

## Pretest III: Empathy and Social Awareness

Directions: Use the answer sheet provided. Choose the best answer for each statement below, in light of the story.

1. The physical condition of the peasants coming to market-day should be
  - a. pitied
  - b. scorned
  - c. ignored
  - d. expected
  - e. criticized
2. The blue starched blouses of the male peasants were
  - a. new
  - b. old
  - c. short
  - d. becoming
  - e. expensive
3. The peasants buying and selling at Goderville created a feeling of
  - a. warmth
  - b. hatred
  - c. kindness
  - d. suspicion
  - e. joyousness
4. Maître Malandain's motive for accusing Maître Hauchecorne of having the pocketbook was:
  - a. honest
  - b. sincere
  - c. vengeful
  - d. official
  - e. monetary
5. People who, like Maître Hauchecorne, save seemingly useless objects, are most likely to be
  - a. wise
  - b. poor
  - c. crazy
  - d. stingy
  - e. cranky
6. In line 30 the author describes the peasants as "half-human, half-animal" because they
  - a. look like animals
  - b. think like animals
  - c. react like animals
  - d. smell like animals
  - e. behave like animals

7. The peasants in this story are poor because they are
  - a. lazy
  - b. farmers
  - c. ignorant
  - d. outcasts
  - e. unlovable
8. The description of the poultry in lines 51 and 52 symbolized the peasants'
  - a. hard work
  - b. rural mentality
  - c. minimal standards
  - d. helpless condition
  - e. agricultural wealth
9. The author's phrase, "the aristocracy of the plough" in line 71, has what kind of overtones?
  - a. ironic
  - b. sincere
  - c. comical
  - d. critical
  - e. sarcastic
10. The description of the innkeeper in line 72 suggests that this "sharp fellow" has become well-to-do because of
  - a. working hard
  - b. saving money
  - c. thinking ahead
  - d. investing wisely
  - e. cheating clients
11. I feel that the information the horse-dealer of Montivilliers gave Maître Hauchecorne
  - a. assuaged his guilt
  - b. overly disturbed him
  - c. naturally angered him
  - d. foolishly aroused him
  - e. upset his complacency
12. In order to care about other people you need
  - a. time
  - b. money
  - c. security
  - d. prestige
  - e. appreciation
13. Maître Hauchecorne's habit of saying, "Here I am, here I am,"
  - a. provokes suspicion
  - b. indicates his guilt
  - c. suggests a humility
  - d. incurs people's hatred
  - e. shows his stubbornness

14. Characters in literature
  - a. remind me of myself
  - b. are purely imaginative
  - c. don't resemble real life
  - d. apply to only one period
  - e. seem very dull and boring
15. The public crier's announcement
  - a. was ignored
  - b. struck terror
  - c. caused anxiety
  - d. created curiosity
  - e. stimulated excitement
16. People of different social classes
  - a. have similar goals
  - b. depend on each other
  - c. have nothing in common
  - d. shouldn't try to communicate
  - e. should live in separate areas
17. People who think about only their own problems are likely to be
  - a. popular
  - b. unhappy
  - c. successful
  - d. intelligent
  - e. uninterrupted
18. The author implies that people and animals are
  - a. friends
  - b. enemies
  - c. similar
  - d. compatible
  - e. incompatible
19. The jokers who forced Maitre Hauchecorne to tell his story (line 215) were
  - a. bored
  - b. mature
  - c. impatient
  - d. interested
  - e. insensitive
20. Maitre Hauchecorne's reaction to the mayor's accusation was
  - a. fear
  - b. anger
  - c. disbelief
  - d. resentment
  - e. all of the above

21. People who are most likeable
- have no problems
  - do things for me
  - help other people
  - do their fair share
  - give nothing and take nothing
22. What usually determines the crowd's responses to an individual?
- providence or fate
  - mood of the crowd
  - occasion of the gathering
  - personality of the individual
  - money involved in the exchange
23. Being as frugal as Maitre Hauchecorne should make me feel
- poor
  - wise
  - proud
  - stupid
  - embarrassed
24. The townspeople's jeering wouldn't have bothered Maitre Hauchecorne if the latter had had a(n)
- pure past
  - sure future
  - tougher skin
  - smarter head
  - innocent heart
25. Market-day was a big occasion for the peasants because they
- ended up rich
  - learned new trades
  - cheated each other
  - received a blessing
  - socialized together
26. The peasant Hauchecorne had little chance against the harness-maker because people tend to
- look down on the poor
  - accept the worst about others
  - be sympathetic toward the poor
  - be too busy to investigate crime
  - dislike arguments over little things
27. Everyone refused to believe Maitre Hauchecorne because
- all but one of the below
  - a piece of string was too common
  - most of them would not have picked it up
  - a piece of string seemed inconsequential
  - Hauchecorne had a reputation for stealing



28. Maître Hauchecorne died because he was
- poor
  - weak
  - guilty
  - ignorant
  - victimized
29. Which of these men was probably most honest?
- Maître Breton
  - M'sieu le Maire
  - Maître Jourdain
  - Maître Malandain
  - Maître Hauchecorne
30. Maître Hauchecorne's problems resulted from his being poor and
- evil
  - rude
  - nervous
  - illiterate
  - vulnerable
31. In a way Maître Hauchecorne brought about his own destruction because he
- hung around
  - invited scorn
  - wanted revenge
  - sought recognition
  - hated harness-makers
32. Your falsely accusing another person
- is your own business
  - isn't bad if it's a little lie
  - reflects on your own character
  - usually comes out all right in the end
  - doesn't matter if you can get away with it
33. Maître Hauchecorne began his story even before hearing a second time from the mayor because he was
- innocent
  - confident
  - energetic
  - disturbed
  - impatient
34. The peasants' experience at Maître Jourdain's mainly
- produced brawls
  - fomented quarrels
  - obscured criminals
  - agitated jealousies
  - stimulated conversation

35. Right after Marius Paumelle returned the pocket-book, Maitre Hauchecorne should have
- sought revenge
  - forgiven everyone
  - enhanced the story
  - retracted the story
  - dismissed the incident
36. Maitre Hauchecorne is mostly what kind of a person?
- harmless
  - pitiabile
  - dangerous
  - bothersome
  - materialistic
37. When the author says, "The news spread in the environs" in line 166, he is suggesting the people's
- concern
  - criticism
  - curiosity
  - complexity
  - chauvinism
38. The atmosphere at Goderville's market-day was created by the
- mayor
  - crowd
  - animals
  - innkeeper
  - harness-maker
39. M. Malandain could influence the mayor more than Hauchecorne because M. Malandain was
- richer
  - friendlier
  - better known
  - Hard hearted
  - more reliable
40. Perhaps part of Hauchecorne's over reaction to the accusation was due to all but which one of the following?
- a lazy manner
  - self knowledge
  - past tendencies
  - former reputation
  - stainless personality
41. Maitre Hauchecorne allowed the incident to hurt him due to his
- honest nature
  - high standards
  - overwhelming pride
  - compulsive jealousy
  - impoverished existence

42. Probably M. Malandain and M. Hauchecorne had what in common?
- bad tempers
  - evil friends
  - kind spirits
  - grasping natures
  - clear consciences
43. Distrusting most other people is
- foolish
  - harmful
  - necessary
  - realistic
  - intelligent
44. Maitre Hauchecorne felt more and more compelled to tell his story to
- earn money
  - acquire fame
  - prove his innocence
  - clear his conscience
  - entertain his tormentors
45. According to the story an individual's fate is mostly
- caused by chance
  - incurred by himself
  - determined by others
  - changed by misfortune
  - dictated by economics
46. The words in lines 170-171 "There's nothing does you so much harm as being in disgrace for lying," are ironic because Hauchecorne's real problem was his
- guilt
  - honesty
  - poverty
  - anxiety
  - compliance
47. Judging from this story the best way to deal with people who lie about you is to
- move away
  - accuse them
  - ignore them
  - seek revenge
  - disprove them
48. A theme the author is dramatizing has to do with a person's
- hatred of society
  - dependence on society
  - destruction of society
  - detachment from society
  - capacity to change society

49. As Maitre Hauchecorne continued to retell his story, people
- hated him
  - exploited him
  - showed interest
  - became sympathetic
  - responded indifferently
50. Maitre Hauchecorne's chief mistake was in
- coming to market-day
  - expanding the story
  - reporting to the mayor
  - arguing with M. Malandain
  - picking up the piece of string
51. Another theme the author is dramatizing in this story is the prevalence of
- apathy
  - poverty
  - cruelty
  - kindness
  - legality
52. A guilty conscience
- never is a problem
  - usually causes trouble
  - always should be ignored
  - nowadays is old fashioned
  - only bothers other people
53. Having fun at the expense of another (as the jokers did):
- stimulates humor
  - clarifies an issue
  - is a personal matter
  - indicates callousness
  - is all right at times
54. An individual is likely to become which of the following if he/she lacks the approval of others?
- creative
  - outgoing
  - contented
  - productive
  - destructive

PRETEST IV:.. ORIGINATION (Time: 50 minutes)

DIRECTIONS: Read this first part of a longer Folk Tale. Then *write* your own second part. Be sure the two parts are related and that your second part completes the story. You may add a character(s). Use your imagination and creativity. Be sure you continue the conflict and theme that are already evident. Watch the mechanics: spelling, sentence structure, etc.

The First Story, Which Concerns Itself with a Broken  
Mirror and What Happened to Its Fragments

Listen! It's time to begin; and when we come to the end, we shall know more than we do now.

Once upon a time there was a troll, one of the most evil of them all: it was the devil! One day he was particularly pleased with himself because he had invented a mirror that had the power to make everything good and beautiful which it reflected appear so small that it was hardly there at all; while all that was worthless and ugly became more distinct and much more horrible. The loveliest landscape resembled cooked spinach. The kindest people looked repulsive or ridiculous. They might appear standing on their heads without any stomachs; their faces so distorted that no one could recognize them, for the tiniest freckle would spread out till it covered half a nose or a whole cheek, of that you could be sure.

"It's a very amusing mirror," said the devil. But the most amusing part of it all was that if a good or a kind thought passed through anyone's mind the most horrible grin would appear on the face in the mirror.

It was so entertaining that the devil himself laughed out loud. All the little trolls who went to troll school, where the devil was headmaster, said that a miracle had taken place. Now for the first time one could see what humanity and the world really looked like--at least, so they thought. They ran all over with the mirror, until there wasn't a place or a person in the whole world that had been reflected and distorted in it.

At last they decided to fly up to heaven to poke fun at the angels and God Himself. All together they carried the mirror, and flew up higher

and higher. The nearer they came to heaven, the harder the mirror laughed, so that the trolls could hardly hold on to it; still, they flew higher and higher: upward towards God and the angels, then the mirror shook so violently from laughter that they lost their grasp; it fell and broke into hundreds of millions of billions and some odd pieces. It was then that it really caused trouble, much more than it ever had before. Some of the splinters were as tiny as grains of sand and just as light, so that they were spread by the winds all over the world. When a sliver like that entered someone's eye it stayed there; and the person, forever after, would see the world distorted, and only be able to see the faults, and not the virtues, of everyone around him, since even the tiniest fragment contained all the evil qualities of the whole mirror. If a splinter should enter someone's heart--oh, that was the most terrible of all!--that heart would turn to ice.

Some of the pieces of the mirror were so large that windowpanes could be made of them, although through such a window it was no pleasure to contemplate your friends. Some of the medium-sized pieces became spectacles--but just think of what would happen when you put on such a pair of glasses in order to see better and be able to judge more fairly. That made the devil laugh so hard that it tickled in his stomach, which he found very pleasant.

Some of the tiniest bits of the mirror are still flying about in the air. And now you shall hear about them.

PRETEST V. LITERARY DISCRIMINATION

- A. True or False: Write out the word true or false on answer sheet.
1. An author's style or treatment is less important than his/her theme or subject matter.
  2. Commercially successful books such as Haley's Hotel and Airport have no literary merit at all.
  3. One reason that The Adventures of Huckleberry Finn has survived over one hundred years is because it is a good story.
  4. If a book is appropriate for one reader, it is appropriate for all readers at that age level.
  5. Subliterature is written only for little children.
  6. The Nancy Drew and Hardy Boys series are "formula" books but are appropriate at one stage of a person's reading development.
  7. Only books written before 1900 are considered classics.
  8. Subliterary and classical works can deal with similar subjects: love, hate, justice, ambition, greed, etc.
  9. Realistic subject matter alone, not style, determines whether a book will last or not.
  0. Conflicts between generations are too contemporary to achieve the stature of a classic
  1. The trouble with classics is that they tend to be too didactic or preachy.
  2. The only reason Romeo and Juliet is a classic is because of its Elizabethan language.
  3. Using irony is the opposite of "telling it like it is" and enables the reader to experience the story on two levels.
  4. Such subjects as drugs, sex, and violence could be a part of a modern classic.
  5. J. R. R. Tolkien's Hobbit is not considered a classic because hobbits aren't real.
  6. The least worthy books allow the reader primarily to escape from reality rather than to confront it.
  7. A book becomes a classic partly because of the author's portrayal of archetypal or universal conflicts.
  8. Stereotypic characters can make a book non-literary.
  9. Good literature depicts the complexity of human nature.
  0. One characteristic of classical literature is its appeal to a number of generations.
  1. Prejudice, war, and political corruption are themes of 20th century classics but not of earlier classics.
  2. A key difference between inferior or subliterature and classical literature derives from the questions the authors pose or dramatize.
  3. A good book appeals only to the intellect.
  4. Characterization is a test of good literature of any period.
  5. Because inferior literature avoids cliches, it elicits a total response from the reader.

Read the following excerpt. Determine whether it is an inferior piece of writing or a superior piece. In three or four sentences, state this and explain why. Also tell what kind of a magazine would publish this tory? TV program?

Now, finish the story. Write about 500 words (the front of 2 pages of composition paper). Keep the style of this excerpt. Four names of characters are provided. What might happen after this confrontation? Who are these characters? What is happening? How can this story line come to a satisfactory close?

Excerpt:

I had to ask. I was asking for more hurt, I knew, but I had to know. "When did this 'game' start?"

"Oh, right from the first," she said. "The first day you and Bill came to look at the house. Bill was so good looking. You were such a mouse. I knew I had a winner here."

I felt like dying. I was too hurt to cry. Still, there was something inside me that couldn't quite believe her.

"Angie, we're friends. We're different, sure. But we're friends," I protested.

"We aren't freinds," she said. "It pleased me for a while to act a part. I liked being the Angie with the goodies, but I'm tired of it now."

"But we do so much together--the four of us." I just couldn't let her words break us up. I still couldn't believe she was serious.

"Oh, the four of us!" she sort of sneered. "Howard is never home. Bill spends as much time with me as with you.. And speaking of Bill, you don't know Bill at all."

"Just what don't I know?" I asked. Fear was beginning to grab at me.

"You don't actually think that Bill has been over to my house fixing things do you?"

"Well, of course, I do," I told her. "You asked him to help you, and he said he had."

"How long do you think it takes to put up a shelf? Do you really think I can't take down my own drapes? And do you think I really let things get that run-down that I need a handyman every day?" she taunted me.

"Just what do you mean?" I said the words, but I wanted to scream them at her, I wanted to claw at her. Instead, I could barely force words from my mouth.

"Bill and I have been making love, you ninny!" Angie said in triumph. "He tried to tell you, tried to make you see when he bought the dress, but you couldn't give up your old ways. Now you're going to have to give them up for good--to me."

"Get out. Get out!" I was finally screaming and crying. I rushed at her and knocked over the full coffee cups. Angie went back across the lawn, laughing.



APPENDIX I

POSTTEST I

Part I. Definitions of Literary Terms and Figurative Language. Multiple Choice.

DIRECTIONS: From the list of terms below, select the best match for the statements following and write the appropriate letter in the blank on the answer sheet.

- |                     |                  |
|---------------------|------------------|
| A. contrast         | N. protagonist   |
| B. symbol           | O. flashback     |
| C. satire           | P. denouement    |
| D. characterization | Q. imagery       |
| E. theme            | R. tone          |
| F. conflict         | S. foreshadowing |
| G. dramatic irony   | T. plot          |
| H. exposition       | U. picaresque    |
| I. tragic flaw      | V. foil          |
| J. viewpoint        | W. peripeteia    |
| K. crisis           | X. classic       |
| L. dialogue         | Y. complication  |
| M. genre            | Z. turning point |

1. In a plot the entanglement of events resulting from the conflict of opposing forces.
2. Background passages
3. Ridiculing human nature in an amusing way with the intent of correcting it
4. The unraveling of the plot
5. A literary classification such as tragedy, a fable
6. Figurative language that appeals to the senses
7. Revealed through dialogue, description, action, reaction
8. Hints of what will occur at a later point
9. The basic element in fiction
10. Relating to a vagabond-type hero
11. A conversation between two characters. It can: advance the action, reveal character, set tone
12. An abstract idea on a subject
13. Sequence of events

14. A device for pointing out differences between two generally similar elements
15. Aristotle's term for the reversal of fortune for the protagonist
16. An element in a literary piece that represents something else or an abstract idea
17. The mood or attitude expressed by a literary work; the author's attitude toward his subject
18. A hero's weakness which causes his downfall
19. In narration, the interruption of a story to recount events that took place earlier.
20. Occurs when the audience is aware of circumstances affecting a character that the character does not know
21. An artistic work that lasts for many generations or "transcends time."
22. the angle from which the story is told
23. Hero makes a definite commitment or decision that leads to the climax
24. The chief or main character
25. A character who by contrast, enhances the characteristics of another
26. Point in rising action of the plot when the hero meets opposition and must resolve the resulting conflict

Directions. Read story. Put answers on answer sheet. (Allow 50 minutes).

## THE SHOT

Alexander Pushkin

## Chapter 1

We were stationed in the little town of N---. The life of an officer in the army is well known. In the morning, drill and the riding-school; dinner with the Colonel or at a Jewish restaurant; in the evening, punch and cards. In N--- there was not one open house, not a single marriageable girl. We used to meet in each other's rooms, where, except our uniforms, we never saw anything.

One civilian only was admitted into our society. He was about thirty-five years of age, and therefore we looked upon him as an old fellow. His experience gave him great advantage over us, and his habitual taciturnity,<sup>1</sup> stern disposition and caustic tongue produced a deep impression upon our young minds. Some mystery surrounded his existence; he had the appearance of a Russian, although his name was a foreign one. He had formerly served in the Hussars, and with distinction. Nobody knew the cause that had induced him to retire from the service and settle in a wretched little village, where he lived poorly and, at the same time, extravagantly. He always went on foot, and constantly wore a shabby black overcoat, but the officers of our regiment were ever welcome at his table. His dinners, it is true, never consisted of more than two or three dishes, prepared by a retired soldier, but the champagne flowed like water. Nobody knew what his circumstances were, or what his income was, and nobody dared to question him about them. He had a collection of books, consisting chiefly of works on military matters and a few novels. He willingly lent them to us to read, and never asked for them back; on the other hand, he never returned to the owner the books that were lent to him. His principal amusement was shooting with a pistol. The walls of his room were riddled with bullets, and were as full of holes as a honeycomb. A rich collection of pistols was the only luxury in the humble cottage where he lived. The skill which he had acquired with his favourite weapon was simply incredible; and if he had offered to shoot a pear off somebody's forage-cap, not a man in our regiment would have hesitated to place the object upon his head.

Our conversation often turned upon duels. Silvio--so I will call him--never joined in it. When asked if he had ever fought, he drily replied that he had; but he entered into no particulars, and it was evident that such questions were not to his liking. We came to the conclusion that he had upon his conscience the memory of some unhappy victim of his terrible skill. Moreover, it never entered into the head of any of us to suspect him of anything like cowardice. There are persons whose mere look is sufficient to repel such a suspicion. But an unexpected incident occurred which astounded us all.

One day, about ten of our officers dined with Silvio. They drank as usual, that is to say, a great deal. After dinner we asked our host to hold the bank for a game at faro. For a long time he refused, for he hardly ever played, but at last he ordered cards to be brought, placed half a hundred ducats upon the table, and sat down to deal. We took our places round him, and the play began. It was Silvio's custom to preserve a complete silence when playing. He never disputed, and never entered into explanations. If the punter made a mistake in calculating, he immediately paid him the difference or noted down the surplus. We were acquainted with this habit of his, and we

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<sup>1</sup>Silence

always allowed him to have his own way; but among us on this occasion was an officer who had only recently been transferred to our regiment. During the course of the game, this officer absently scored one point too many. Silvio took the chalk and noted down the correct account according to his usual custom. The officer, thinking that he had made a mistake, began to enter into explanations. Silvio continued dealing in silence. The officer, losing patience, took the brush and rubbed out what he considered was wrong. Silvio took the chalk and corrected the score again. The officer, heated with wine, play, and the laughter of his comrades, considered himself grossly insulted, and in his rage he seized a brass candlestick from the table, and hurled it at Silvio, who barely succeeded in avoiding the missile. We were filled with consternation. Silvio rose, white with rage, and with gleaming eyes said:

"My dear sir, have the goodness to withdraw, and thank God that this has happened in my house."

None of us entertained the slightest doubt as to what the result would be, and we already looked upon our new comrade as a dead man. The officer withdrew, saying that he was ready to answer for his offence in whatever way the banker liked. The play went on for a few minutes longer, but feeling that our host was no longer interested in the game, we withdrew one after the other, and repaired to our respective quarters, after having exchanged a few words upon the probability of there soon being a vacancy in the regiment.

The next day, at the riding-school, we were already asking each other if the poor lieutenant was still alive, when he himself appeared among us. We put the same question to him, and he replied that he had not yet heard from Silvio. This astonished us. We went to Silvio's house and found him in the courtyard shooting bullet after bullet into an ace pasted upon the gate. He received us as usual, but did not utter a word about the event of the previous evening. Three days passed, and the lieutenant was still alive. We asked each other in astonishment: "Can it be possible that Silvio is not going to fight?"

Silvio did not fight. He was satisfied with a very lame explanation, and became reconciled to his assailant.

This lowered him very much in the opinion of all our young fellows. Want of courage is the last thing to be pardoned by young men, who usually look upon bravery as the chief of all human virtues, and the excuse for every possible fault. But, by degrees, everything became forgotten, and Silvio regained his former influence.

I alone could not approach him on the old footing. Being endowed by nature with a romantic imagination, I had become attached more than all the others to the man whose life was an enigma, and who seemed to me the hero of some mysterious drama. He was fond of me; at least, with me alone did he drop his customary sarcastic tone, and converse on different subjects in a simple and unusually agreeable manner. But after his unlucky evening, the thought that his honour had been tarnished, and that the stain had been allowed to remain upon it in accordance with his own wish, was ever present in my mind, and prevented me treating him as before. I was ashamed to look at him. Silvio was too intelligent and experienced not to observe this and guess the cause of it. This seemed to vex him; at least I observed once or twice a desire on

his part to enter into an explanation with me, but I avoided such opportunities, and Silvio gave up the attempt. From that time forward I saw him only in the presence of my comrades, and our confidential conversations came to an end.

The inhabitants of the capital, with minds occupied by so many matters of business and pleasure, have no idea of the many sensations so familiar to the inhabitants of villages and small towns, as, for instance, the awaiting the arrival of the post. On Tuesdays and Fridays our regimental bureau used to be filled with officers; some expecting money, some letters, and other newspapers. The packets were usually opened on the spot, items of news were communicated from one to another, and the bureau used to present a very animated picture. Silvio used to have his letters addressed to our regiment, and he was generally there to receive them.

One day he received a letter, the seal of which he broke with a look of great impatience. As he read the contents, his eyes sparkled. The officers, each occupied with his own letters, did not observe anything.

"Gentlemen," said Silvio, "circumstances demand my immediate departure; I leave to-night. I hope that you will not refuse to dine with me for the last time. I shall expect you, too," he added, turning toward me. "I shall expect you without fail."

With these words he hastily departed, and we, after agreeing to meet at Silvio's, dispersed to our various quarters.

I arrived at Silvio's house at the appointed time, and found nearly the whole regiment there. All his things were already packed; nothing remained but the bare, bullet-riddled walls. We sat down to table. Our host was in an excellent humour, and his gaiety was quickly communicated to the rest. Corks popped every moment, glasses foamed incessantly, and, with the utmost warmth, we wished our departing friend a pleasant journey and every happiness. When we rose from the table it was already late in the evening. After having wished everybody good-bye, Silvio took me by the hand and detained me just at the moment when I was preparing to depart.

"I want to speak to you," he said in a low voice.

I stopped behind.

The guests had departed, and we two were left alone. Sitting down opposite each other, we silently lit our pipes. Silvio seemed greatly troubled; not a trace remained of his former convulsive gaiety. The intense pallor of his face, his sparkling eyes, and the thick smoke issuing from his mouth, gave him a truly diabolical appearance. Several minutes elapsed, and then Silvio broke the silence.

"Perhaps we shall never see each other again," said he; "before we part, I should like to have an explanation with you. You may have observed that I care very little for the opinion of other people, but I like you, and I feel that it would be painful to me to leave you with a wrong impression upon your mind."

He paused, and began to knock the ashes out of his pipe. I sat gazing silently at the ground.

"You thought it strange," he continued, "that I did not demand satisfaction from that drunken idiot R---. You will admit, however, that having the choice of weapons, his life was in my hands, while my own was in no great danger. I could ascribe my forbearance to generosity alone, but I will not tell a lie. If I could have chastised R--- without the least risk to my own life, I should never have pardoned him."

I looked at Silvio with astonishment. Such a confession completely astounded me. Silvio continued.

"Exactly so; I have no right to expose myself to death. Six years ago I received a slap in the face, and my enemy still lives."

My curiosity was greatly excited.

"Did you not fight with him?" I asked. "Circumstances probably separated you."

"I did fight with him," replied Silvio; "and here is a souvenir of our duel."

Silvio rose and took from a cardboard box a red cap with a gold tassel and embroidery (what the French call a *bonnet de police*); he put it on--a bullet had passed through it about an inch above the forehead.

"You know," continued Silvio, "that I served in one of the Hussar regiments. My character is well-known to you: I am accustomed to taking the lead. From my youth this has been my passion. In our time dissoluteness<sup>1</sup> was the fashion, and I was the most outrageous man in the army. We used to boast of our drunkenness: I beat in a drinking bout the famous Bourtsoff, of whom Denis Davidoff has sung. Duels in our regiment were constantly taking place, and in all of them I was either second or principal. My comrades adored me, while the regimental commanders, who were constantly being changed, looked upon me as a necessary evil.

"I was calmly enjoying my reputation, when a young man belonging to a wealthy and distinguished family--I will not mention his name--joined our regiment. Never in my life have I met with such a fortunate fellow! Imagine to yourself youth, wit, beauty, unbounded gaiety, the most reckless bravery, a famous name, untold wealth--imagine all these, and you can form some idea of the effect that he would be sure to produce among us. My supremacy was shaken. Dazzled by my reputation, he began to seek my friendship, but I received him coldly, and without the least regret he held aloof from me. I took a hatred to him. His success in the regiment and in the society of ladies brought me to the verge of despair. I began to seek a quarrel with him; to my epigrams he replied with epigrams which always seemed to me more spontaneous and more cutting than mine, and which were decidedly more amusing, for he joked while I fumed. At last, at a ball given by a Polish landed proprietor, seeing him the object of the attention of all the ladies, and especially of the mistress of the house, with whom I was upon very good terms, I whispered some grossly insulting remark in his ear. He flamed up and gave me a slap in the face. We grasped our swords; the ladies fainted; we were separated; and that same night we set out to fight.

"The dawn was just breaking. I was standing at the appointed place with my three seconds. With inexplicable impatience I awaited my opponent. The

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<sup>1</sup>Loose morals

spring sun rose, and it was already growing hot. I saw him coming in the distance. He was walking on foot, accompanied by one second. We advanced to meet him. He approached, holding his cap filled with black cherries. The seconds measured twelve paces for us. I had to fire first, but my agitation was so great, that I could not depend upon the steadiness of my hand; and in order to give myself time to become calm, I ceded to him the first shot. My adversary would not agree to this. It was decided that we should cast lots. The first number fell to him, the constant favourite of fortune. He took aim, and his bullet went through my cap. It was now my turn. His life at last was in my hands; I looked at him eagerly, endeavouring to detect if only the faintest shadow of uneasiness. But he stood in front of my pistol, picking out the ripest cherries from his cap and spitting out the stones, which flew almost as far as my feet. His indifference annoyed me beyond measure. 'What is the use,' thought I, 'of depriving him of life, when he attaches no value whatever to it?' A malicious thought flashed through my mind. I lowered my pistol.

"'You don't seem to be ready for death just at present,' I said to him: 'you wish to have your breakfast; I do not wish to hinder you.'

"'You are not hindering me in the least,' replied he. 'Have the goodness to fire, or just as you please--the shot remains yours; I shall always be ready at your service.'

"I turned to the seconds, informing them that I had no intention of firing that day, and with that the duel came to an end.

"I resigned my commission and retired to this little place. Since then, not a day has passed that I have not thought of revenge. And now my hour has arrived."

Silvio took from his pocket the letter that he had received that morning, and gave it to me to read. Someone (it seemed to be his business agent) wrote to him from Moscow, that a *certain person* was going to be married to a young and beautiful girl.

"You can guess," said Silvio, "who the certain person is. I am going to Moscow. We shall see if he will look death in the face with as much indifference now, when he is on the eve of being married, as he did once with his cherries!"

With these words, Silvio rose, threw his cap upon the floor, and began pacing up and down the room like a tiger in his cage. I had listened to him in silence, strange conflicting feelings agitated me.

The servant entered and announced that the horses were ready. Silvio grasped my hand tightly, and we embraced each other. He seated himself in his *telega* in which lay two trunks, one containing his pistols, the other his effects. We said good-bye once more, and the horses galloped off.

## Chapter II

Several years passed, and family circumstances compelled me to settle in the poor little village of M---. Occupied with agricultural pursuits, I ceased not to sigh in secret for my former noisy and careless life. The most difficult thing of all was having to accustom myself to passing the spring and winter

evenings in perfect solitude. Until the hour for dinner I managed to pass away the time somehow or other, talking with the bailiff, riding about to inspect the work, or going round to look at the new buildings; but as soon as it began to get dark, I positively did not know what to do with myself. The few books that I had found in the cupboards and store-rooms, I already knew by heart. All the stories that my housekeeper Kirilovna could remember, I had heard over and over again. The songs of the peasant women made me feel depressed. I tried drinking spirits, but it made my head ache; and moreover, I confess I was afraid of becoming a drunkard from mere chagrin, that is to say, the saddest kind of drunkard, of which I had seen many examples in our district.

I had no near neighbours, except two or three toppers, whose conversation consisted for the most part of hiccups and sighs. Solitude was preferable to their society. At last I decided to go to bed as early as possible, and to dine as late as possible; in this way I shortened the evening and lengthened out the day, and I found that the plan answered very well.

Four versts from my house was a rich estate belonging to the Countess B---; but nobody lived there except the steward. The Countess had only visited her estate once, in the first year of her married life, and then she had remained there no longer than a month. But in the second spring of my hermitical<sup>1</sup> life, a report was circulated that the Countess, with her husband, was coming to spend the summer on her estate. The report turned out to be true, for they arrived at the beginning of June.

The arrival of a rich neighbour is an important event in the lives of country people. The landed proprietors and the people of their household talk about it for two months beforehand, and for three years afterwards. As for me, I must confess that the news of the arrival of a young and beautiful neighbour affected me strongly. I burned with impatience to see her, and the first Sunday after her arrival I set out after dinner for the village of A---, to pay my respects to the Countess and her husband, as their nearest neighbour and most humble servant.

A lackey conducted me into the Count's study, and then went to announce me. The spacious apartment was furnished with every possible luxury. Around the walls were cases filled with books and surmounted by bronze busts; over the marble mantelpiece was a large mirror; on the floor was a green cloth covered with carpets. Unaccustomed to luxury in my own poor corner, and not having seen the wealth of other people for a long time, I awaited the appearance of the Count with some little trepidation, as a suppliant from the provinces awaits the arrival of the minister. The door opened, and a handsome-looking man, of about thirty-two years of age, entered the room. The Count approached me with a frank and friendly air: I endeavoured to be self-possessed and began to introduce myself, but he anticipated me. We sat down. His conversation, which was easy and agreeable, soon dissipated my awkward bashfulness; and I was already beginning to recover my usual composure, when the Countess suddenly entered, and I became more confused than ever. She was indeed beautiful. The Count presented me. I wished to appear at ease, but the more I tried to assume an air of unconstraint, the more awkward I felt. They, in order to give me time to recover myself and to become accustomed to my new acquaintances, began to talk to each other, treating me as a good neighbour, and without ceremony. Meanwhile, I walked about the room, examining the books and pictures. I am no judge of pictures, but one of them attracted my attention. It represented some view in Switzerland, but it was not the painting that struck me, but the

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<sup>1</sup>Life of a hermit



circumstance that the canvas was shot through by two bullets, one planted just above the obher.

"A good shot, that!" said I, turning to the Count.

"Yes," replied he, "a very remarkable shot. . . . Do you shoot well?" he continued.

"Tolerably," replied I, rejoicing that the conversation had turned at last upon a subject that was familiar to me. "At thirty paces I can manage to hit a card without fail,--I mean, of course, with a pistol that I am used to."

"Really?" said the Countess, with a look of the greatest interest. "And you, my dear, could you hit a card at thirty paces?"

"Some day," replied the Count, "we will try. In my time I did not shoot badly, but it is now four years since I touched a pistol."

"Oh!" I observed, "in that case, I don't mind laying a wager that Your Excellency will not hit the card at twenty paces: the pistol demands practice every day. I know that from experience. In our regiment I was reckoned one of the best shots. It once happened that I did not touch a pistol for a whole month, as I had sent mine to be mended; and would you believe it, Your Excellency, the first time I began to shoot again, I missed a bottle four times in succession at twenty paces! Our captain, a witty and amusing fellow, happened to be standing by, and he said to me: 'It is evident, my friend, that your hand will not lift itself against the bottle.' No, Your Excellency, you must not neglect to practice, or your hand will soon lose its cunning. The best shot that I ever met used to shoot at least three times every day before dinner. It was as much his custom to do this, as it was to drink his daily glass of brandy."

The Count and Countess seemed pleased that I had begun to talk.

"And what sort of a shot was he?" asked the Count.

"Well, it was this way with him, Your Excellency: if he saw a fly settle on the wall--you smile, Countess, but, before Heaven, it is the truth. If he saw a fly, he would call out: 'Kouzka, my pistol!' Kouzka would bring him a loaded pistol--bang! and the fly would be crushed against the wall."

"Wonderful!" said the Count. "And what was his name?"

"Silvio, Your Excellency."

"Silvio!" exclaimed the Count, starting up. "Did you know Silvio?"

"How could I help knowing him, Your Excellency: we were intimate friends; he was received in our regiment like a brother officer, but it is now five years since I had any tidings of him. Then Your Excellency also knew him?"

"Oh, yes, I knew him very well. Did he ever tell you of one very strange incident in his life?"

"Does Your Excellency refer to the slap in the face that he received from some blackguard at a ball?"

"Did he tell you the name of this blackguard?"

"No, Your Excellency, he never mentioned his name, . . . Ah! Your Excellency!" I continued, guessing the truth: "pardon me, . . . I did not know . . . could it really have been you?"

"Yes, I myself," replied the Count, with a look of extraordinary agitation; "and that bullet-pierced picture is a memento of our last meeting."

"Ah, my dear," said the Countess, "for Heaven's sake, do not speak about that; it would be too terrible for me to listen to."

"No," replied the Count: "I will relate everyting, He knows how I insulted his friend, and it is only right that he should know how Silvio revenged himself."

The Count pushed a chair towards me, and with the liveliest interest I listened to the following story:

"Five years ago I got married. The first month--the honeymoon--I spent here, in this village. To this house I am indebted for the happiest moments of my life, as well as for one of its most painful recollections.

"One evening we went out together for a ride on horseback. My wife's horse became restive; she grew frightened, gave the reins to me, and returned home on foot. I rode on before. In the courtyard I saw a travelling carriage, and I was told that in my study sat waiting for me a man, who would not give his name, but who merely said that he had business with me. I entered the room and saw in the darkness a man, covered with dust and wearing a beard of several days' growth. He was standing there, near the fireplace. I approached him, trying to remember his features.

"'You do not recognize me, Count?' said he, in a quivering voice.

"'Silvio' I cried, and I confess that I felt as if my hair had suddenly stood on end.

"'Exactly,' continued he. 'There is a shot due to me, and I have come to discharge my pistol. Are you ready?'

"His pistol protruded from a side pocket. I measured twelve paces and took my stand there in that corner, begging him to fire quickly, before my wife arrived. He hesitated, and asked for a light. Candles were brought in. I closed the doors, gave orders that nobody was to enter, and again begged him to fire. He drew out his pistol and took aim. . . . I counted the seconds . . . I thought of her . . . A terrible minute passed! Silvio lowered his hand.

"'I regret,' said he, 'that the pistol is not loaded with cherry-stones . . . the bullet is heavy. It seems to me that this is not a duel, but a murder. I am not accustomed to taking aim at unarmed men. Let us begin all over again; we will cast lots as to who shall fire first.'

"My head went round . . . I think I raised some objection. . . . At last we loaded another pistol, and rolled up two pieces of paper. He placed these latter in his cap--the same through which I had once sent a bullet--and again I drew the first number.

"'You are devilish lucky, Count,' said he, with a smile that I shall never forget,

I don't know what was the matter with me, or how it was that he managed to make me do it . . . but I fired and hit that picture."

The Count pointed with his finger to the perforated picture; his face glowed like fire; the Countess was whiter than her own handkerchief; and I could not restrain an exclamation.

"I fired," continued the Count, "and, thank Heaven, missed my aim. Then Silvio . . . at that moment he was really terrible, . . . Silvio raised his hand to take aim at me. Suddenly the door opens, Masha rushes into the room, and with a loud shriek throws herself upon my neck. Her presence restored to me all my courage.

"'My dear,' said I to her, 'don't you see that we are joking? How frightened you are! Go and drink a glass of water and then come back to us; I will introduce you to an old friend and comrade.'

"Masha still doubted.

"'Tell me, is my husband speaking the truth?' said she, turning to the terrible Silvio; 'is it true that you are only joking?'

"'He is always joking, Countess,' replied Silvio: 'once he gave me a slap in the face in a joke; on another occasion he sent a bullet through my cap in a joke; and just now, when he fired at me and missed me, it was all in a joke. And now I feel inclined for a joke.'

"With these words he raised his pistol to take aim at me--right before her! Masha threw herself at his feet.

"'Rise, Masha; are you not ashamed!' I cried in a rage: 'and you, sir, will you cease to make fun of a poor woman? Will you fire or not?'

"'I will not,' replied Silvio: 'I am satisfied. I have seen your confusion, your alarm. I forced you to fire at me. That is sufficient. You will remember me. I leave you to your conscience.'

"Then he turned to go, but pausing in the doorway, and looking at the picture that my shot had passed through, he fired at it almost without taking aim, and disappeared. My wife had fainted away; the servants did not venture to stop him, the mere look of him filled them with terror. He went out upon the steps, called his coachman, and drove off before I could recover myself."

The Count was silent. In this way I learned the end of the story, whose beginning had once made such a deep impression upon me. The hero of it I never saw again. It is said that Silvio commanded a detachment of Hetairists during the revolt under Alexander Ipsilanti, and that he was killed in the battle of Skoulana.

## Part II: ANALYSIS AND INFERENCE

Directions: Read The Shot carefully. Answer the questions writing on the answer sheet. Do not write on this booklet.

1. Generally speaking, the narrator of this story is \_\_\_\_\_  
Silvio.
  - a. envious of
  - b. angry toward
  - c. forgiving of
  - d. disinterested in
  - e. sympathetic toward
2. The use of the word "joking" at the end of the story is a(n)
  - a. irony
  - b. symbol
  - c. simile
  - d. allusion
  - e. metaphor
3. Silvio's motive for seeking revenge on the Count was
  - a. fear
  - b. pride
  - c. money
  - d. jealousy
  - e. pleasure
4. In the small town of N---, the life of the professional Russian soldier was
  - a. romantic
  - b. luxurious
  - c. restricted
  - d. challenging
  - e. intellectual
5. At Silvio's home, his guest enjoyed the
  - a. dueling stories
  - b. classical books
  - c. bountiful meals
  - d. plentiful beverages
  - e. exciting card games
6. Silvio refused to duel with the man who hurled a brass candlestick at him because he (Silvio)
  - a. didn't want to lose his life
  - b. didn't want to satisfy his regiment
  - c. didn't think the offense was a major one
  - d. knew it would have violated the host's rules
  - e. knew the candlestick hurler was a better shot

7. Bourtsouff and Davidoff in line 159 are examples of
  - a. plot
  - b. irony
  - c. apostrophe
  - d. exposition
  - e. allusion
8. Dueling to the 19th century soldier was a(n)
  - a. game
  - b. duty
  - c. exercise
  - d. pasttime
  - e. diversion
9. One implication in this story is that a very rich, handsome, and clever individual can afford to deal with others in a(n) \_\_\_\_\_ manner:
  - a. cruel
  - b. sincere
  - c. mature
  - d. flippant
  - e. pleasant
10. Silvio's failure to fight the candlestick hurler resulted in
  - a. anger
  - b. approval
  - c. criticism
  - d. amusement
  - e. impatience
11. Silvio seemed to pick fights with people in order to
  - a. display power
  - b. dispel boredom
  - c. provoke pleasure
  - d. arouse suspicion
  - e. stimulate curiosity
12. Although the other soldiers forgave Silvio for not fighting the candlestick hurler, the narrator did not because of his
  - a. envy
  - b. hatred
  - c. aloofness
  - d. confusion
  - e. embarrassment
13. The key achievement of the paragraph (lines 155 to 163) is
  - a. suspense
  - b. denouement
  - c. exposition
  - d. foreshadowing
  - e. recapitulation

14. We know that Silvio had some power over the Count because the Count
- tried to escape
  - pleaded for mercy
  - shot without drawing
  - shot in spite of himself
  - carried a grudge for years
15. Which one of these did the Count lack?
- money
  - wisdom
  - courage
  - nobility
  - cowardice
16. Silvio's skill with a pistol seemed to
- replace all other needs
  - win everlasting good fortune
  - disguise an inferiority complex
  - necessitate his changing his name
  - incur as many enemies as friends
17. This story is relevant to any period because it's about
- heroism
  - egotism
  - military
  - forgiveness
  - marksmanship
18. The author uses two key sections of \_\_\_\_\_ in this story.
- dialogue
  - flashback
  - narration
  - description
  - characterization
19. The red cap with a gold tassel and embroidery was a(n)
- foil
  - theme
  - image
  - symbol
  - complication
20. Silvio's "tragic flaw" or key limitation is his self
- image
  - esteem
  - deception
  - awareness
  - confidence

21. It is \_\_\_\_\_ that the Count has had Silvio on his conscience (line 390) over the years.
- obvious
  - positive
  - doubtful
  - surprising
  - preposterous
22. The story implies that the chief difference between Silvio and the Count is
- class
  - courage
  - calling
  - charity
  - character
23. One theme of this story concerns
- fear
  - humor
  - mercy
  - pride
  - justice
24. What quality does Silvio lack?
- courage
  - ambition
  - serenity
  - intelligence
  - determination
25. The author's chief achievement in paragraph two is
- action
  - dialogue
  - symbolism
  - denouement
  - characterization
26. Within a few years after Silvio's departure, the narrator's life became
- busy
  - free
  - lonely
  - exciting
  - intolerable
27. The words in line 36, "But an unexpected incident occurred which astounded us all," illustrate the author's use of:
- plot
  - irony
  - symbolism
  - denouement
  - foreshadowing

28. In addition to his shooting, Silvio was famous for his
- boasting
  - heritage
  - gentility
  - leadership
  - appearance
29. The richness of the Countess's estate made the narrator
- serene
  - cordial
  - envious
  - befuddled
  - exhilarated
30. Silvio's main effect on the Count is probably
- disdain
  - amusement
  - annoyance
  - perplexity
  - intimidation
31. Wanting to stay alive long enough to wreak revenge on someone reveals Silvio's
- power
  - courage
  - confusion
  - insecurity
  - disillusionment
32. The Count might have been a good friend if Silvio had
- refused to fight a duel
  - pretended an inferiority
  - accepted his own limitations
  - invited the Count to dinner
  - asked the Count for an apology
33. In the end Silvio did not shoot at the Count because of his (Silvio's):
- joke
  - countess
  - disgrace
  - conscience
  - contentment
34. The narrator in the story is a
- wealthy count
  - Silvio's enemy
  - retired soldier
  - ordinary peasant
  - Silvio's brother



35. Silvio did not kill the Count the first time he had a chance because of the Count's
- fear
  - wealth
  - attitude
  - goodness
  - disappearance
36. ". . . Silvio regained his former influence," (lines 81-82) was probably due to the soldiers' respect for Silvio's
- privacy
  - judgment
  - champagne
  - personality
  - marksmanship
37. The account of the cap full of cherries was a(n) \_\_\_\_\_ in the story.
- setting
  - flashback
  - implication
  - introduction
  - foreshadowing
38. In line 169 the sentence, "My supremacy was shaken," revealed Silvio's previous
- ambition
  - vocation
  - position
  - assignment
  - allegiance
39. The final contest between Silvio and the Count revealed that Silvio's greatest need was to
- regain his power
  - prolong the contest
  - rebuild his courage
  - intimidate the Count
  - frighten the Countess
40. Of the five below the best title for this story would be:
- Success
  - Revenge
  - Jealousy
  - Misfortune
  - Forgiveness

## Posttest III. Empathy and Social Awareness (50 minutes)

DIRECTIONS: Read the following story and then answer the questions using the answer sheet.

## A VISIT OF CHARITY.....Eudora Welty

It was mid-morning--a very cold, bright day. Holding a potted plant before her, a girl of fourteen jumped off the bus in front of the Old Ladies' Home on the outskirts of town. She wore a red coat, and her straight yellow hair was hanging down loose from the pointed white cap all the little girls were wearing that year. She stopped for a moment beside one of the prickly dark shrubs with which the city had beautified the Home, and then proceeded slowly toward the building, which was of whitewashed brick and reflected the winter sunlight like a block of ice. As she walked vaguely up the steps she shifted the small pot from hand to hand; then she had to set it down and remove her mittens before she could open the heavy door.

"I'm a Campfire Girl. . . . I have to pay a visit to some old lady," she told the nurse at the desk. This was a woman in a white uniform who looked as if she were cold; she had close-cut hair which stood up on the very top of her head exactly like a sea wave. Marian, the little girl, did not tell her that this visit would give her a minimum of only three points in her score.

"Acquainted with any of our residents?" asked the nurse. She lifted one eyebrow and spoke like a man.

"With any old ladies? No--but--that is, any of them will do," Marian stammered. With her free hand she pushed her hair behind her ears, as she did when it was time to study Science.

The nurse shrugged and rose. "You have a nice *multiflora cineraria* there," she remarked as she walked ahead down the hall of closed doors to pick out an old lady.

There was loose, bulging linoleum on the floor. Marian felt as if she were walking on the waves, but the nurse paid no attention to it. There was a smell in the hall like the interior of a clock. Everything was silent until, behind one of the doors, an old lady of some kind cleared her throat like a sheep bleating. This decided the nurse. Stopping in her tracks, she first extended her arm, bent her elbow, and leaned forward from the hips--all to examine the watch strapped to her wrist, then she gave a loud double-rap on the door.

"There are two in each room," the nurse remarked over her shoulder.

"Two what?" asked Marian without thinking. The sound like a sheep's bleating almost made her turn around and run back.

One old woman was pulling the door open in short, gradual jerks, and when she saw the nurse a strange smile forced her old face dangerously awry.

Marian, suddenly propelled by the strong, impatient arm of the nurse, saw next the side-face of another old woman, even older, who was lying flat in bed with a cap on and a counterpane drawn up to her chin.

"Visitor," said the nurse, and after one more shove she was off up the hall.

Marian stood tongue-tied; both hands held the potted plant. The woman still with that terrible, square smile (which was a smile of welcome) stamped on her bony face, was waiting. . . . Perhaps she said something. The old woman in bed said nothing at all, and she did not look around.

Suddenly Marian saw a hand, quick as a bird claw, reach up in the air and pluck the white cap off her head. At the same time, another claw to match drew her all the way into the room, and the next moment the door closed behind her.

"My, my, my," said the old lady at her side.

Marian stood enclosed by a bed, a washstand and a chair; the tiny room had altogether too much furniture. Everything smelled wet--even the bare floor. She held onto the back of the chair, which was wicker and felt soft and damp. Her heart beat more and more slowly, her hands got colder and colder, and she could not hear whether the old women were saying anything or not. She could not see them very clearly. How dark it was! The window shade was down, and the only door was shut. Marian looked at the ceiling. . . . It was like being caught in a robbers' cave, just before one was murdered.

"Did you come to be our little girl for a while?" the first robber asked.

Then something was snatched from Marian's hand--the little potted plant.

"Flowers!" screamed the old woman. She stood holding the pot in an undecided way. "Pretty flowers," she added.

Then the old woman in bed cleared her throat and spoke. "They are not pretty," she said, still without looking around, but very distinctly.

Marian suddenly pitched against the chair and sat down in it.

"Pretty flowers," the first old woman insisted. "Pretty--pretty. . ."

Marian wished she had the little pot back for just a moment--she had forgotten to look at the plant herself before giving it away. What did it look like?

"Stinkweeds," said the other old woman sharply. She had a bunchy white forehead and red eyes like a sheep. Now she turned them toward Marian. The fogginess seemed to rise in her throat again, and she bleated, "Who--are--you?"

To her surprise, Marian could not remember her name. "I'm a Campfire Girl," she said finally.

30 "Watch out for the germs," said the old woman like a sheep, not addressing anyone.

"One came out last month to see us," said the first old woman.

A sheet or a germ? wondered Marian dreamily, holding onto the chair.

"Did not!" cried the other old woman.

35 "Did so! Read to us out of the Bible, and we enjoyed it!" screamed the first.

"Who enjoyed it!" said the woman in bed. Her mouth was unexpectedly small and sorrowful, like a pet's.

"We enjoyed it," insisted the other. "You enjoyed it--I enjoyed it."

40 "We all enjoyed it," said Marian, without realizing that she had said a word.

45 The first old woman had just finished putting the potted plant high, high on the top of the wardrobe, where it could hardly be seen from below. Marian wondered how she had ever succeeded in placing it there, how she could ever have reached so high.

"You mustn't pay any attention to old Addie," she now said to the little girl, "She's ailing today."

"Will you shut your mouth?" said the woman in bed. "I am not."

"You're a story."

50 "I can't stay but a minute--really, I can't" said Marian suddenly. She looked down at the wet floor and thought that if she were sick in here they would have to let her go.

5 With much to-do the first old woman sat down in a rocking chair--still another piece of furniture!--and began to rock. With the fingers of one hand she touched a very dirty cameo pin on her chest. "What do you do at school?" she asked.

"I don't know. . ." said Marian. She tried to think but she could not.

0 "Oh, but the flowers are beautiful," the old woman whispered. She seemed to rock faster and faster; Marian did not see how anyone could rock so fast.

"Ugly," said the woman in bed.

5 "If we bring flowers--" Marian began and then fell silent. She had almost said that if Campfire Girls brought flowers to the Old Ladies' Home, the visit would count one extra point, and if they took a Bible with them

on the bus and read it to the old ladies, it counted double. But the old woman had not listened, anyway; she was rocking and watching the other one, who watched back from the bed.

"Poor Addie is ailing. She has to take medicine--see?" she said pointing a horny finger at a row of bottles on the table, and rocking so high that her black comfort shoes lifted off the floor like a little child's.

"I am no more sick than you are," said the woman in bed.

"Oh yes you are!"

"I just got more sense than you have, that's all," said the other old woman, nodding her head.

"That's only the contrary way she talks when you all come," said the first old lady with sudden intimacy. She stopped the rocker with a neat pat of her feet and leaned toward Marian. Her hand reached over--it felt like a petunia leaf, clinging and just a little sticky.

"Will you hush! Will you hush!" cried the other one.

Marian leaned back rigidly in her chair.

"When I was a little girl like you, I went to school and all," said the old woman in the same intimate, menacing voice. "Not here--another town. . . ."

"Hush!" said the sick woman. "You never went to school. You never came and you never went. You never were anywhere--only here. You never were born! You don't know anything. Your head is empty, your heart and hands and your old black purse are all empty, even that little old box that you brought with you you brought empty--you showed it to me. And yet you talk, talk, talk, talk all the time until I think I'm losing my mind! Who are you? You're a stranger--a perfect stranger! Don't you know you're a stranger? Is it possible that they have actually done a thing like this to anyone--sent them in a stranger to talk, and rock, and tell away her whole long rigmarole! Do they seriously suppose that I'll be able to keep it up, day in, day out, night in, night out, living in the same room with a terrible old woman--forever?"

Marian saw the old woman's eyes grow bright and turn toward her. This old woman was looking at her with despair and calculation in her face. Her small lips suddenly dropped apart, and exposed a half circle of false teeth with tan gums.

"Come here, I want to tell you something," she whispered. "Come here!"

Marian was trembling, and her heart nearly stopped beating altogether for a moment.

"Now, now, Addie," said the first old woman. "That's not polite. Do

you know what's really the matter with old Addie today?" She, too, looked at Marian; one of her eyelids drooped low.

"The matter?" the child repeated stupidly. "What's the matter with her?"

"Why, she's mad because it's her birthday!" said the first old woman, beginning to rock again and giving a little crow as though she had answered her own riddle.

"It is not, it is not!" screamed the old woman in bed. "It is not my birthday, no one knows when that is but myself, and will you please be quiet and say nothing more, or I'll go straight out of my mind!" She turned her eyes toward Marian again, and presently she said in the soft, foggy voice, "When the worst comes to the worst, I ring this bell, and the nurse comes." One of her hands was drawn out from under the patched counterpane--a thin little hand with enormous black freckles. With a finger which would not hold still she pointed to a little bell on the table among the bottles.

"How old are you?" Marian breathed. Now she could see the old woman in bed very closely and plainly, and very abruptly, from all sides, as in dreams. She wondered about her--she wondered for a moment as though there was nothing else in the world to wonder about. It was the first time such a thing had happened to Marian.

"I won't tell!"

The old face on the pillow, where Marian was bending over it, slowly gathered and collapsed. Soft whimpers came out of the small open mouth. It was a sheep that she sounded like--a little lamb. Marian's face drew very close, the yellow hair hung forward.

"She's crying!" She turned a bright, burning face up to the first old woman.

"That's Addie for you," the old woman said spitefully.

Marian jumped up and moved toward the door. For the second time, the claw almost touched her hair, but it was not quick enough. The little girl put her cap on.

"Well, it was a real visit," said the old woman, following Marian through the doorway and all the way out into the hall. Then from behind she suddenly clutched the child with her sharp little fingers. In an affected, high-pitched whine she cried, "Oh, little girl, have you a penny to spare for a poor old woman that's not got anything of her own? We don't have a thing in the world--not a penny for candy--not a thing! Little girl, just a nickel--a penny--"

Marian pulled violently against the old hands for a moment before she was free. Then she ran down the hall, without looking behind her and without looking at the nurse, who was reading Field & Stream at her desk. The nurse, after another triple motion to consult her wrist watch, asked automatically the question put to visitors in an institutions: "Won't you

stay and have dinner with us?"

0 Marian never replied. She pushed the heavy door open into the cold air and ran down the steps.

Under the prickly shrub she stooped and quickly, without being seen, retrieved a red apple she had hidden there.

5 Her yellow hair under the white cap, her scarlet coat, her bare knees all flashed in the sunlight as she ran to meet the big bus rocketing through the street.

"Wait for me!" she shouted. As though at an imperial command, the bus ground to a stop.

She jumped on and took a big bite out of the apple.

## POSTTEST III

## PART III. Self Awareness and Empathy (50 minutes)

DIRECTIONS: Read the story, "A Visit of Charity" by Eudora Welty. Then answer the twenty questions by selecting the most appropriate response and writing the letter in the blank on the Answer Sheet. Answer in light of the story content.

1. When she is with the old ladies, Marian feels ill because she is
  - A. grieved
  - B. repulsed
  - C. confused
  - D. rejected
  
2. Old people should
  - A. live alone
  - B. have friends
  - C. take medicine
  - D. require little
  
3. Marion hides her apple under the prickly bush because she is
  - A. poor
  - B. smart
  - C. afraid
  - D. selfish
  
4. Visiting old people should be a
  - A. bore
  - B. pain
  - C. pleasure
  - D. responsibility
  
5. The author implies that "Visits of Charity" are
  - A. cold
  - B. real
  - C. kind
  - D. fake
  
6. People of different generations don't get along together because they
  - A. have little in common
  - B. don't like the same music
  - C. enjoy irritating each other
  - D. forget what they have in common



7. Old Ladies' Homes can deprive the "inmates" of their
  - A. sanity
  - B. humanity
  - C. humility
  - D. senility
  
8. Understanding people who are different from myself
  - A. is a challenge
  - B. isn't necessary
  - C. doesn't interest me
  - D. isn't worth the effort
  
9. The two old ladies are unkind to each other because they are
  - A. lonely
  - B. elderly
  - C. unloved
  - D. trapped
  
10. Marian's calling the bus driver in Line 107 showed that she
  - A. was in a hurry
  - B. hated the old ladies
  - C. regained her sense of power
  - D. liked to order the bus driver
  
11. Addie's statement, "You never were born," (Line 137) implies that she
  - A. forgets all dates
  - B. hates her birthdays
  - C. dislikes her roommate
  - D. feels insignificant herself
  
12. The old lady's hands seemed like claws to Marian because
  - A. They were skinny and bony
  - B. Marian feared wild-things
  - C. Marian made a poor captive
  - D. The lady acted like an animal
  
13. Marian's main motive in visiting the Old Ladies Home was
  - A. duty
  - B. concern
  - C. ambition
  - D. curiosity
  
14. I perform good acts or behave well in order to
  - A. become well liked
  - B. make a contribution
  - C. develop important skills
  - D. get significant rewards

15. The greatest need old people have is
- A. good nurses
  - B. genuine interest
  - C. nourishing meals
  - D. pleasant surroundings
16. Marian made what kind of an effort to understand the old ladies?
- A. much
  - B. some
  - C. none
  - D. little
17. Marian's visit would have been more beneficial if she had
- A. had a different purpose
  - B. brought a different plant
  - C. acted like other visitors
  - D. read the Bible to the ladies
18. The nurse's attention to the time indicated she was
- A. dishonest
  - B. thoughtful
  - C. unconcerned
  - D. conscientious
19. In line 77 Marian cannot remember her name because of the
- A. tired
  - B. stupid
  - C. afraid
  - D. surprised
20. A person's birthday is important because it signifies
- A. selfishness
  - B. selflessness
  - C. self esteem
  - D. self centeredness
21. The nurse chose the room she did because she was
- A. official
  - B. purposeful
  - C. inefficient
  - D. indifferent
22. From the story, we can see that society has what kind of an attitude toward old people?
- A. protecting
  - B. disdainful
  - C. superficial
  - D. business-like

23. The words, "block of ice" in line 8 suggest that Old Ladies' Homes
- A. need color
  - B. are neglected
  - C. are always painted white
  - D. need better heating facilities
24. The people I like most
- A. ask me for help
  - B. do things for me
  - C. do their fair share
  - D. give nothing and take nothing
25. Marian's actions remind me of my own
- A. stupidity
  - B. selfishness
  - C. sensitivity
  - D. satisfaction
26. People who think only about their own problems are likely to be
- A. unhappy
  - B. successful
  - C. intelligent
  - D. uninterrupted
27. In Line 68 Marian "pitched against the chair..." because the
- A. building shook
  - B. old lady pushed her
  - C. atmosphere was strange
  - D. floor buckled under her feet
28. Characters in literature
- A. remind me of my self
  - B. are purely imaginative
  - C. don't resemble real life
  - D. seem very dull and boring
29. The scientific term "multiflora cineraria" in line 23 symbolizes that we treat people
- A. humanly
  - B. clinically
  - C. mysteriously
  - D. intellectually
30. The hardest thing about getting old is being
- A. ugly
  - B. lonely
  - C. fragile
  - D. irritating

31. When Marian says (in line 181), "She's crying!" we know
- A. Addie is a baby
  - B. Addie is afraid
  - C. Marian is sensitive
  - D. Marian is surprised
32. The last line of the story indicates Marian's
- A. joy
  - B. hunger
  - C. relief
  - D. cleverness
33. Visiting people who are different from ourselves should
- A. be our duty
  - B. prove our inferiority
  - C. reveal our superiority
  - D. increase our sensitivity
34. The first old lady grabbed the plant and hid it because she was
- A. poor
  - B. cruel
  - C. bitter
  - D. lonely
35. Shortly after arriving in the old ladies' room, Marian wants to
- A. escape
  - B. console
  - C. converse
  - D. entertain
36. The author suggests that many people, like the Nurse who read Field & Stream (Line 196), seem more interested in fauna and flora than in
- A. jobs
  - B. study
  - C. people
  - D. fiction
37. I like myself least when I'm
- A. angry
  - B. selfish
  - C. depressed
  - D. unsuccessful
38. People who really care about other people have
- A. time
  - B. money
  - C. security
  - D. appreciation

39. Marian was a poor visitor because she
- A. forgot to bring any money with her
  - B. decided to come for the wrong reason
  - C. failed to choose the right old ladies
  - D. neglected to look at the plant before hand
40. Marian was "trapped" in
- A. the Old Ladies' Home
  - B. the Nurse's choice of rooms
  - C. her duty to the Campfire Girls
  - D. her ignorance about people's needs

## Posttest IV. Imaginative Writing

Directions: Read this folktale then fully develop it. It is important to grasp the significance of the number "six." You will have to make up a number of tasks which the king gives the six men and their six responses. (Allow minutes).

## SIX MEN GO FAR TOGETHER IN THE WIDE WORLD

Once upon a time there was a man who was skilled in many devices. He served in the wars and showed much daring and courage, but when the wars were over they gave him a fond farewell and four penn'orth of wages to see him on his way.

"Wait a minute," says he, "that's not good enough for me; once I get hold of the right people I shall see to it that the king hands over the treasures of his whole nation." And full of anger he went off into the forest, where he saw a fellow standing who'd just pulled up six trees as if they were blades of corn.

"How would you like to serve me," he says to him, "and travel along with me?"

"Fine," says the other, "but first of all I must take home this little faggot of wood for my mother," and he took one of the trees, wound it round the five others, put the faggot on his shoulder and carried it off. Then he came back again and went off along with his master who said, "The two of us should go far in the wide world."

After they'd gone along for a while they came to a huntsman kneeling down with his rifle levelled to take aim. The master says to him, "Huntsman what are you shooting at?" and the huntsman says:

"Two miles away there's a fly sitting on the branch of an oak-tree, I'm going to shoot him in the left eye."

"Oho! you must come with me!" says the man. "We three should go far together in the wide world." The huntsman was ready enough and went along with them till they came to seven windmills whose sails were hurtling round even though there was no wind from east or west and not a leaf stirring on the trees.

Then the man says, "What on earth's driving these windmills, there's no sign of a breeze," and he went on a bit with his servants and after they'd walked a couple of miles they saw a fellow sitting in a tree holding one nostril and blowing through the other.

"Lordy me! what are you doing up there?" says the man, and the other fellow answers:

"Do you see--two miles over there there are seven windmills, I'm blowing to make them go round."

"Oho! you must come with me," says the man. "We four should go far together in the wide world."

So the blower got down and went along with them, and after a time they saw a chap standing there on one leg with the other unbuckled and lying on the ground beside him. So the master says, "You look to have made yourself very comfortable."

"Ah, I'm the runner," says the other, "and I've unbuckled that leg so that I shan't leap off too quickly. When I run with two legs it's faster than a bird flying."

"Oho! you must come with me. We five should go far together in the wide world."

So he went along with them and it wasn't long before they met a fellow wearing a hat, but tilted right over one ear. So the master says to him, "Manners! manners! don't hang your hat on one ear like that, you look like a right tomfool."

"Oho! I daren't do that," says the other, "for if I put my hat straight there'll be a great frost and the birds'll freeze in the sky and fall down dead to the ground."

"Oho! you must come with me," says the master. "We six should go far together in the wide world."

So the six of them went to a city where the king had made it known that whoever raced with his daughter and beat her should marry her; but if he lost then he'd lose his head. So the man presented himself and said, "But I want one of my servants to do the running for me," to which the king answered, "Then you've pledged his life too. Your head and his head against victory."

Well, when it was all fixed and settled, the man buckled on the runner's other leg and said to him, "Now get a move on and see that we win."

It had to be agreed that whoever was the first to bring some water from a distant well should be the winner. So the runner got a jug and the king's daughter got another jug, and they both set off running at the same time. But within a moment, with the princess only a few steps on her way, there wasn't an onlooker who could see anything of the runner--it was like nothing so much as the wind tearing by. In no time at all he'd got to the well, filled up the jug with water and turned back home. But half way back he was overcome with weariness, so he set down the jug, lay down on the ground and went to sleep. But he'd been careful to use a horse's skull that was lying there for a pillow so that he'd have a hard head-rest and would wake up pretty soon.

Meanwhile the princess, who was a good runner (good, that is, for an ordinary mortal), had reached the well and was hurrying back with her jugful of water. But when she saw the runner lying there sleeping she was overjoyed and said, "The enemy is delivered into my hands," and she tipped up his jug and ran on.

Well all would have been lost there and then had not the huntsman with the sharp eyes fortunately been standing up atop the castle watching all that had been going on. "That princess shan't get us that way," he said, loaded his rifle and fired with such skill that he shot the horse's skull from under the runner's head without doing him the least harm. The runner woke up at once,

jumped in the air and saw that his jug was empty and the princess already far ahead. But he didn't despair. He ran back to the well with his jug, filled up with a fresh lot of water and was back home a good ten minutes before the princess. "See here," said he, "That made me lift my legs; it wasn't worth calling a race to start with."

Naturally it upset the king (and it upset his daughter a good deal more) that she should be carried off by a common soldier, and a discharged one at that; so they put their heads together to decide how they could be rid of him and all his companions.

"Don't worry," said the king, "I've found the means. They won't be coming back home again." And to them he said, "Well, gentlemen, you must all get together for a celebration. Eat! Drink!" and he led them to a room with a floor made of iron, and with iron doors and iron bars fixed over the windows.

(Now complete this folktale on a separate piece of composition paper. Use your imagination. You will need to write between 350 - 600 words at least.)



## POSTTEST V. LITERARY DISCRIMINATION

- A. True or False: Write out the word true or false on answer sheet.
1. An author's style or treatment is less important than his/her theme or subject matter.
  2. Commercially successful books such as Haley's Hotel and Airport have no literary merit at all.
  3. One reason that The Adventures of Huckleberry Finn has survived over one hundred years is because it is a good story.
  4. If a book is appropriate for one reader, it is appropriate for all readers at that age level.
  5. Subliterature is written only for little children.
  6. The Nancy Drew and Hardy Boys series are "formula" books but are appropriate at one stage of a person's reading development.
  7. Only books written before 1900 are considered classics.
  8. Subliterary and classical works can deal with similar subjects: love, hate, justice, ambition, greed, etc.
  9. Realistic subject matter alone, not style, determines whether a book will last or not.
  10. Conflicts between generations are too contemporary to achieve the stature of a classic.
  11. The trouble with classics is that they tend to be too didactic or preachy.
  12. The only reason Romeo and Juliet is a classic is because of its Elizabethan language.
  13. Using irony is the opposite of "telling it like it is" and enables the reader to experience the story on two levels.
  14. Such subjects as drugs, sex, and violence could be a part of a modern classic.
  15. J. R. R. Tolkien's Hobbit is not considered a classic because hobbits aren't real.
  16. The least worthy books allow the reader primarily to escape from reality rather than to confront it.
  17. A book becomes a classic partly because of the author's portrayal of archetypal or universal conflicts.
  18. Stereotypic characters can make a book non-literary.
  19. Good literature depicts the complexity of human nature.
  20. One characteristic of classical literature is its appeal to a number of generations.
  21. Prejudice, war, and political corruption are themes of 20th century classics but not of earlier classics.
  22. A key difference between inferior or subliterature and classical literature derives from the questions the authors pose or dramatize.
  23. A good book appeals only to the intellect.
  24. Characterization is a test of good literature of any period.
  25. Because inferior literature avoids cliches, it elicits a total response from the reader.

## POSTTEST V PART B

Directions: Please read the following excerpt. Decide whether this comes from a "pulp" magazine (non-literary) or from a fine magazine. In a few sentences, tell why you think so. Then on several pieces of composition paper, write the rest of this story. Finish it in the style in which it appears to you.

Six years ago, six years. . . . How quickly time passed! It might have happened yesterday. The boss took his hands from his face; he was puzzled. Something seemed to be wrong with him. He wasn't feeling as he wanted to feel. He decided to get up and have a look at the boy's photograph. But it wasn't a favorite photograph of his; the expression was unnatural. It was cold, even stern-looking. The boy had never looked like that.

At that moment the boss noticed that a fly had fallen into his broad inkpot, and was trying feebly but desperately to clamber out again. Help! help! said those struggling legs. But the sides of the inkpot were wet and slippery; it fell back again and began to swim. The boss took up a pen, picked the fly out of the ink, and shook it onto a piece of blotting paper. For a fraction of a second it lay still on the dark patch that oozed round it. Then the front legs waved, took hold, and, pulling its small sodden body up it began the immense task of cleaning the ink from its wings. Over and under, over and under, went a leg along a wing, as the stone goes over and under the scythe. Then there was a pause, while the fly, seeming to stand on the tips of its toes, tried to expand first one wing and then the other. It succeeded at last, and, sitting down, it began, like a minute cat, to clean its face. Now one could imagine that the little front legs rubbed against each other lightly, joyfully. The horrible danger was over; it had escaped; it was ready for life again.

But just then the boss had an idea.

A COMPOSITION TEST

50 Minutes or Class Period

Purpose: Students are to develop a well constructed five-part expository essay in class using open texts and open notes. Have them choose one of the TOPICS below. They are to develop the THESIS provided (or create one of their own). The chapter references will supply the evidence or subpoints to reinforce the thesis. Here are 4 Topics and a thesis for each. XEROX these for students.

I. Topic: Huck's Relationship with Jim: Tricks and Lies

A. THESIS: In three key incidents Twain dramatizes Huck's change from seeing Jim in the abstract--as a "nigger" according to Huck's society's viewpoint--to realizing that Jim is a human being--resulting from Huck's being with Jim and Huck's independent thinking.

B. Places in the text to back up this THESIS:

1. Ch. X (snake trick)
2. Ch. XV (fog trick)
3. Ch. XVI (smallpox incident)

II. Topic: Huck's Visit at the Grangerford Plantation

A. THESIS: Through the use of irony Twain's Grangerford-Shepherdson chapters depict the hypocrisy in human nature.

B. Places in the text to back up this THESIS:

1. Ch. XVII : The Grangerford's hostile welcome of Huck, The refined household furnishings vs. the state of war  
The family's sentimentality over Emmeline's death
2. Chp. XVIII: Guns in church  
Enemies are lovers  
What's a feud?

III. Topic: The Raft: A Unique Part of the River

A. THESIS: Through contrast Twain dramatizes the natural goodness of Huck and Jim's fellowship on their raft.

B. Places in the text to back up this THESIS:

1. Ch. IX : The sordid House of Death
2. Ch. XII: Their raft vs. the Walter Scott's criminals.
3. The end of Ch. XVIII and the first 400 lines of Chp. XIX. Ch. XIX excerpt requires detailed

(continued)

## A COMPOSITION TEST (continued)

analysis here: how does Twain convey or summarize Huck and Jim's raft existence (cite imagery). How is this one raft given "universal" dimensions?

IV. Topic. The Average Man According to Twain

A. THESIS: Twain's mid-19th century average man was easily duped due to his distortion of religion, his love of violence, and his susceptibility to X-rated entertainment.

B. Places in the text to back up this THESIS:

1. Ch. XX : The King and Duke work the Revival Meeting.
2. Ch. XXI: The Boggs-Colonel Sherburn incidents.  
XXII: (Note description of the "loafers" in Ch. XXI: preparation for Boggs murder, crowd's reaction, and ease with which Colonel Sherburn handles them.)
3. Ch. XXIII: The Royal Nonesuch: a gullible crowd.

## APPENDIX O

### A Guide for Class Discussion

#### Informal Assessment

(In conjunction with DATA SHEET No. 3)

1. It will be necessary for each teacher to "rate" each student's class discussion responses twice during the project:
  - A. During Week 1
  - B. During Week 6
2. Using a scale 1 - 5 (poor to very good), assess the student's responses as the class discusses the reading assignment.
3. Suggestion: Write the following 12 Criteria on the board so that students can know these criteria. Encourage students to evaluate their own remarks/behavior in discussion.
4. Objective: To enliven the class discussion by indicating to the students the kinds of oral contributions that enrich both this discussion and also their cognitive/affective growth.
5. Source: Elkins, Deborah. Teaching Literature: Designs for Cognitive Development. Columbus, Ohio: Charles E. Merrill Publishing Company, 1976, pp. 287-290.
6. 12 CRITERIA (Referred to as A B C etc. on DATA SHEET No. 3)

Regarding the reading under discussion, how relevant, cogent, and interesting are the student's reactions? Specifically, does the student:

- A. Make generalizations on a high level?
- B. Listen to and consider the comments of the other students? (Building on them -- not disregarding them)
- C. Hypothesize: indicating some divergent "creative thinking?"
- D. Make comparisons and thus sees relationships?
- E. Restate incidents accurately?
- F. Realize behavior (of characters) is caused or motivated?
- G. Refrain from passing judgment unless they have cited the text first?
- H. Perceive the meaning of key incidents: themewise/characterwise?
- I. Draw correct inferences?
- J. Interpret characterization without self reference: catch the author's intent?
- K. Identify with the characters/empathize/
- L. See human beings as complex and their problems as complex?

## APPENDIX P

### CRITERIA FOR CREATIVE PROJECTS

#### Marking Scale

48 - 50	A	35 - 38	C
46 - 47	A-	31 - 34	C-
42 - 45	B	26 - 30	D
39 - 41	B-	24 - 25	D-

#### I. IMAGINATIVE WRITING: Rule: SHOW, DON'T TELL! DRAMATIZE.

- A. Does the piece create a "World of its own?" (Concept)
- B. Does this world evidence a sustained and consistent setting?
- C. Are the characters, either human or not, endowed with conflicts which they must solve? Forces confronting them? Goals and shortcomings? Main characters: 1 or 2; minor characters: 1-4. Do minor characters help to characterize the major characters? Interesting names for characters? Places?
- D. Action/Incident: the key vehicle for characterization and conveying theme? Beginning, middle, end to this Plot? Logical sequence?
- E. Dialogue: vivid, consistent with characterization?
- F. Imagery: Language??? Key to imaginative writing (as well as original characters and action). Ask students to use their thesauruses!! dictionaries!! Above, interesting names for: characters, places, this "world."
- G. Mechanics: correct, thus not distracting.

#### II. Art Projects: (all)

- A. Subject: imaginative, original? Colorful? Good size?
- B. Medium: correct for this subject? Form and content are ONE.
- C. Theme: is the artist saying something significant through this portrayal? What?
- D. Composition: unity, a whole and "just right." Do all the elements of the product "fit?" Are they "economical" or just enough and no more? Is there a focal point (a point of tension) in the composition to which all the "lines" point? Every piece of art must have this tension (we call it conflict in writing).
- E. Are the various elements, i.e., lines, figures, spaces, shapes, etc., interrelated? Part of the whole?
- F. Impact: does the product have clarity? Is the intent of the artist clear and uncluttered? Is it significant? Valid?

## Criteria for Creative Projects (continued) - page 2.

III. Oral and Dramatic Interpretations (on tape if you want my evaluation).

- A. Editorial: if the piece is an excerpt from one of our novels, has the student edited it well? A scene, specific and defined?
- B. Oral delivery/interpretation itself: judge for impact:
  - 1. Voice: varied and appropriate for each character, narration, or incident? A change in pitch and volume?
  - 2. Pace/tempo: varied and fitting each change in the piece's intent (character, mood, significance)?
  - 3. Concentration: KEY. Does the interpreter STAY IN CHARACTER?
  - 4. Enunciation and pronunciation: clear, correct, vivid?
  - 5. Valid: is the interpretation in keeping with author's intent?
- C. If original piece: the above applies. KEY: has the interpreter conveyed the "undermeaning?" Created the scene? Been the character?

## IV. A POEM: much above on Imaginative writing applies, and:

- A. IMAGERY, METAPHOR, SYMBOLISM??? One them?? Is it lyrical? Narrative? Dramatic? A sonnet? ARE FORM AND CONTENT ONE? Focus. Avoid "talking to oneself." WORDS. See Sound & Sense by L. Perrine, or John Ciardi's How Does A Poem Mean? A poem is (A. MacLeish).
- B. Usual problem in student poetry: lack of powerful imagery. Words must be chosen to convey: emotional, cognitive, psychological, etc. impact. Ordinary language does NOT achieve this impact. Poetic does.

## Teacher Evaluation

Name \_\_\_\_\_

Check one: Curriculum A \_\_\_\_\_ B \_\_\_\_\_

School \_\_\_\_\_

No. of students in each  
DUO A \_\_\_\_\_ B \_\_\_\_\_

- DIRECTIONS: (1) Place check in the column that comes closest to describing your reaction to each item.  
 (2) At the end of this questionnaire, please add a few comments in which you share additional reactions to this Literary DUO Curriculum Project.

	<u>Moderately Helpful</u>	<u>Very Helpful</u>	<u>Didn't Use</u>
1. Chapter-by-Chapter Analyses (Plot, Conflict, Character, Styles)			
2. Overviews, background material including notes a Stylistic Elements			
3. Instructions and Criteria for In-Class Expository Writing Assignment			
4. Suggestions and Criteria for Creative products			
5. Suggestions and Criteria for Classroom Discussion			
6. Glossary			
7. Bibliography			
8. DUO <u>Objectives</u>	<u>Question</u>	<u>Agree</u>	<u>Enthusiastically Support</u>
9. DUO Rationale: Studying a modern work with an earlier classic, helps and encourages the student to read and understand the more complex work.			
10. Reading a nonliterary book with a classic enhances the students' abilities for literary discrimination. (DUO B Teachers).			



	<u>Question</u>	<u>Agree</u>	<u>Enthusiastically Support</u>
11.	<u>DUO Concept</u> : Literary Analysis of two books simultaneously includes reading the books, classroom discussion, expository writing assignments, various kinds of classroom discussion, tests (objective and essay), and creative production.		
12.	(Related to above): Even a difficult classic is accessible to "average" students who read a modern work at the same time and participate in the above varied activities.		
13.	A <u>teacher</u> can <u>inspire</u> students to "get into a novel" by <u>reading aloud</u> to them various key or difficult sections.		
14.	Experiencing <u>two novels</u> through the above approaches and in the parallel fashion, this Curriculum Unit enhances most students' knowledge of literature.		
15.	The various approaches suggested in this Curriculum Unit enabled me to "reach" all of my students to some degree.		
16.	Classroom discussion during this Literary DUO project seemed as lively or livelier than during other units I've taught.		
17.	The students increased in their willingness to participate and skill in classroom discussion during these six weeks.		
18.	The six-weeks time period seemed reasonable for this DUOS project.		
19.	The pairing of the particular two novels in the DUOS was suitable (the selections).		
20.	If I were asked, I would participate in another similar Literary DUOS Project.		

21. Although time-consuming, the five pre- and posttests seemed	<u>Worthwhile because they were literary</u>	<u>Just another task to complete</u>
22. The three criterion-referenced test for my DUO-, seemed	<u>Well Constructed</u>	<u>Inappropriate</u>
23. Teaching this DUO was	<u>Worthwhile</u>	<u>Just a Task</u>
24. The teaching strategies suggested in this curriculum are	<u>Transferable</u>	<u>Exclusive to this DUO</u>
25. I can think of additional Literary DUOS that would be suitable for such a project. Also, what are they?  (Drama, Poetry, Short stories, Novels) List:	<u>Yes</u>	<u>No</u>
26. My students seemed to grow in empathy and social awareness during this six-week period.		
27. The Creative Production opportunities involved some students who wouldn't ordinarily respond to literature.		

Comments: Use back if necessary.

## APPENDIX R

STUDENT QUESTIONNAIRE/EVALUATION  
SELF REPORT

Circle Literary DUO A or B

A. Please circle THE APPROPRIATE RESPONSE BELOW.

B. On the back, write a brief paragraph in which you give more specific reactions to the Literary DUOS.

- |   |     |    |
|---|-----|----|
| 1. I read both books in my DUO (A or B):  | Yes | No |
| 2. I increased my knowledge of literary terms.  | Yes | No |
| 3. I increased my skills of literary analysis.  | Yes | No |
| 4. I increased in my capacity for empathy and social awareness.   | Yes | No |
| 5. I increased in my understanding and production of creative projects.   | Yes | No |
| 6. I increased in my capacity to tell a good piece of literature from a poor piece.   | Yes | No |
| 7. I found the reading of <u>Huck Finn</u> difficult.   | Yes | No |
| 8. I found the reading of the modern work difficult.  | Yes | No |
| 9. I found the in-class essay on <u>Huck Finn</u> difficult.  | Yes | No |
| 10. I would like to have had more time to spend with the Literary DUO (the two books we studied).                                 | Yes | No |
| 11. I found the teacher's lectures interesting and helpful.   | Yes | No |
| 12. I enjoyed the variety of activities this unit provided, (Lectures, class discussion, reading, writing, and creative projects. | Yes | No |
| 13. Reading these two books together helped me understand both.   | Yes | No |
| 14. I'd like to study more DUOS: combinations of modern works and works written earlier.  | Yes | No |
| 15. I also participated in the Creative Projects.   | Yes | No |
| 16. I enjoyed this literature curriculum.   | Yes | No |
| 17. My teacher's reading aloud inspired my reading.   | Yes | No |
| 18. Working hours per week? _____   |     |    |
| 19. Television viewing hours per week? _____  |     |    |

## APPENDIX S

### Six Evaluators of Pre- and Posttests

Mr. Jack Brooks  
English Department Chairperson  
East Union High School  
Manteca, California 95336

Dr. Arlen Hansen  
Professor of English  
University of the Pacific  
Stockton, California 95211

Dr. Shirley Jennings  
Professor of Curriculum  
University of the Pacific  
Stockton, California 95211

Dr. Diane Sorenson  
Curriculum Coordinator  
San Joaquin County Offices  
Stockton, California 95202

Mrs. Betty Vail  
English Teacher  
Campolindo High School  
Moraga, California 94549

Mrs. Daron Wallace  
English Department Chairperson  
Belle Vista High School  
Fair Oaks, California 95628

Evaluator \_\_\_\_\_

Date \_\_\_\_\_

Position \_\_\_\_\_

## SCORE SHEET PROJECT: LITERATURE DUOS

Pretest I and Posttest I: Literary Terms/Figurative LanguageForm: Matching Test. 26 terms and 25 definitions.Directions: Check under appropriate column. If you check "irrelevant," please state your reason and provide alternative. Refer to the Pretest as you complete this; the terms are not duplicated on this sheet

<u>Definition</u>	<u>Term</u>	<u>Irrevelant</u>	<u>Relevant</u>	<u>Very Relevant</u>
1.	Y	_____	_____	_____
2.	H	_____	_____	_____
3.	C	_____	_____	_____
4.	P	_____	_____	_____
5.	M	_____	_____	_____
6.	Q	_____	_____	_____
7.	D	_____	_____	_____
8.	S	_____	_____	_____
9.	F	_____	_____	_____
10.	U	_____	_____	_____
11.	L	_____	_____	_____
12.	E	_____	_____	_____
13.	T	_____	_____	_____
14.	A	_____	_____	_____
15.	W	_____	_____	_____
16.	B	_____	_____	_____
17.	R	_____	_____	_____
18.	I	_____	_____	_____
19.	O	_____	_____	_____
20.	G	_____	_____	_____
21.	X	_____	_____	_____
22.	J	_____	_____	_____
23.	N	_____	_____	_____
24.	V	_____	_____	_____
25.	K	_____	_____	_____











## VITA

ELLEN SKINNER KESTER

## EDUCATION

1945 Graduated Le Roy High, Le Roy, New York  
 1950 B.A. Oberlin College, Oberlin, Ohio English Literature, Voice  
 1964 M.A. University of California, Berkeley English, Dramatic Arts  
 1980 Ed.D. University of the Pacific Curriculum and Instruction  
 Stockton, California

## PROFESSIONAL EXPERIENCES

## Teaching:Elementary

Elementary School	Manchester and Ellington, CT	1954-1956
Music Supervisor	Kailua, Hawaii	1957-1958

## Teaching:Secondary

Junior High	Oakland, CA	1959-1965
High School	Lafayette, CA	1965-1972
	Pebble Beach, CA	1973-1974
Community College	Salinas, CA	1974-1977

University of the Pacific Graduate Assistant		1977-1980
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## WRITING/EDITING/TELEVISION

Carmel, CA Carmel Pine Cone	Book/Drama Review	1972-1977
Monterey, CA KMST Television	"You Are What You Read"	1976
Monterey, CA CTB/McGraw-Hill, Pub.	Writer:CAT '77	1975-1976
St. Louis, MO Concordia Pub.	YA Novel <u>The Climbing Rope</u>	1978
	Short Story, "Refuge for A Rebel"	1978
Milford, MI Mott Media, Pub.	Teacher/Student Guide for <u>A Separate Peace</u>	1977
"Keys to Parenting the Gifted," column in Nat'l Assoc. of the Creative Child & Adult Quarterly		1977-1980
Editor:4th edition of a high school journalism text Prentice-Hall, Inc.,Englewood Cliffs, NJ		1979-1980

## PROFESSIONAL AFFILIATIONS

Society of Children's Book Writers Phi Delta Kappa Am. Pen Women  
 State and National Associations for Gifted Education (CAGE, NAGE)  
 State and National Associations of Teachers of English (CATE, NCTE)  
 Who's Who Among Students in Universities and Colleges 1979-1980

A COMPARISON OF TWO SECONDARY LITERATURE UNITS

LITERARY DUO A: TWAIN AND KNOWLES

VS.

LITERARY DUO B: TWAIN AND HENTOFF

VOLUME II

A Dissertation

Presented to

the Faculty of the Graduate School

University of the Pacific

In Partial Fulfillment

of the Requirements for the Degree

Doctor of Education

by

Ellen Skinner Kester

May 1980

Kester, Ellen Skinner 1927 -

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University of the Pacific, Ed.D., 1980  
Language and Literature Curriculum

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University Microfilms, AXEROX Company  
Ann Harbor, Michigan

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## PREFACE TO VOLUME II

Volume II contains the Literary DUOS curricular materials including six criterion-referenced tests that accompany the investigation reported in Volume I. Part I presents information that is related to both DUO A and DUO B (pages 1-34). Part II includes the materials that pertain only to DUO A (pages 35-75), and Part II presents the materials related only to DUO B (pages 73-108).

Volume II also includes a bibliography or list of sources from which the curricular materials emerged. Volume II concludes with a 110-word Glossary of literary terms and definitions which will be helpful to the students as they analyze the works of accomplished authors, and as these students, themselves, attempt to write creatively.

Throughout this Volume II shortened forms are used to refer to the titles of the three novels. In DUO A, A Separate Peace by John Knowles is often written A.S.P. and in DUO B, I'm Really Dragged But Nothing Gets Me Down by Nat Hentoff is written Dragged. In both DUOS, The Adventures of Huckleberry Finn is often shortened to Huck Finn.

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PART I



## OVERVIEW: AN INTRODUCTION

to the

### TWO LITERARY DUOS: (CURRICULUM UNITS)

DUO A: A Separate Peace by John Knowles and The Adventures of Huckleberry Finn by Mark Twain.

DUO B: I'm Really Dragged But Nothing Gets Me Down by Nat Hentoff and The Adventures of Huckleberry Finn by Mark Twain.

The concept of introducing students to a 19th century classic via a comparable 20th century work derives from these rationale:

1. Students usually relate better to a work that is closer to their own time period--a contemporary work.
2. Contemporary works tend to be short and more accessible in terms of rhetoric and setting--more familiar.
3. Students often feel that a "modern" work is more relevant to their lives, i.e., it will contain characters, action, conflicts, and settings with which they can more easily identify.

Having said the above, a well chosen contemporary work can, therefore, be a great vehicle through which to successfully present an earlier and more difficult classic. Selecting DUO A, a pairing of a 19th century classic with a comparable 20th century classic, is the next step. In this case, The Adventures of Huckleberry Finn by Twain is paired with A Separate Peace by Knowles. The curriculum seeks to emphasize the points of contrast and comparison. Above all else the students will experience two worthy works. The curriculum includes a chapter-by-chapter analysis of each book separately and an overview of both together. Their themes, characters, and authors' literary devices will be compared and contrasted.

In addition to this DUO (A), a second DUO (DUO B) focuses on differentiation between a classic and a piece of non-literature. A non-literary work lacks certain ingredients which make it fall short of being a genuine work of art: Its situations are stereotypic; the author poses superficial questions; the incidents are too predictable; the plot is skimpy, lacking in interest and suspense. The most serious indictments of the non-literary work are: its formula-like structure, its unbalanced viewpoint, and, therefore, its topicality. It does not transcend its time. The author has failed to create a significant fictional treatment due to a lack of technique. The subject matter is narrow and lacking in universal relevance. As Carmen C. Richardson has said:

The non-literary describes the specific, never rising beyond the particular and immediate; the literary uses the specific and immediate in order to symbolically represent the struggles, trials, and victories of the species and the feelings of emotions that accompany these wants, ("Rediscovering the Center in Children's Literature," In Language Arts LV:2, (February, 1978).

The choice for the non-literary piece is Nat Hentoff's I'm Really Dragged But Nothing Gets Me Down (New York: Dell, 1968). A detailed analysis of Dragged is provided in Curriculum Packet B or DUO B. This book lacks the characteristics which a top literary work should have. However, by studying it along with The Adventures of Huckleberry Finn, students will: (1) have a vehicle by which to get to the more difficult Huck; and, (2) will learn to recognize the differences between a non-literary work and a classic. Hentoff's book Dragged fits this definition:

Subliterature uses a kind of formula: Stock characters, situations, settings, attitudes, and ideas are manipulated with slight variations from book to book, (Carlsen, G. Robert, Books and the Teen-age Reader, 3rd Printing, New York: Bantam Books, 1971, p. 10).

~~Will the teenager's experience with a significant modern work of literature increase the accessibility and appeal of an earlier classic?~~

When they have learned to enjoy, savor, react, to the best of contemporary literature, they [adolescents] will be ready and eager to meet that great and wonderful body of classics waiting just beyond their present reading horizon, (Donnelson, Ken, "Some Responsibilities for English Teachers Who Already Face An Impossible Job," The English Journal, LXVI, No. 6 (September, 1977), 32.

The effects of the parallel study of the 1960 classic, A Separate Peace by John Knowles and the 19th century novel, The Adventures of Huckleberry Finn by Mark Twain--the modern classic/classic package (DUO A)--will be compared and contrasted with the effects of a parallel study of the non-literary work, I'm Really Dragged But Nothing Gets Me Down and the 19th century classic, Huckleberry Finn--the classic/non-literary curriculum (DUO B). These DUOS, or the two curricula, suggest the possible discovery by students that:

Literature has always held a mirror up for the reader to see himself sharply and clearly. Literature, by its very nature, is selective and suggests integrations, connections, insights into experience, and values which the individual might not otherwise find for himself. At its best, literature confronts the reader with the basic, eternal problems of human beings, thus helping the individual to see himself as a part of an ongoing history, (Donelson, see citation above).

Modern classics can illumine earlier classics. A high school student's capacity to differentiate a non-literary work from worthy artistic expression will derive from a serious exposure to both.

#### Statement of the Problem

A parallel study by high school students of a 20th century classic and a 19th century classic in contrast to the parallel study of a 20th

century non-literary work and the same 19th century classic--all similar in theme and characterization--will provide greater gains in;

1. Knowledge of literary devices and figurative language
2. Literary skills of analysis and inference
3. Self-awareness and capacity for empathy
4. Imaginative writing
5. Understanding of Huck Finn
6. On the other hand, a parallel study of high school students of a 20th century non-literary work and a 19th century classic in contrast to the parallel study of a 20th century classic and the same 19th century classic--all similar in theme and characterization--will provide a greater gain in literary discrimination.

In addition to these separate gains, during the six-week treatment both groups will increase in their:

7. capacities to participate in the classroom discussion of literature, and in their
8. interest in or ability for original or imaginative production related to this literature.

Concerning the teachers, those working with Curriculum A rather than Curriculum B, will express:

9. a greater sense of personal and classroom satisfaction.

Finally, both the documented data and the less quantifiable serendipitous responses to this comparison-correlational study will suggest that:

10. serious literature and collateral curricular materials will provide the variety of activities necessary to accommodate the range of student abilities and interests in a typical high school English classroom.

Objectives/Goals for  
The Literary Duos

Within the 6-week study period as a result of reading of these works and through the completion of the written exercises (both expository and imaginative writing responses), the students will increase in their:

1. close reading skills--bring a "demand for meaning" to a book
2. capacity for literary analysis, inference, and interpretation
3. oral and writing skills; i.e., discussion skills and expository writing
4. knowledge of literary terms and devices through which an author conveys his ideas/themes/characterizations
5. self and social awareness and empathy by identifying with the characters in these works. They will recognize the subject matter with which fiction deals--all of human nature--and distinguish a number of the literary tools with which the author works and conveys his themes.
6. critical skills enabling them to judge the merits of a literary work, and to realize that an author must have a valid commentary to make about human experience. Students will see how an author is able to "particularize a universal truth."
7. sensitivity to literature and their desire to produce original products including various art media, dramatic interpretation, and imaginative writing.
8. capacity to discern good literature from non-literature.

ORIGINAL PRODUCTIONS  
(not required, but requested)  
The Serendipitous Effect

Hopefully, classwork will inspire original, imaginative work. Basically, three kinds of focus are suggested here: (1) creativity such as drawing, painting, and the graphic arts, (2) dramatic production, and (3) imaginative writing.

This kind of response can be a by-product of this Literature Curriculum Project. If students do some of the following creative activities, their work on the Posttests IV and V will reflect it. By studying the novels in these DUOS and by analyzing the literary techniques or devices through which literature is created (irony, symbolism, imagery, etc.), ~~these students will have acquired a "working" knowledge of the literary craft.~~ Knowles and Twain provide many examples of useful tools. Hentoff employs fewer. Among the goals of this project is the intent that the students will know from experience that:

Literature, then, exists to communicate significant experience-- significant because concentrated and organized. Its function is not to tell us *about* experience [Hentoff's problem], but to allow us imaginatively to participate in it, (Lawrence Perrine, Sound and Sense: An Introduction to Poetry, Second Edition (New York: Harcourt, Brace & World, Inc., 1963), p. 6.

E. P. Torrance, J. P. Guilford, James A. Smith, and J. P. Getzels, to name a few, have enumerated criteria by which to recognize creativity. If these are the qualities that creative work entails, classroom experiences should offer student experiences related to literature that nurtures them:

. . . fluency of ideas; flexibility of thinking; a drive to bring order from disorder; . . . the ability to redefine and rearrange; . . . verbal flexibility, a strong sense of humor; . . . a sense of adventure; . . . intelligence; . . . great displays of energy; . . . a capacity to deal with emotional or social problems; higher reaction to experience in terms of feeling and thought; verbal and spatial intelligence; . . . courage; . . . industriousness; . . . self-awareness; sensitivity to beauty; sincerity; versatility, (James A. Smith, Setting Conditions for Creativity, Boston: Allyn and Bacon, 1966, p. xi.)

Smith also states that in the adolescent years, students become interested in learning technique, the skills by which to do a job. At the same time they become more critical of their work. They are capable of recognizing good work.

The following list contains suggestions which can serve as springboards for original/imaginative production. They are related to the 3 novels in this curriculum. Such products should be shared by others. A classroom teacher needs to plan with the students how and when this "show case" time occurs.

A. Various Art Forms: Comparisons and contrasts accompanying the following:

1. A relief map of Jackson Island, Devon Campus, or a city with the park and schools near where Jeremy lives.
2. Large portraits of the key characters in the 3 works. Various media may be used: charcoal, paints, colored chalk, etc.
3. Portfolios of costumes for the characters. 3 periods are represented.
4. Library research will produce information regarding the geographic settings of the 3 novels: Huck's pre-Civil War South; Finny's 1942 New England setting, and 1968 urban USA for Dragged. Within each of these settings, students may select a specific location: ~~A diorama could show the raft and the shore along the Mississippi, the Grangerford plantation, or the Peter Wilks town, etc.--all in Huck.~~ Perhaps the group doing A.S.P. may want to depict artistically, Devon, the key spots on the campus; Finny's New England home, or Leper's isolated Vermont hillside home. In Dragged, several locations are possible for graphic representation: the private school and the inner city public school, Uncle Jack's sumptuous White Plains estate, the city streets and park where the anti-war demonstrations occur.
5. Music from the 3 time periods might prove interesting; i.e., musical records for the 1942 and 1968 novels and pre-Civil War spirituals, folk songs which someone would play on a banjo or piano and then tape.
6. Daguerreotypes and photographs as well as magazine pictures could be presented with annotated comments.
7. Dances of the 3 periods could be learned and performed.

B. Dramatic Production

1. Sections of the 3 novels could be edited for oral interpretation, chamber readings, or memorized performances. Examples of such excerpts which would provoke compare/contrast discussions might include these:
  - A. Incidents in which young people fool the adults (several characters):
    - Huck: Chp. XI: Mary Sarah Williams
    - Chp. XXXVII: Aunt Sally gets mad
    - Chp. XVI: The Small-Pox Incident
    - A.S.P: Chp. 2: The Patch-Withers Tea
    - Dragged: Chp. 7: Jeremy' Long Hair Defense
  - B. Monologues, Two, or Three Participants: Various themes.

- Huck: Chp. XVI: Prelude to the Small-Pox incident  
 Chp. XVII: Huck Comments on the Grangerfords  
 Chp. XXII: Huck Observes the Circus  
 Chp. XXV: Huck Comments on the King's Reverend Charade  
 Chp. XXXI: "All Right Then - I'll Go to Hell." (begin p. 204)
- A.S.P.: Chp. 3: Blitzball (begin p. 27 "we went outdoors. . . to p. 31). This is good for one person to present as oral interpretation or dramatic reading.
- Chp. 3: Finny's Swim Feat (p. 34-36) Gene & Finny  
 Chp. 3: The Beach Trip: One Interpreter (p. 37 "Let's go to the beach. . ." to p. 40).  
 Chp. 4: Confrontation: Gene's Error: (p. 43, "You work too hard. . ." to p. 51) will require 2 actors and one interpreter probably or one only.
- Chp. 5: Hospital scene (p. 56, "Come in. . ." to top of p. 59, ". . .but I've Got to Tell You") Finny & Gene  
 Chp. 5: (Follow up on scene above) Finny and Gene again, p. 60, ". . .So you are going. . ." to p. 63).  
 Chp. 6: Quackenbush and Gene, (p. 68, "Late, Forrester. . ." to p. 71, "Get out of here."  
 Chp. 6: The Telephone Call. Gene and Finny (p. 75 "Happy first day. . ." to p. 77, "Listen, pal. . .")  
 Chp. 7: The War Gets Closer (p. 90, "You for one. . ." to p. 92, "I'm going to enlist tomorrow,") (several people needed here).  
 Chp. 8: Finny's Back (Begin p. 45, "I can see. . ." to p. 97, "Hand me my crutches. . .")  
 Chp. 8: Brinker Interrupts, Begin p. 98 "Ready to sign up. . ." to p. 100 "The Yellow Peril right here at Devon" (3 boys needed)  
 Chp. 8: The Olympics (Begin p. 106, "Have you swallowed all that. . ." to p. 109, "We're grooming you. . .")  
 Chp. 9: The Winter Carnival, A Monologue (Begin p. 119 "Saturday afternoons. . ." to end of chapter, p. 129).  
 Chp. 10: Leper's Fate. 2 boys needed. (Begin p. 183, "Come in here. . ." to p. 143 "I don't care!")  
 Chp. 11: Forgiveness. (Begin p. 176, "Who is it?" to p. 183 ". . .I believe you."). 2 boys.
- Dragged: Edit to exclude narrative parts. Keep dialogue only.
- Chp. 3: Grass. 3 boys.  
 Chp. 2, 4, 6: Combine the Father and Son Altercations.  
 Chp. 8: A Visit to School. 3 needed; 1 girl, 2 boys.  
 Chp. 9: Self Indulgence (Eric, Mike, Jeremy)  
 Chp. 10: Hershey and Sam: What Do Children Cost?

- Chp. 13: Dr. Lewis and Mike (2 boys)
- Chp. 14: Ancestry-Roots (2 boys)
- Chp. 15: Tracy and Jeremy
- Chp. 17: Criss and "Willie" (girl and boy or expand to include the others in the scene.)
- Chp. 18: A Family Brawl (1 girl, 2 boys).
- Chp. 18: The Courtroom

Huck: Additional Scenes, Satire and Buffoonery (will require good interpreters/actors). Edit out narrative.

- Chp. XIV: Was Solomon Wise? (Jim and Huck) (pp. 74-78)
- Chp. XXIII: The orneriness of kings (pp. 148-150)
- Chp. XXVI: Joanna and Huck, (pp. 165-168).
- Chp. XXXV: Tom's Story-book Scheme (pp. 229-236)
- Chp. XXXVIII: Jim's Misery (3 boys)
- Chp. XI: Mrs. Loftus and Huck
- Chp. XVIII: What's A Feud? (Huck and Buck, p. 104-106)

Key monologues in Huck for good actors:

- Chp. VI; Call This A Govment!" (Pap: pp. 26-28)
- Chp. XXII: Colonel Sherburn's Speech

- C. Imaginative Writing Suggestions: Outside class assignments either during 6-week curriculum project or afterwards. Encourage students to write fiction or poetry. (They will have had many expository writing experiences in the curricular materials). They will need characters, action, symbols, setting and conflicts. (See Analysis of Stylistic Elements). The phrases below will suggest possible directions for original poetry, dramatic scenes, and short stories:

From A.S.P.

1. Wars I've Fought
2. My Own Maginot Line
3. My Apollo
4. Files and Snail Shells
5. A Special Time
6. A Gypsy Summer
7. Carnivals Are Fun
8. The Friend I Lost
9. Getting to Know Me
10. Opposites
11. The War is a Bore
12. Big Man on Campus
13. A Day at the Beach
14. Naturally!

From Huck

1. Tricks I've Play on Adults
2. The Gullible Crowd



3. Rivers I've Known
4. The Average Man's A Coward
5. Witches and Prophecies
6. Kings and Rapsallions
7. Getting To Know Me
8. One Against the Crowd
9. Prisoners
10. Floating Free
11. A Tough Decision
12. I've Been There Before
13. Jim's in My Life
14. Buried Gold

From Dragged

1. Parents, Grow Up!
2. Too Much Money
3. Who's Got Soul?
4. Uncle Jack's A Quack
5. A Revolutionary I've Known
6. Things Aren't What They Seem
7. Idealism
8. A Social Contract
9. How Much Do Kids Cost?
10. It's My Life

Students will "come up" with their own ideas--the questions they want to explore in fiction or poetry. The GLOSSARY plus their experiencing how authors dramatize their themes should help them to create characters and action. Subliterature abounds with stereotypes and unimaginative plots. Instead of imagery and symbolism, the subliterary writer simply "tells it like it is." Encourage, instead, a real working knowledge of the author's techniques. Revision is important--getting it just right. Finally, time and occasions for sharing original work will encourage constructive feedback and criticism.

## CRITERIA FOR CREATIVE PROJECTS

### Marking Scale

48 - 50	A	35 - 38	C
46 - 47	A-	31 - 34	C-
42 - 45	B	26 - 30	D
39 - 41	B-	24 - 25	D-

### I. IMAGINATIVE WRITING: Rule: SHOW, DON'T TELL! DRAMATIZE.

- A. Does the piece create a "World of its own?" (Concept)
- B. Does this world evidence a sustained and consistent setting?
- C. Are the characters, either human or not, endowed with conflicts which they must solve? Forces confronting them? Goals and shortcomings? Main characters: 1 or 2; minor characters: 1-4. Do minor characters help to characterize the major characters? Interesting names for characters? Places?
- D. Action/Incident: the key vehicle for characterization and conveying theme? Beginning, middle, end to this Plot? Logical sequence?
- E. Dialogue: vivid, consistent with characterization?
- F. Imagery: Language??? Key to imaginative writing (as well as original characters and action). Ask students to use their thesauruses!! dictionaries!! Above, interesting names for: characters, places, this "world."
- G. Mechanics: correct, thus not distracting.

### II. Art Projects: (all)

- A. Subject: imaginative, original? Colorful? Good size?
- B. Medium: correct for this subject? Form and content are ONE.
- C. Theme: is the artist saying something significant through this portrayal? What?
- D. Composition: unity, a whole and "just right." Do all the elements of the product "fit?" Are they "economical" or just enough and no more? Is there a focal point (a point of tension) in the composition to which all the "lines" point? Every piece of art must have this tension (we call it conflict in writing).
- E. Are the various elements, i.e., lines, figures, spaces, shapes, etc., interrelated? Part of the whole?
- F. Impact: does the product have clarity? Is the intent of the artist clear and uncluttered? Is it significant? Valid?

Criteria for Creative Projects (continued) - page 2.

- III. Oral and Dramatic Interpretations (on tape if you want my evaluation).
- A. Editorial: if the piece is an excerpt from one of our novels, has the student edited it well? A scene, specific and defined?
  - B. Oral delivery/interpretation itself: judge for impact:
    - 1. Voice: varied and appropriate for each character, narration, or incident? A change in pitch and volume?
    - 2. Pace/tempo: varied and fitting each change in the piece's intent (character, mood, significance)?
    - 3. Concentration: KEY. Does the interpreter STAY IN CHARACTER?
    - 4. Enunciation and pronunciation: clear, correct, vivid?
    - 5. Valid: is the interpretation in keeping with author's intent?
  - C. If original piece: the above applies. KEY: has the interpreter conveyed the "undermeaning?" Created the scene? Been the character?
- IV. A POEM: much above on Imaginative writing applies, and:
- A. IMAGERY, METAPHOR, SYMBOLISM??? One them?? Is it lyrical? Narrative? Dramatic? A sonnet? ARE FORM AND CONTENT ONE? Focus. Avoid "talking to oneself," WORDS. See Sound & Sense by L. Perrine, or John Ciardi's How Does A Poem Mean? A poem is (A. MacLeish).
  - B. Usual problem in student poetry: lack of powerful imagery. Words must be chosen to convey: emotional, cognitive, psychological, etc. impact. Ordinary language does NOT achieve this impact. Poetic does.

## CLASSROOM DISCUSSION:

### "Teaching" Literature

(Good discussions must be planned ahead).

#### A. Purposes:

Classroom Discussion is, perhaps, the chief means of "getting at" or analyzing literature with a group of students. Certain procedures will "guarantee" a successful discussion period!

1. Prepare students ahead. Give them a syllabus at the beginning of the Unit. Indicate on this syllabus the reading schedule, i.e., the chapters they should have read by what time; the writing assignments (in and out of class), the film schedule (if any, and there is a great Britannica Teaching Series of three films on Huck Finn and a Hollywood film of A Separate Peace. Get the latter through your local theatre); test schedules, and creative production schedule.
2. Be sure you distribute ahead the Questions for Discussion. (Many discussion periods fail for lack of these questions. Students need thinking time).

#### B. Various Arrangements:

##### 1. Small Groups.

- a. Divide the class into three, four, or five (depending on the size of the class) small groups. Post these group lists and put an asterisk in front of the name of the group leader and a second asterisk in front of the name of a recorder who will take notes.
- b. Distribute a different set of four to six Questions for Analysis (See Curriculum Materials) to each small group. Allow the groups to work together for two class periods. On the third day, ask each leader or recorder to come forward and share the questions and the groups' insights with the class.

##### 2. Panel Discussions.

- a. Ask students to select topics from a list you provide (the Questions for Analysis in the Curriculum Materials). They prepare "answers" in the form of notes on 5" x 8" file cards.
- b. Group the students on topics and allow these small groups to get together during one period. Let each small group select a speaker for the group. (Groups may contain any number of students due to way you set this up (a. above).

## Classroom Discussion (continued) - page 2

- c. Allow each speaker about 2-4 minutes to report. (Get them in front of class at the podium: "Teacher-for-Four Minutes." (During the semester, see that every student has this opportunity).
3. Whole Class Discussion. Plan it and also allow for spontaneity.
    - a. This is the least satisfying procedure but it can be useful especially when you are either first introducing a literary work (novel, short story, drama, poetry) or when you are reviewing. Write out the topics with which you will be dealing either on the board or on the syllabus for the Unit. (At all times the students should have this Blueprint before them). Select your Questions carefully; use Socratic-type form; allow time for students to reply. Do Not Lecture on discussion days.
    - b. Always summarize this kind of a discussion at the close or ask a student to do this. Give credit to students (by name) who have contributed to this discussion.
    - c. Always look ahead: "What are some other ideas we should be looking at?" Get the students to hypothesize, (Piaget).
  4. One final form: A Panel Discussion.
    - a. Arrange desks (4 or 5) in front of the room facing the class.
    - b. Expository Essays written in or outside of class are the best "material" for the Panel Discussions. (See the Topics-Theses In-Class Expository Essay Assignment in this Curriculum Unit.)
    - c. Again group or sort the panels by Topic so you have the 6 or 7 on the same topic thus forming a "panel of experts" who have prepared (they've written a paper). Each group comes to the front using the desks as their "stage." (You'll have time for one or two such panel presentations in one period). Spend several days--not necessarily consecutive. Vary your daily-weekly schedule, i.e., teacher lectures in between Student Presentations. Choose an extra person (for each panel) to serve as the Moderator.
      - (1) Moderator begins by introducing the Topic and each speaker in turn.
      - (2) Each speaker reads his/her paper in turn; Expect good oral production here: Eye contact, correct enunciation, loud enough, etc. Encourage each speaker to take notes on other speakers. Work on good listening skills: the entire class and the panel members should LISTEN to each paper.

## Classroom Discussion (continued) - page 3

- (3) Moderator conducts a discussion among the panel speakers first. This is a sophisticated technique and will be successful if the class is developing good LISTENING SKILLS.
- (4) After a lively discussion among the experts (the panel members), have the Moderator open the discussion to the class. (If the class members have been TAKING NOTES during the various presentations, they will have good questions to put to the speakers.
- (5) Summarize: Always have the Moderator summarize the entire discussion even writing salient points on the board as he speaks. ~~Be sure each panel has a sense of~~ having contributed to class's understanding of its topic.
- (6) Teacher: correlates all topics and integrates them into the bigger topic (the whole novel, drama, etc). Teacher may ask Moderator to write out a summary which teacher Zeroxes and distributes to the class members (especially if a TEST is coming up).

NOTE: The Twelve Criteria (next page). Be sure these Criteria are in the syllabus or on the board. Students should at all times know how their responses/participation is being evaluated. Go over every one of the Twelve Criteria occasionally during the semester.

- (1) Suspending Judgment until you've heard or looked up the Facts is the key to their gaining finesse with class discussion.
- (2) The second key is Listening to each other and building comment on comment. Students greatly need to DIALOGUE. (In this TV age, many have no opportunity to do this at home!)

## A Guide for Class Discussion

### Informal Assessment

1. It will be necessary for each teacher to "rate" each student's class discussion responses twice during the project:
  - A. During Week 1
  - B. During Week 2
2. Using a scale 1 - 5 (poor to very good), assess the student's responses as the class discusses the reading assignment.
3. Suggestion: Write the following 12 Criteria on the board so that students can know these criteria. Encourage students to evaluate their own remarks/behavior in discussion.
4. Objective: To enliven the class discussion by indicating to the students the kinds of oral contributions that enrich both this discussion and also their cognitive/affective growth.
5. Source: Elkins, Deborah. Teaching Literature: Designs for Cognitive Development. Columbus, Ohio: Charles E. Merrill Publishing Company, 1976, pp. 287-290.
6. 12 CRITERIA (Referred to as A B C etc.)

Regarding the reading under discussion, how relevant, cogent, and interesting are the student's reactions? Specifically, does the student:

- A. Make generalizations on a high level?
- B. Listen to and consider the comments of the other students?  
(Building on them -- not disregarding them)
- C. Hypothesize: indicating some divergent "creative thinking"?
- D. Make comparisons and thus sees relationships?
- E. Restate incidents accurately?
- F. Realize behavior (of characters) is caused or motivated?
- G. Refrain from passing judgment unless they have cited the text first?
- H. Perceive the meaning of key incidents: themewise/characterwise?
- I. Draw correct inferences?
- J. Interpret characterization without self reference: catch the author's intent?
- K. Identify with the characters/empathize/
- L. See human beings as complex and their problems as complex?

### In-Class Expository Writing

- A. Purpose of Assignment: To see if students are reading and understanding Huck Finn. They are not to indicate which modern book they are reading.
- B. Schedule: For administering the In-Class Essay on Huck Finn.
1. This essay test covers Chp. VIII - Chp. XXIV (most of the middle section of the novel). Plan to give it between Criterion Tests #1 and #2 in each DUO.
  2. ~~Spend time preparing the students for this In-Class Essay.~~
    - a) Mention it early in the 6-week Curriculum Study.
    - b) Go over writing the 5-paragraph/500-word expository essay. See Suggestions.
    - c) Several days before the writing in class, put the Outline and Topic Suggestions on the board. Explain this format, why and how it can "work for the students."
    - d) Particularly discuss the 4 Topic Choices and the Thesis Statement under each Topic.  
  
DO NOT put on the board until the day of the In-Class writing "Test" the 3 citations in the text (1, 2, 3 under B). Instead discuss with the students possible textual "proof."
    - e) On the day of the In-Class Essay writing itself, fill in the Outline. Tell the students they may use the three textual suggestions. If they don't use these, they must find three that are just as suitable.
  3. Allow one class period. If you have prepared the students ahead (a number of "lessons" in this task), they should arrive at class that day ready to write a 500-word essay in 50 minutes. Open book. Open Notes.
- C. Preparation: Xerox the 4 topics and 4 theses (for each student) or write on board.
- D. Form: When students finish, then staple their two papers together. (In ink, write on one side only. Heading on top right side: Name, Date, "In-Class Essay.")



## IN-CLASS COMPOSITION

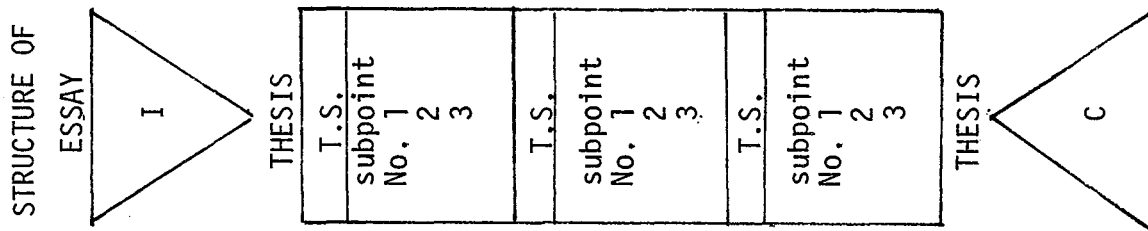
Chs. VIII-XXIV of  
HUCK FinnOPEN BOOK  
OPEN NOTES

Teachers: You may want to write the following of the board to be a guide for the students' writing effort.

Purpose: Through this writing exercise the students will reveal their capacity to handle a five-part expository essay. They will also exhibit their understanding of Huck Finn (to Ch. XXIV). The researcher will be interested in whether the ASP or the Dragged groups do better.

CRITERIA FOR THESE ESSAYS: Mark and record points on DATA SHEET No. 4.

1. A clearly delineated: INTRODUCTION (climaxing with THESIS), DEVELOPMENT SECTION, and a CONCLUSION (beginning with restatement of the THESIS. See diagram below: (Please place diagram in vertical position).



2. Write on board marking scale: 50 points total:

46 - 50 = A	(46 - 47 = A-)
42 - 45 = B	(39 - 41 = B-)
35 - 38 = C	(31 - 34 = C-)
24 - 30 = D	(24 - 26 = D-)
0 - 23 = F	

3. Ingredients of each section of composition:

I. INTRODUCTION: Prepare reader for THESIS. Begin with a general statement but be sure it contains information about the THESIS. The INTRODUCTION is 1/5 of the total length of essay. Bring Introduction to the THESIS STATEMENT.

II. DEVELOPMENT: Cite the three passages in text and items in your notes. You must prove or elaborate on your THESIS. Use direct quotations from the text (one per paragraph or subpoint). Do not quote long passages. Begin such a citation, giving chapter number and page.

## In-Class Composition (continued)

III. CONCLUSION: Often the hardest part of an essay. Begin by restating the THESIS (use slightly differing wording). Then discuss the application of this THESIS and the sub-points to your own life today. Answer: How relevant are Twain's ideas about human nature? Why does this book survive? APPLY IT TO YOUR OWN LIFE. Explain why Twain's stylistic devices succeed in conveying his ideas about human nature. Does the book appeal: intellectually, imaginatively, psychologically, even spiritually?

## A COMPOSITION TEST

50 Minutes or Class Period

Purpose: Students are to develop a well constructed five-part expository essay in class using open texts and open notes. Have them choose one of the TOPICS below. They are to develop the THESIS provided (or create one of their own). The chapter references will supply the evidence or subpoints to reinforce the thesis. Here are 4 Topics and a thesis for each. XEROX these for students.

### I. Topic: Huck's Relationship with Jim: Tricks and Lies

A. THESIS: In three key incidents Twain dramatizes Huck's change from seeing Jim in the abstract--as a "nigger" according to Huck's society's viewpoint--to realizing that Jim is a human being--resulting from Huck's being with Jim and Huck's independent thinking.

B. Places in the text to back up this THESIS:

1. Ch. X (snake trick)
2. Ch. XV (fog trick)
3. Ch. XVI (smallpox incident)

### II. Topic: Huck's Visit at the Grangerford Plantation

A. THESIS: Through the use of irony Twain's Grangerford-Shepherdson chapters depict the hypocrisy in human nature.

B. Places in the text to back up this THESIS:

1. Ch. XVII : The Grangerford's hostile welcome of Huck.  
The refined household furnishings vs.  
the state of war  
The family's sentimentality over Emmeline's death
2. Chp. XVIII: Guns in church  
Enemies are lovers  
What's a feud?

### III. Topic: The Raft: A Unique Part of the River

A. THESIS: Through contrast Twain dramatizes the natural goodness of Huck and Jim's fellowship on their raft.

B. Places in the text to back up this THESIS:

1. Ch. IX : The sordid House of Death
2. Ch. XII: Their raft vs. the Walter Scott's criminals.
3. The end of Ch. XVIII and the first 400 lines of Chp. XIX. Ch. XIX excerpt requires detailed

(continued)

## A COMPOSITION TEST (continued)

analysis here: how does Twain convey or summarize Huck and Jim's raft existence (cite imagery). How is this one raft given "universal" dimensions?

IV. Topic. The Average Man According to Twain

A. THESIS: Twain's mid-19th century average man was easily duped due to his distortion of religion, his love of violence, and his susceptibility to X-rated entertainment.

## B. Places in the text to back up this THESIS:

1. Ch. XX : The King and Duke work the Revival Meeting.
2. Ch. XXI: The Boggs-Colonel Sherburn incidents.  
XXII: (Note description of the "loafers" in Ch. XXI: preparation for Boggs murder, crowd's reaction, and ease with which Colonel Sherburn handles them.)
3. Ch. XXIII: The Royal Nonesuch: a gullible crowd.

## THE SIX CRITERION-REFERENCED TESTS: EXPLANATION

### A. Purposes of these six tests:

The Six Criterion-Referenced Tests that follow serve several functions: (1) they provide a good check on the students' reading (Matching Question, Part I, in each of these tests); (2) they provide the students with opportunities to recall, organize, apply, synthesize, and evaluate (Short Essay Questions, Parts II - IV). Throughout these tests, the students are asked to consider the two novels in their DUO. They are to compare/contrast themes, characterizations, incidents, and various stylistic elements: What does the author do? How and why does he do it? Why/why not effective? The test questions are predicated on (1) the students' careful reading of the two works; (2) the teachers' well-presented lectures and well led class discussions; (all using the extensive notes in these curricular materials), i.e., the students' diligent, independent reading, and the shared class discussions.

Note: Tests No. 3 and the Final Tests occur both at end of units. The In-Class Expository Essay Test (see Section III right after this section) comes during the middle of these units.

### B. Administering the Six Criterion-Referenced Tests:

1. After the Test No. 1 (in each DUO), the In-Class Essay is the next check-up on their reading and participation. Keep class time lively between Tests No. 1 and Tests No. 2 by: Teacher's giving lectures, class discussions (see directions), creative productions (see section on Original Production), and teacher's reading aloud key sections of books.

### C. Time Requirements:

Each of these tests (three per DUO) requires 2 days:

1. First Day: Part I (the Matching Question) and Part II (short essay) with closed notes, closed text.
2. Second Day: Parts III and IV, with open class notes and open books. Hopefully with these sources open to them, they will cite specific incidents or places in the texts to illustrate or "prove" the points they are making in their essays.

Note: Teachers should "warn" students in advance and explain the above procedures. Students should arrive in class with writing utensils, paper, books, and notes ready to go!

Note: Be sure on the Part I (the Matching Question) that the students receive this first, complete it within ten minutes, and turn it in. This cuts down on the cheating which Matching Questions invite (!) and also forces the student to get at the harder essay-type questions which require more time.

D. Details on these Six Tests:

Runn of Tests for students (Xerox).

E. DUO A: A Separate Peace and Huck Finn.1. Test No. 1:

When: Administer as soon as students finish reading Chp. 5 in A.S.P. and Chp. VII in Huck Finn.

Day 1: CLOSED BOOKS, CLOSED NOTES

- a. Hand out Part I - Matching. Allow 10 minutes. Have students bring to teacher's desk. (Be sure their names are on them.)
- b. Give students Part II. They will write on the test plus on an extra piece of paper. (Let them supply their own) 4 short essays. Collect Part II or have students bring to desk with their names on papers. Later on staple the several sheets together (Parts I and II)

Day 2: OPEN BOOKS, OPEN NOTES

Part II - 2 of 3 essays.

(No IV)

<u>Scoring:</u>	Part I: (1 pt. @)	Total 20 pts.
	Part II: (15 pts @)	Total 20 pts.
	Part III: (10 pts. @)	Total 20 pts.
		Total 60 pts.

2. Test No. 2:

When: This Test No. 2 and also the Final Test should be given at the end of the six weeks. Reason: Encourage students to READ through BOTH novels rapidly. Books--art--should be experienced as a whole first before being analyzed.

How: (Same procedure as Test No. 1).

Day 1: CLOSED BOOKS, CLOSED NOTES

Part I: Matching: Allow 10 minutes.

Part II: Choose 2 of 4 essays.

Day 2: OPEN BOOKS, OPEN NOTES

Part III: 2 essays of 4 (Literary Devices)

Part IV: 2 essays of 4 (Character - Incident)

<u>Scoring:</u>	Part I (1 pt. @)	Total 20 pts.
	Part II (10 pts. @)	Total 20 pts.
	Part III (10 pts. @)	Total 20 pts.
	Part IV (10 pts. @)	Total 20 pts.
		<u>Total 80 pts.</u>

Record in Grade Book

(Record scores on DATA SHEET No. 2 - if part of Curriculum Project).

3. Test: Final.

When: At end of study of both books.

How: Warn ahead.

Day 1: CLOSED BOOKS, CLOSED NOTES

Part I: Matching: 12 minutes. Turn in and get

Part II: Pairs: Recognize key excerpts: 2 of 3.

Day 2: OPEN BOOKS, OPEN NOTES

Part III: Themes/Conflicts. Choose 2 of 3 pairs.

<u>Scoring:</u>	Part I (1 pt. @)	Total 25 pts.
	Part II (15 pts. per pair)	Total 30 pts.
	Part III (15 pts. @)	Total 30 pts.
		<u>Total 85 pts.</u>

Record in Grade Book.

(Record scores on DATA SHEET No. 2 - if part of Curriculum Project).

F. DUO B: Drugged and Huck Finn.

1. Test No. 1:

When: Administer as soon as students finish reading Chp. 7 in Drugged and Chp. VII in Huck Finn.

Day 1: CLOSED BOOKS, CLOSED NOTES

a. Part I - Matching. Allow 10 minutes. Students turn in and pick up

b. Part II: Choose (A - E) one essay only.

Day 2: OPEN BOOKS, OPEN NOTES

Part III: Two short essays: Character/style

<u>Scoring:</u>	Part I (1 pt. @)	Total 20 pts.
	Part II (20 pts. @)	Total 20 pts.
	Part III (10 pts. @)	Total 20 pts.
		<u>Total 60 pts.</u>

2. Test No. 2:

When: Administer at end of unit. Students should have read both works (much outside) as rapidly as possible keeping class time for discussion, teacher's reading and lecturing, and student (creative productions) performances.

Day 1: CLOSED BOOKS, CLOSED NOTES

Part I: Matching. Allow 10 minutes. Students turn in and pick up

Part II: Significant excerpts: Character/Theme  
Choose 2 from 4. Short essays.

Day 2: OPEN BOOKS, OPEN NOTES

Part III: Literary Devices. Choose 2 from 4.  
Short essays.

Part IV: Recognizing themes/characterization.  
Choose 2 from 4. Short essays.

<u>Scoring:</u>	Part I (1 pt. @)	Total 20 pts.
	Part II (10 pts. @)	Total 20 pts.
	Part III (10 pts. @)	Total 20 pts.
	Part IV (10 pts. @)	Total 20 pts.
		<u>Total 80 pts.</u>

3. Test: Final

When: At end of unit. (See above)

Day 1: CLOSED BOOKS, CLOSED NOTES

Part I: Matching. Allow 12 minutes. Students turn in and pick up:

Part II:

Day 2: OPEN BOOKS, OPEN NOTES

Part III: Themes/characterizations. Choose 1 from 2. Extra paper needed.

Part IV: Literary Devices. Choose 2 from 4.  
Extra paper needed.

<u>Scoring:</u>	Part I (1 pt. @)	Total 25 pts.
	Part II (10 pts. @)	Total 20 pts.
	Part III (20 pts. @)	Total 20 pts.
	Part IV (10 pts. @)	Total 20 pts.
		<u>Total 85 pts.</u>



## Key to Tests No. 1, No. 2, and Finals

1. Part I Answers below.
2. Score Parts II, III, IV according to lectures/discussions and texts.

A	B	A	B	A	B
Test #1 ASP/Huck	Test #1 Dragged/Huck	Test #2 ASP/Huck	Test #2 Dragged/Huck	Final Tests	
				ASP/Huck	Dragged/Huck
1.- I	1.- U	1.- E	1.- I	1.- N	1.- U
2.- H	2.- Q.	2.-U	2.- U	2.- H	2.- J
3.- D	3.- L	3.- I	3.- M	3.- J	3.- Q
4.- Q	4.- K	4.- R	4.- P	4.- I	4.- X
5.- U	5.- S	5.- T	t.- F	5.- O	5.- Y
6.- N	6.- P	6.- F	6.- H	6.- D	6.- H
7.- J	7.- T	7.- M	7.- K	7.- L	7.- R
8.- K	8.- R	8.- K	8.- Q	8.- Q	i.- O
9.- R	9.- E	9.- S	9.- N	9.- V	9.- V
10.- A	10.- I	10.- B	10.- D	10.- S	10.- W
11.- O	11.- H	11.- Q	11.- R	11.- X	11.- E
12.- G	12.- G	12.- P	12.- A	12.- U	12.- I
13.- P	13.- A	13.- A	13.- S	13.- Y	13.- B
14.- T	14.- B	14.- D	14.- L	14.- M	14.- S
15.- C	15.- J	15.- C	15.- B	15.- C	15.- P
16.- S	16.- O	16.- L	16.- O	16.- Z	16.- A
17.- M	17.- M	17.- G	17.- E	17.- F	17.- L
18.- L	18.- F	18.- N	18.- G	18.- A	18.- K
19.- B	19.- C	19.- J	19.- J	19.- T	19.- Z
10.- E	20.- N	20.- H	20.- C	20.- G	20.- F
				21.- R	21.- C
				22.- E	22.- M
				23.- B	23.- G
				24.- W	24.- D
				25.- P	25.- N

Chapter-by-Chapter Analysis  
with Commentaries on  
STYLISTIC ELEMENTS IN HUCK FINN

The Structure - Plot

1. Chps. I - VII: Huck Finn is a sequel to Tom Sawyer. In these first 7 chapters, Twain makes the transition to this second story--Huck's.

A. These first 7 chapters show us Huck's"

1. discomfort with his life at Miss Watson's
2. loss of faith in Tom Sawyer's pretense
3. susceptibility to Jim's world of superstition
4. disdain for money (he wants the judge to keep his \$6,000).
5. great fear of Pap
6. courage and ingenuity - in escaping from his Pap's shanty and reaching Jackson Island.

B. Themes in the first 7 chapters:

1. Twain is criticizing the romanticized view of life in the shenanigans of Tom Sawyer. The last ten chapters of the book also do this; i.e., Twain is very much on the side of Huck who faces real problems and is inventive in figuring out how to solve them. Tom represents a very conforming kind of imagination or romantic tradition; he does everything by the "rules," by the "book."

2. The individual conscience vs. the conventions of society: Twain is critical at several points of religion if it is not sincere. He does not deal (at any point in the novel) with sincere Christians--only with those who distort it--the Grangerfords, for example. Twain regards the little towns Pokesville, Bricksville as institutions. He is critical of people's sentimentality vs. sentiment. The Wilks episode dramatizes the unfeeling way in which people go through experiences. In Chps. I - VII Twain sets the stage for Huck's quest or odyssey. He is looking for something real. Although he is often disguised, he is search for truth.

3. The third key theme introduced in these first 7 chapters is Huck's need for a father--the theme of self-identity.

4. Materialism vs. real values: Tom is always paying something for something, i.e., 5¢ here for the three candles. Twain sees in the mid-19th century America the tendency to "buy" everything; Tom's hierarchy of values is very different from Huck's (Manierre, p. 60). This is even clearer in the last ten chapters of the book. \$40.00 is a key amount. Have students watch for it.

In the first 7 chapters Twain presents Huck the pragmatist when Miss Watson suggests (Chp. III) that "spiritual gifts" are the most important--helping other people--Huck tests it out ("went into the woods and turned it over in my mind a long time"). His decision: I couldn't see no advantage about it--except for the other people. . .

Theme-wise, thus, Twain has already tested two conventions of organized religion: prayer and helping others. Huck rejects both. Throughout the book Huck's pragmatic tests "will find society decidedly wanting," (Manierre, p. 65).

- C. The picaresque pattern or structure of the novel (testing society and then escaping to the individual's way) is thus set in the first 7 chapters to be fully developed through the large middle section. Ask students to watch for Huck, the pragmatist, i.e., the "old tin lamp and iron ring" (end of Chp. III).

Chp. III introduces the plot line as Pap abducts Huck (necessitating Huck's escape at the end of Chp. VII). How does Twain build suspense toward Pap's appearance? Of particular importance here also is Huck's abdicating his \$6,000.00 (the corrupt world of his society). Ask students to be alert to the three times (only) in the novel where Huck's \$6000.00 is mentioned (Chp. I, Chp. IV, and in the final Chp.). A free spirit like Huck is quite heedless of money. Twain thus dramatizes how a person's value system pretty much characterizes him.

Chp. V and Chp. VI Twain devotes to Pap, his symbol for the worst kind of white pioneer. There are three drunkards in the book but Pap is the only dangerous one. He is the vehicle that makes Huck a fugitive. Ask students to analyze his "govment" speech. Why is this relevant today? Discuss the also relevant topic of child abuse. Twain depicts the poor southern white by dramatizing the dreadful treatment Pap inflicts on Huck.

2. Chps. VIII - XXXII, the great middle section: The picaresque hero's adventures. With its superb series of little towns along the River, this section "is rich in passages illustrating the thematic opposition between the bondage imposed by society and the freedom of the raft," (Smith, XIII).

Chp. VIII: Huck finds Jim on Jackson Island. The great use of humor here (canons and bread from the ferry-boat) and Jim's superstitions, "Doan' hurt me--don't! I hain't ever done no harm to a ghos' . . ." show Twain at his best. The dialogue between Jim and Huck combines humor and pathos = irony, one of Twain's chief literary tools:

Jim: How long you been on de islan'?

Huck: Since the night I got killed.

Also in Chp. VIII, Jim confesses, "I--I *run off*." and Huck is confronted for the first of many times with a (key theme in the novel) major conflict: his own conscience vs. society or heart vs. mores.

1. Superstition, a key device in Huck Finn, is one of Jim's contributions: birds' flight, weather signs, hair-balls, ghosts, etc., "Jim knowd all the signs."

2. Another key achievement in Chp. VIII is Twain's explanation of why Jim did not simply flee across the Mississippi River to Illinois.

Chp. IX: Due to Jim's prediction about a coming storm, the two move up to a cavern. Twain wants to convey the idyllic setting: Huck says, "Jim, I wouldn't want to be nowhere else but here. . . ." One night they retrieve a raft that is floating past their island. The two also explore a two-story frame house that floats past. Jim shows his protective tendency as he prevents Huck from looking at the dead man--Pap. They did collect a great deal of loot which will come in handy as they start out.

Chp. X: The key incident in this chapter is Huck's snake trick on Jim. Huck's practical jokes reveal his society-bound conscience; i.e., he looks down on a nigger; however, each of them moves Jim from the abstract (a nigger) to the concrete (Jim, Huck's friend). Huck grows, too. He learns something about Jim's dignity. "The process of Huck's coming to realize that Jim is not something abstract, but that he is an individual capable of deep feelings, is central to the meaning of the novel," (McIntyre, p. 34). (3 tricks: Chp. II, the witches, Chp. X, the snake bite, and Chp. XV, the fog trick). Tom violates Jim's dignity without remorse (Chp. I and the Evasion chapters at end of book). Huck's tricks (violations) are accompanied by remorse.

Chp. XI: Sarah Mary Williams (one of Huck's many disguises) and Mrs. Judith Loftus, a great characterization achieved in this one scene. How does Mrs. Loftus represent the pioneer woman? How does this chapter bring the idyllic stay on Jackson Island to a close? How does it remind the reader of Jim's purpose?

Chp. XII: Now the river trip begins. Discuss their readying the raft for travel. Discuss their "free" life. How did they travel? Eat? How does Huck's remark about Tom Sawyer (p. 65) not passing up the adventure to the wrecked boat--reveal Huck's naivety regarding Tom? (Notice Huck had made this same kind of an admiring allusion to Tom in Chp. VII, p. 33). Who are the three men on the wrecked boat? What is Huck's reaction? What's missing at the end of this chapter?

Chp. XIII: Twain uses the theme of greed (p. 69, the criminals go back to check for money on the tied man) to allow Huck and Jim to escape. What is Huck's "story" this time? How does he get the help of the ferry-boat pilot to go to the rescue of the three criminals on the Walter Scott? Ask students to keep track of Huck's lies. What kind of an "orphan" does he create in everyone? What theme is Twain dramatizing through Huck's lies?

Chp. XIV: In this chapter Twain is preparing the reader for the appearance of the two frauds (the Duke and the King--Royalty). Twain is also blasting away at aristocracy or social class

distinctions. The chapter also furthers the relationship of Huck and Jim. What does Huck think about Jim's arguments?

Chp. XV: Cairo, Illinois is mentioned. Why is this significant? How do Jim and Huck get separated? P. 83 is a key page. Here Jim defines real friendship. How does Huck respond? How does this reaction show Huck's changing disposition toward Jim?

Chp. XVI: This chapter originally contained a raft incident (right after paragraph No. 2). Twain's publisher deleted it. It would have helped to explain how Huck and Jim miss Cairo. (This has been a controversial issue in Twain criticism for 100 years). How is Huck's conscience pricked--"It most froze me to hear such talk," (p. 86). The key incident in this chapter is called "the smallpox lie." Why does Huck tell this "story"? Who uses the words "smallpox"? What do the slave-hunters give to Huck? How does Jim explain their bad luck (going by Cairo in the fog), p. 90? What is their next plan to get Jim north? (p. 91). How do Huck and Jim know they missed Cairo? (color of the Ohio River). How does this chapter end? Do you think Huck should have tried longer to find Jim?

Chps. XVII and XVIII: The Grangerford-Shepherdson Feud scenes. Here Twain is dramatizing many themes. He is criticizing the supposedly genteel Southern aristocrat. For what reasons? Notice also the excellent story telling going on here: well-drawn characters, suspense, horror, satire, humor, mystery, tragedy, friendship (Huck and Buck), and finally Huck's rejection (top, p. 112, "It makes me so sick. . .") of this society and his escape back to the raft and his and Jim's "freedom" and primitive goodness.

Students should read carefully and analyze:

1. The story elements and how Twain develops them here: the nature of the horror and tragedy of the senseless feud between two similar white upper class plantation families. (In the last 10 chapters of the book, Tom's fabricated adventures should strike the students as pathetic beside the real adventures Huck has).
2. Theme-wise this feud stands for all human conflict including war (a good comparison can be made with the "feuding" or competition at Devon in A.S.P.).
3. What is Huck's new disguise? How? Why?
4. Who was Emmeline? Notice that one subject of this chapter is very definitely death. Why does Twain "burlesque" this subject? How does he? (Huck's poetic effort for Emmeline, p. 101).

Chp. XVIII: What's a feud? An eternal question. What is Buck's explanation? Ask students if this statement by Buck doesn't pretty much define wars in any era? Discuss this incident (the feud) as

a good illustration of how an author conveys an idea. What is the only good to come out of the feud? How many people were killed? How does Twain convey his theme: Feuds are irrational? (By having Harvey Shepherdson and Sophia Grangerford--opposite sides of the feud, supposedly enemies--fall in love! Same idea as Romeo and Juliet or Maria and Tony in Westside Story. Thus, authors work on the same theme using new settings. In A.S.P., Knowles dramatizes the senselessness of WW II: Leper's mental breakdown, Brinker's idiotic Dad, the young men on the troop train, Finny's great resistance to it throughout the book and summarized so perfectly by Gene on p. 182: "You'd make a mess, a terrible mess, Finny, out of the war.")

In Chp. XVIII: How do Huck and Jim get back together again? On p. 113, Twain conveys the great contrast of the raft and the awful shore. Discuss the last paragraph in this chapter discovering how the author "works."

Chp. XIX: The Twain critic Charles Clerc has pointed out the remarkable rhetorical fictional achievement of the first paragraph--400 words--in this chapter. The paragraph contains 7 sentences: "two of them less than ten words, four of medium length, and the last of about 270 words or two-thirds of the length of the entire paragraph," (see Bibliography for full citation). The diction is concrete, specific, informal, common, and both reverential and emotive. Strong verbs contribute to the sensuous imagery and convey the emotional meaning. The sentence fragment--not a sound anywhere--functions as a pivot to turn from action to contemplation. Dawn unfolds gradually. Both visual and aural imagery is used as well as tactile and olfactory. "A tension exists in the writing between definiteness or exactness and inexactness or approximations," (Clerc, p. 74).

The wide variety of rhetorical forms includes: onomatopoeia, simile, analogy, hyperbole, oxymoron, tautology, metaphor, alliteration, assonance, anaphora, personification, ellipsis, elision (t'other), parallelism, etc.

The dominant subject in the passage is externalized nature--it illustrates Twain's "sheer pleasure in creating it." It suggests a "form of hedonism." In addition:

The microcosm inhabited by Huck and Jim becomes macrocosmic: a miniscule section of the Mississippi becomes the large Mississippi and subsequently all rivers at dawn, the sunrise becomes a sunrise over any river, the boy becomes all men in universal appreciation of the joys to be found in nature, (Clerc, pp. 75-6).

Students will appreciate this explanation of how a book becomes meaningful to many generations--a classic. The reason is that an author's particularized vision (Huck's) is handled in such a

way (due to author's own vision and literary skills) that the experience transcends the particular and achieves universal relevance. In other parts of Huck find such examples of artistic writing. If these are pointed out once or twice, they will recognize them themselves. In their imaginative writing experiences these examples serve as models.

The rest of the chapter--It's lovely to live on a raft--prepares the reader for the terrible infiltration of Jim and Huck's sanctuary by the Duke and King. The burlesque-type humor, sheer buffoonery, reveals one of Twain's great skills and provides real fun for the reader. Ask students to note: Where do these frauds or rogues come from? How does each tell who he is? What is Jim's reaction to them? Huck's? What commentary is Twain making? How are the rogues' comments (ironic (p. 119, ". . .degraded to the companionship of felons on a raft."))

Chp. XX: Read the chapters about the Duke and King aloud for their humor. Twain gives a good description of the raft and Huck and Jim's accommodations (wigwam, cornshuck tick, etc.). How does he do this? What is the vehicle? (the settling in of the Duke and King). Chapter starts with another "identity" story/lie by Huck. What is the tone? (always somber, poverty, death of Father, etc.). On page 124, note Twain's use of humor. Through it the reader "sees" the Huck-Jim relationship growing. Burlesque or buffoonery is the device through which Twain dramatizes the sham in royalty. Discuss this technique and what it does for the novel. In the revival meeting (pp. 127-129) Twain criticizes the crowd's (mid-country, mid-19th century America) gullibility. How? In the conversation at the end of Chp. XX (p. 130) Twain uses satire. Why? (Kings. . .)

Chp. XXI: A real artist gives a serious theme a slap-stick treatment (throughout Duke-King episodes). Point out the "funny" parts (p. 131 the King falls overboard!). Look up the to-be-or-not-to-be soliloquy in Hamlet Act III, Sc i, L 64-98). Students should realize how totally the two "mess it up! How is Train satirizing histrionics? Overacting? People's stupidity? Self-delusion? (Students need to SEE the way a writer dramatizes or SHOWS a theme or observation on human nature. Knowles and Twain do; Hentoff (subliterary) does not achieve this). Key description next of the boredom and coarseness, even stupidity of the townsfolk: 1) Bill, Buck, Hank, etc., and their "chaw"; 2) having fun at expense of dog (turpentine/fire); 3) Boggs' murder, corpse in store window, and reenactment by the "long, lanky man" of the murder (pp. 139, 140).

Chp. XXII: Two key incidents here. Be sure to note that (1) they are both well drawn stories--imaginative writing-- and (2) that through them Twain is dramatizing his merciless criticism of the sham in human nature: Colonel Sherburn's superciliousness but accurate comments on cowardice (pp. 141-142) provides the one instance in the novel of AUTHORIAL INTRUSION; i.e., Colonel

Sherborn is Twain. The second incident is the circus (pp. 142-145). Is all of life a kind of circus? How is Huck deceived by the drunk man? How does the chapter end? Why does LADIES AND CHILDREN NOT ADMITTED still have relevance in the 20th century?

Chp. XXIII: The "rascallions" pull off their trick the first time. What happens the second and third times? (pp. 146-147). How does Twain satirize royalty further in Huck and Jim's discussion (pp. 148-150)? How does Jim's poignant story about 'Lizabeth reveal Jim's character to the reader? (pp. 150-151).

Chp. XXIV: What insensitive humiliating treatment do the King and Duke subject Jim to? Why? Twain here is dramatizing his Appearance vs. Reality theme; i.e., Kings should be unusually fine human beings. Instead they are the opposite. Notice Twain's use of the word, the "average man," p. 152. What is Twain's feeling about the "average man"? The chapter is divided to the King's preparing for their next deception. How does the King get the information about Peter Wilks? What roles will Huck, the Duke, and the King play in this next charade? Discuss Huck's key observation, "It was enough to make a body ashamed of the human race," (p. 157).

Chp. XXV - XXX: The Peter Wilks Incident--one of the great episodes in this picaresque novel. Who are the various members of Peter's family (his nieces, the slaves and the brothers in England). Who is Levi Bell? Dr. Robinson and what threat do they pose to the King's shenanigans? Chiefly, how do the girls and the townsfolk react to the King's charlatry? Notice Huck's comment, "I never see anything so disgusting," (p. 158). Even though Huck is caught up, trapped in the charade, what actions does he take which reveal his sensitivity to the girls? How is Huck a better person than the Duke and King?

One of the key topics in this whole episode is greed and money. Discuss this. How much money and property is involved in Peter's estate? What is ironic about Mary Jane's behavior at the end of Chp. XXV, (p. 164)? How is humor used in Joanna's interrogation of Huck (Chp. XXVI)? What honest and admirable decision does Huck reach (Chp. XXVI, p. 169)? Why? Where does Huck hide the bag of gold (Chp. XXVII, p. 172)? The funeral is one of Twain's most delightful scenes. Why? What is his device (irony)? How does Irony work? Describe the undertake: People should be sincere and somber at a funeral. How does Twain show human hypocrisy here?

Chp. XXVIII: Huck has a great pricking of his conscience. What does it prompt him to do (pp. 180-181). What is Huck's plan? (Be sure to note his ingeniousness. At the end of the book we will want to contrast this real adventure with Tom's fake, bookish, romantic Evasion and see Twain's working on his theme of Authenticity vs. Romanticism or Honesty vs. Fraud). (Great details abound here: Hanner, mumps, Apthorps, etc.). On p. 188, Huck again gives Tom Sawyer credit which he does not deserve. Notice that Huck never realizes his own talents. Unlike Gene Forrester in A.S.P., Twain's protagonist gains little self-awareness. So Huck is closer to Jeremy in Dragged except for the great



moment in Chp. XXXI).

In Chp. XXIX, Twain burlesques the King's burlesque! His device is to dramatize his theme and then to dramatize it again as a parody on his first theme. So he brings in 2 more frauds or impostors! How is the dilemma solved? Who runs the "trial"? (pp. 190-193). Why do you think the town's doctor and lawyer play these roles? Describe the grave-digging-up scene. What is Huck worried about? How does lightning add to the modd? How do the three escape?

In Chp. XXX Twain finishes the Wilks incident with irony (reality vs. appearance; i.e., the King finally confesses to what he did NOT do! p. 200, "I own up!") How much money did the King end up with? Why?

Chp. XXXI: The climax chapter of Huck and Jim's odyssey. All of the previous soul-searching moments build to this point (the snake trick, the smallpox lie, the fog trick). Huck's conflict--his conscience (heart and love for Jim, who due to their fellowship on the raft during the 1100-mile trip,) has become a person and is no longer a nigger--reaches its denouement in this highly dramatic scene. His discovery that the King and Duke have sold Jim for \$40.00 (notice that \$40.00 is a frequent amount in the book) is the incident that inspires Huck's risky decision. In spite of the fact that in the next chapter and to the end of the book Huck will condescend himself to demeaning Jim by surrendering to Tom's self-centered infantilism--nevertheless, this is a great moment for Twain's hero. He actually believes he will be eternally damned (his corrupt civilization's social teaching).

Twain uses this chapter to recapitulate his key concerns. His Huck has grown and even though human good and evil are quickly interchangeable, Huck speaks for Everyman at his best in this chapter. On page 204, Huck clearly sees man's evil:

After all this long journey, and after all we'd done for them scoundrels, here it all come to nothing, everything all busted up and ruined, because they [the frauds] could have the heart to serve Jim such a trick as that, and make him a slave again all his life, and amongst strangers, for forty dirty dollars.

Wrestling with his dilemma, Huck finally decides: "All right then, I'll go to hell"--and tore it up (p. 206). Here Twain is positive about human nature but in the final chapters, Tom's games and tricks, Twain parodies his own vision.

Chps. XXXII - to the End: Tom's made-up games and tricks. Funny and sad both, these incidents show the fickleness in human nature. Huck has lost his identity--now he is Tom Sawyer. So that is how he can be so mean to his friend Jim. Tom is Sid. Aunt Sally and Uncle Silas are completely duped. Details here show Twain's satire on the romanticism of his period and of all periods. Today, people exploit others for their own enjoyment--Tom deceives everyone by not telling them that Jim has been freed by Miss Watson. Tom ends up with a

bullet in his leg! So Twain dramatizes the triumph of unscrupulousness over sincerity. Huck and Jim's relationship is shattered. The Tom's in society are more powerful than the Hucks.

Only Jim comes out as a special human being; human nature at its best. On p. 264 he gives Tom the credit for being kind and unselfish. He is willing to risk his freedom for his tormentor by insisting that they get a doctor for Tom. Huck is "contaminated" again in these final chapters, by society's heartlessness (symbolized in Tom and Aunt Sally and Uncle Silas who are perfectly eager to incarcerate Jim again not even seeing Jim's real nature.

Students will enjoy Tom's "Evasion." But doesn't that say we all possess a sadistic capacity? Students will also rise to Huck's great achievement in Chp. XXXI. If a human being attains this level of courage, "It was a close place. . ." (p. 206) this level of selflessness, Twain has dramatized that it is only because of people like Jim in our lives. Only through the love of another can anyone lose his self-centeredness and risk his life for another. Knowles dramatizes this theme in A Separate Peace. Only because of Finny can Gene attain maturity (a balanced personality). Hentoff's Jeremy does not attain this stature because no one in his family or teenage friends offers him an unselfish love. The Adventures of Huckleberry Finn "peak out" in Huck's realization of what Jim has been to him. The great irony here is that Twain in the pre-Civil War South created a real hero in a lower nigger. Page 206:

. . . And got to thinking over our trip down the river; and I see Jim before me all the time: in the day and in the nighttime, sometimes moonlight, sometimes storms, and we a-floating along, talking and singing and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. . .

PART II

## OVERVIEW

### Curriculum A: DUO A: ASP and Huck Finn

#### Key Themes and Characters Compared/Contrasted

Perhaps the key element which these two classics share revolves around the issue of viewpoint. In both books, the young protagonist--the one making the journey or searching for self-identity, i.e., Gene Forrester and Huck, is the narrator-agent and the observer. The authors thereby have an advantage:

As narration the [books] are revelatory of a skillful technique. It [they] achieve(s) dramatic immediacy in that everything seems to be happening in the present, but actually the events described have already happened, (Cleve, p. 69).

Huck and Gene seem opposites in most ways, of course, and Twain's mid-19th century southern setting is certainly unlike Knowles' 20th-century New England preparatory school, Devon. However, the two protagonists are at the "universal adolescent stage" in their lives and among the characteristics at this age--universally--is the quest for self-identity. As Mellard suggests the direction of the novel (A.S.P.) is "toward the protagonist's recognition and acceptance of a puzzling duality, a 'double vision,' at the very heart of existence." Thus, Mellard adds, counterpoint is Knowles' chief technique in conveying theme and characterization.

Counterpoint is Twain's chief device, as well. The River vs. the Shore, the raft vs. the tropism of the small town inhabitants, the purity of Jim and Huck's relationship vs. the dishonesty and roguery of the Duke and King, the way things should be and the way they are, i.e., appearance vs. reality. This is the central theme, therefore, in both classics. The difference between the books lies not in theme but in time and setting. Both authors use setting itself to convey the double vision or duality in nature: Knowles' Devon River vs. the Nagaumsett, the beautiful Devon campus vs. the poor family-student relationships and Finny's tragedy. What should be wholesome and good is corrupted by human flaws. So too, in Huck, in this episodic epic, Twain's picaresque protagonist tries again and again to discover goodness and honesty; instead in one experience after another, on the "shore" = civilization, Twain exposes humanity's failures, shams.

On page 47 in A.S.P., Knowles has Gene reflect on this terrible disparity between what is and what should be:

It was hard to remember in the heady and sensual clarity of these mornings; I forgot whom I hated and who hated me. I wanted to break out crying from stabs of hopeless joy, or intolerable promise, or because these mornings were too full of beauty for me, because I knew of too much hate to be contained in a world like this.

The beach scene, itself, is a parable of this double vision and the paragraph on page 39, "the ocean, throwing up foaming sun-sprays across some nearby rocks. . ." captures the essence of an untainted world. The remarkable feature of both Knowles' and Twain's novels, however, is their perception that the opposites are in close proximity: love vs. hate, goodness vs. evil, beauty vs. corruption, honesty vs. deception. Both authors use imagery as well as characterization to convey this duality. Juxtaposition, therefore, or counterpoint, is a device both use. It is authentic or valid. Life is like that; it is also a powerfully dramatic device. Irony is another work for this discrepancy between appearance and reality. Kings and Dukes should be worthy of their subjects' loyalty, but in reality they fall far short of this. Twain dramatizes this irony in every scene in which the Duke and King appear. A good summary appears on pages 148-150. Jim's primitive intelligence has perceived the truth. Twain's humor conveys it in this dialogue between Huck and Jim when they analyze royalty--now that they've seen it first hand! On page 150 we read:

Huck: "it's the way I feel, too, Jim. But we've got them on our hands, and we got to remember what they are, and make allowances (Irony!). Sometimes I wish we could hear of a country that's out of kings."

In the same section, Huck regrets he can't tell Jim these are not real kings and dukes. Then he concludes, "It wouldn't 'a' done no good; and, besides, it was just as I said: you couldn't tell them from the real kind."

It is also profitable when comparing/contrasting these two works to look at the development of the protagonists and the vehicles by which they change. Surrounded by frauds and gullible, insincere townsfolk, Huck is able to decipher right from wrong, goodness from evil as in confession of the truth to Mary Jane (Chp. XXVIII) and in his great moment in Chp. XXXI, "All right, I'll go to hell. . ." (p. 206). Only because of days and nights on the raft--Twain's symbol of individual authenticity and good naturedness vs. the shore's societal hypocrisy--can Huck reach the selflessness of this moment.

Like Huck, Gene Forrester needed a guide, a human being whose unadulterated love and faith allowed him (Gene) to find self-acceptance and a world view that would empower him to go on. Students should look closely at the Finny-Gene scenes. Gene changes: (1) naivete and perplexity concerning Finny (p. 36) "You're too good to be true," which Gene says after Finny has broken Parker's swimming record and will not allow Gene to publicize it; (2) "You're too conventional," (p. 38) in which Gene is really describing himself; (3) "It was a courageous thing to say," (p. 40) but Gene is unable to respond to Finny's proffered friendship; (4) "The deadly rivalry was on both sides" (p. 46)--Gene's grave misjudgment due to the projection of his own limitations onto the hard-to-accept-pure Finny as seen in: ". . .I was not of the same quality as he" (p. 51). Thus, Gene attempts to destroy this pure person (p. 52).

In the middle section of A.S.P., Gene undergoes another change, "Peace had deserted Devon," (p. 64) with Finny no longer there. He is baptized

(plunge into Naguamsett) into a new identity; he has lost himself and realizes the duality in the world of Devon and outside. Appearance vs. Reality is Knowles' theme throughout the book, but Finny's idealism, divine love won't work in the real world. Gene must combine the best in his new nature with the best in Finny's--the work of the novel after Finny's second fall. Betrayal is a chief theme in Knowles' and in Twain: ". . . betting always for what *should* win, for what would have been the most brilliant successes of all, if only the cards hand't betrayed him" (p. 73). Knowles' achievement in the archetypal Finny again reminds the reader that a human being cannot rise above self-centeredness and heartless competition (Gene, Brinker, etc.) without experiencing the loftier human qualities through a friend or special person such as Finny or Jim.

Knowles' use of imagery, irony, counterpoint, and intense drama conveys his ideas. Among the key moments are the scenes in which Gene tries to tell Finny of his guilt: p. 57 (hospital, p. 62 at Finny's home, the "Have you swallowed all that war stuff?" (p. 106), Finny's "Because I've suffered," (p. 108), the wonderful Winter Carnival (pp. 120-129), the horrific Kangaroo Trial scene in which Brinker's terrible jealousy of Gene and Finny's relationship results in Finny's death (pp. 157-169), and Gene and Finny's final time together (pp. 180-183).

It is ignorance in the human heart that causes evil according to Knowles (p. 183). Only Finny escaped the ugliness of envy, hatred, selfishness, so that he is the opposite of "ignorance." "Phineas alone had escaped this. He possessed an extra vigor, a heightened confidence in himself, a serene capacity for affection which saved him," (pp. 194-5). His capacity, too, to forgive Gene's treachery, enabled Gene to rise above his own weaknesses--his "blind impulse," (p. 183). "I believe you. It's okay because I understand and I believe you. You've already shown me and I believe you," (P. 183)--are Finny's last words to Gene. A.S.P. presents, therefore, a real-life story set in a prep school peopled with competitive hostile teenagers on the brink of entering the bigger hostility--WW II. Evil on whatever scale begins with ignorance of love, Knowles says. Gene reached his best understanding of who Finny really is (a scene comparable with Huck's "All right then, I'll go to hell" scene (p. 206) in his analysis of Finny as a soldier. It seems as though finally, in understanding Finny, Gene grasps his own nature and the whole human flaw of hatred and war (p. 182):

They'd get you some place at the front and there'd be a lull in the fighting, and the next thing anyone knew you'd be over with the Germans. . . . You'd make a mess, a terrible mess, Finny, out of the war.

Both A.S.P. and Huck are odysseys--young people in search of the meaning of life and of their own identity. The Winter Carnival scene shows the power of a good influence to transform an evil reality, but like Huck and Jim's raft trip, it is short-lived:

. . .for on this day even the schoolboy egotism of Devon was conjured away--a wreath made from the evergreen trees which Phineas placed on my head. It wasn't the cider which made me

surpass myself, it was this liberation we had torn from the gray encroachments of 1943, the escape we had concocted, this afternoon of momentary, illusive, special and separate peace (p. 128).

It is Leper's urgent telegram that ends this special afternoon. Tragedy is just the other side of ecstasy, Knowles demonstrates. His contrapuntal style (comprising opposites) dramatizes this "fact of life," this duality at the heart of existence. Wars break Leper, Brinker destroys Finny and Gene's remarkable friendship (forgiveness was entirely foreign to Brinker). "We haven't got all the facts!" Brinker shouts at the fleeing Finny. But to Finny, the fact of love and forgiveness was superior to the mundane fact of Gene's treachery. The Tom's and Brinker's are potent--these two authors demonstrate--lethal.

Irony is Knowles' and Twain's chief device: Saying or doing one thing and meaning its opposite--duality in human life. Gene would like to help Leper, but he is repelled by his condition, "And I didn't want to hear anymore of it, ever," (p. 143). Huck meant to defy Tom's cruel fun at Jim's expense and his speech on page 237 indicates this effort: ". . . what I want is my nigger. . ." but Huck's words lose their punch as the Evasion proceeds according to Tom's sadism. So the endings differ considerably. Huck rejects society again, ". . . I got to light out for the territory ahead of the rest. . ." while Gene reenters society. Having been "transformed" by Phineas in the middle section of the book, p. 77, when Gene is talking on the telephone with Finny:

Finny: Listen, pal, if I can't play sports, you're going to play them for me.

Gene's reaction: And I lost part of myself to him then, and a soaring sense of freedom revealed that this must have been my purpose from the first: to become part of Phineas.

However, after Finny's second fall, Gene spends a night outside behind the stadium. On page 177, many critics feel, Knowles brings ASP to a climax as Gene realizes again the duality in the world: Finny's pure way vs. the Brinker-contaminated way. Gene's triumph is stated by Mellard, p. 134, Phineas has absorbed and taken the worst of Gene with him; Gene has retained the best of Finny. After his night outside, Gene "has given Phineas up and the stadium, as it were, for his own identity and the classroom." (He attends his classes).

Only now is he enabled again to face Finny with the truth about his first catastrophe, and, shortly afterward, to accept, almost without pain, the fact of Finny's death. And it is only after his becoming aware of a double view of reality that Gene steps over the threshold of maturity, now able to recognize existence for what it is, to accept his own position in the world; and to go to war without fear or hatred, (Mellard, p. 134).

Twain's protagonist, Huck, never achieves this kind of self-knowledge but he does (1) grow to appreciate Jim (Finny's counterpart) for who he is, and (2) learns to distinguish the sham and corruption in the world because of the weeks with Jim on their 1100 miles trip down the river.

Over and over again, Huck describes an episode on shore in such a way that the reader knows Huck sees through human sham: (1) After the Grangerford-Shepherdson feud experience, Huck says, seeing his dead friend Buck, ". . .wished I hadn't ever come ashore that night, to see such things. . ." (p. 112). And as the fraudulent Duke and King "snow" the Wilks townfolk and the gullible townsfolk fall for their disguise, Twain dramatizes this shallowness in human nature, the tropism quality that prompts people to react sentimentally and insincerely:

Well, when it come to that, it worked the crowd like you never see anything like it, and so everybody broke down and went to sobbing right out loud. . . and give the next woman a show. I never see anything so disgusting!

The word show reveals Twain's contempt for insincerity. It reminds us of Finny's rules--different from society's. The institutionalism's inhumanity Finny disavowed. His "anarchy" \*ironic word) really was his great contradiction of the fakeness he found around him; he continually exposed the hypocrisy and inaneity of others as in the Patch-Withers' Tea scene. Both novels transcend the times in which they were written. Twain's and Knowles' artistry created suspense "stories" with fascinating and memorable characters. Although the settings and formats of these works differ, many of the authors' themes are similar. Both works have relevance for people in all time periods due primarily to the universal theme of man's potential good vs. his potential evil. But always this and the other valid commentaries these authors make are "shown" rather than merely told. Fiction is theme through characterization and conflict. Who will ever forget Huck or Finny having once met them?



## Questions for a Chapter-by-Chapter Study/Analysis

### in A Separate Peace by John Knowles

Chapter 1: Gene Forrester, the narrator of the story, is returning to the Devon Preparatory campus fifteen years after he graduated. After a few paragraphs, the reader is "taken back" to the summer of 1942 when Gene and his roommate Phineas (Finny) were Upper Middlers. Most of the first chapter deals with their first day of that summer session. The story is a "flash back," therefore. How does Gene describe the appearance of the campus on page 1? Notice the words: varnish, wax, and then "fear." What two sites has he returned to see? How does he describe each? How does the author make the transition back to the period fifteen years previous? What activity were (p. 6) Gene and Phineas involved in? What size were both Gene and Phineas? How does Phineas walk? Gene? How does Phineas feel about authority? (p. 11) How and why does Phineas make the boys late for dinner?

Chapter 2: How does Finny talk the summer dean, Mr. Prud'homme, out of punishing them for missing dinner? On page 16 Gene says that Finny thought the Masters were beginning to show "commendable signs of maturity." In light of the discussion of Christ vs. "the Law" in Galatians, discuss the personality trait in Finny which allows him to break school rules. In the term tea incident (pp. 18-21) Finny again seems to be "above the law;" what is his "emblem," and what did he wear for a belt to the Patch-Withers' tea? On the top of page 19, the author has Gene calling the conversation of the Masters "inane." How does the bombing of Central Europe discussion illustrate the absurdity of Mr. and Mrs. Patch-Withers? What is Finny implying about war through his remarks about the newspaper article he is discussing (the bombing of Central Europe)? On page 22 Gene defines sarcasm as what? How does he feel about Finny's getting "away with everything" (p. 21)? Page 24 is a key page in this book. What happens when Finny and Gene try their double jump? What society do they form together?

Chapter 3: What does the author mean on page 26: "Finny's life was ruled by inspiration and anarchy?" How does Finny feel about sports? Count the number of times the author uses "naturally;" it is one of Finny's favorite words. How does it convey his personality? What is blitzball? What parallel can you draw between blitzball and war? How does Finny "move"? What record does he beat and how does he feel about his amazing accomplishments? (p. 35) Contrast this reaction with Gene's. What kind of an athlete is Finny? How does Gene express the relationships at Devon (p. 37). Discuss this concept of love and Finny's attitude toward Gene, Devon, and others. Why does Gene say (p. 36) "You're too good to be true." Describe their trip to the beach. What is Finny's understanding of friendship? Why can't Gene respond to Finny's confession of Gene's being his "best pal"?

Chapter 4: This is the chapter in which Gene shakes the limb and Finny falls to the hard beach and breaks his leg. On page 41, why does the

author use the allusion to Lazarus? See John 11. As a result of the beach trip, Gene does what for the first time? On page 45 Gene loses his faith in Finny. Why? Of what does he accuse Finny? What does the statement on page 46 reveal about Gene's jealousy: "The deadly rivalry was on both sides after all." Who is Chet Douglas? How does he differ from Gene as a student? What effect does the lovely New Hampshire summer weather have on Gene's attitude toward Finny? On page 48 Gene talks about "what you had in your heart." How is he misconstruing Finny? On page 51 Gene seems to change his mind about Finny. Now what does he think? In spite of Gene's realization that Finny isn't his rival after all, he shakes the limb just before they are to jump together. How does Finny look just before he tumbles to the ground. Compare this crisis with the one on page 24. Why does Gene NOT save Finny even after he has shaken the limb? Why did he shake the limb in the first place? How do we react sometimes in the face of great love? Why? How does the famous love chapter, I Corinthians 13, illumine the character of Finny for us?

Chapter 5: Why does Gene put on Finny's clothes? What news of Finny's condition does Dr. Stanpole have? What does he say Finny especially wants? Why doesn't Finny accuse Gene of causing his accident? Why does Gene start to "tell the truth"? What prevents him? What can you infer in this remark made by Finny: "You looked like it happened to you or something." (p. 57) How does Finny react when Gene confesses his having jounced the limb? Why can't Finny accept Gene's evil? Why does Gene try to take it back? How do they part? Is Finny against all rules? What kind of rules does he disobey? What rules does he live by?

Chapter 6: How did the campus appear when Gene returned for the fall semester? How did the masters and their wives appear to the students? What does Gene think about breaking the rules (top p. 66). Note some of the contrasts between Leper and Brinker. Compare the Devon River with the Naguamsett. Where is the school in relationship to these two rivers? Who is Quackenbush? What is Gene's new sport? How do Gene and Quackenbush get along? Of what is Quackenbush ignorant? (top p. 71). What causes their fight? Of what does Mr. Ludsbury accuse Gene. On what did Phineas always bet (p. 73). Gene compares Finny's accident with losing at what? What do Finny and Gene talk about on the telephone. What did Gene hear in his voice? For what does Finny apologize? Why does he use the word, "naturally"? (p. 75 near the bottom). How does Finny react to Gene's being crew manager? What comparison does the author make with sports on the bottom of page 76? What command does Finny voice about Gene and sports? How does Gene react to this? Biblical references which are helpful for this chapter are: Acts 3:17 (ignorant); Romans 7: 17-24 (ludsbury's law); Luke 22:48 and 57 (betrayal); and John 15:16 (I chose you).

Chapter 7: What does Gene mean by his "baptism" on the first day back? How does Gene see Brinker Hadley? Of what does Brinker accuse Gene? How does Brinker announce Gene's entrance into the Butt Room? What is the tone of the dialogue between Gene and the younger student in the Butt Room? Because of it, what does Gene incur (p. 83)? What

do you think of Brinker's poetry? What is the author's purpose in using it? What contribution do the students make to the war effort? Where was Leper going when Gene met him? According to Leper, how is skiing being ruined in our country? What about the beavers appealed to Leper? Who is on the train which the students clear the track for? What are their reactions as they compare the soldiers with their student activities at Devon? What trait in human nature does the author dramatize through Brinker's razzing of Quackenbush? The author is comparing Leper's pacifism and reverence for life with what traits in Brinker? How does Gene feel about Brinker's decision to enlist the next day? What effect does Finny's return have on Gene? Brinker's judgment of Leper indicates his sinfulness: See Luke 6.

Chapter 8: Compare and contrast Finny's sense of humor with Brinker's. What was Brinker's "catastrophic joke" (p. 98)? What nickname do the roommates give Brinker? Why is it significant (top p. 101)? Why had Gene considered enlisting (top p. 100)? Why does he decide against it? How does Finny feel about winter? With what does Gene compare the hardness of winter? Finny's description of love is given on p. 103. What does Finny lack that prevents his hating winter or the Masters or the other students? Since his accident, what deception must Finny practice (p. 104)? Why is it hard for Finny to be deceptive? (bottom p. 104) Gene misconstrues Finny's purpose in coming to the gym. Why? How do we know that Gene still doesn't understand Finny? What is Finny's explanation for wars? Why does he call it "this war fake"? What statement of Finny's startles both the boys? What amazing feat did Gene perform? Why? What is Finny's new invention at this point? How does Gene react? How does Gene feel about "Finny's driving offensive in favor of peace"? How are the two boys working for each other's good? (p. 111) How does Mr. Ludsbury respond to Finny's revelation about Gene and the 1944 Olympics? What does Finny say to his suggestion? Why is Mr. Ludsbury excluded from the "plot of the fat old men"?

Chapter 9: What persuades Leper to enlist? Does Leper's, "Everything has to evolve or else it perishes" statement apply to skiing and to house flies both? Why would it have been easier for the other students to accept Brinker's enlisting (rather than Leper's)? What is ironic about Brinker's "workable point of view" regarding Leper and various items in the war news? Why do you think Phineas refuses to joke about Leper the way Brinker does? Why does Phineas stop going down to the Butt Room? Why does Finny focus on Gene's entering the 1944 Olympics instead of on the war? What is the response of the other students to Finny's "Winter Carnival"? How has Brinker changed? (see p. 122) The Winter Carnival is similar to a parable: it is an incident that dramatizes a profound idea. Its parallel is the blitzball incident in Ch. 3. They both illustrate two key themes of this book. What are they? What is Brinker's role in the Carnival? Chet's? Gene's? Finny's? What are the snow statues? What are the prizes? Where exactly does the title of this book appear? How does the author use it? What is its meaning, not only for these students, but also for us today? The arrival of a telegram changes the atmosphere of the event. How? From whom does it come? Why does it sound mysterious?

What must GENE do? Remember that Finny's purpose in having the Winter Carnival is different from the other boys' understanding. How?

Chapter 10: We are reminded that this book is a flash back by Gene's comments here about his World War II experiences. What does he share with the reader as he makes his way to visit Leper? Why is that a good preparation for the encounter between Leper and Gene? What condition is Leper in now? What has caused so drastic a change? Describe the Vermont countryside and then Leper's home. How has the army affected the "Leper of the beaver dam"? (p. 135) What causes Gene to strike out at Leper? What is the significance of Leper's hallucinations? The challenge that is Gene's is to understand and empathize with the broken Leper. Instead, Leper's condition has what effect on Gene? Why does Gene fail Leper here? What effect is the threat of being drafted (Gene's and the other students' situation) and Leper's experience in the army, having on their interpersonal relations? Discuss "war outside and war inside: the nature of evil."

Chapter 11: What is Finny's kind of conflict? (p. 144) How does it differ from the kinds of competition (conflict) among the students and among nations? When the author uses the words: "I found Finny beside the woods playing and fighting--the two were approximately the same thing--to him--" what theme is he dramatizing? Describe the snowball fight. What aspect of war is being conveyed through this incident? Notice again the idea that Finny has chosen Gene ("recruited" on p. 146). What are the signs of Gene's maturing? (p. 148) What does Brinker suspect about Leper? What conclusion does he draw? Brinker, the realist, again and for the final time, dispels what illusion of Gene's and Finny's? (p. 150). What is happening on the Devon campus? Why does the author use the allusions: Athens and Sparta on page 151?

The second and main part of CHAPTER 11, the kangaroo trial which is preceded by the discussion of Caesar, brings the book to its climax. When did Finny know there was a war on--that is, what allowed or forced him to accept it? Describe the First Academy Building again--you read about it in Ch. 1. The greatest irony in the book, perhaps, has to do the Leper's testifying against Finny. Why is this ironic? In the trial scene, Brinker exposes his own evil throughout the scene. What do you read in Brinker's remark (p. 159 in the middle) "I'm all right. . .you're the casualty"? Compare Brinker's leadership (his attitude and purposes in having the trial) with all that Finny (and even Leper to some extent) has stood for. Finally, how and why is Finny the one to be hurt? Why does he rush from the room?

Chapter 12: How do the students act right after Finny's accident? Who is Phil Latham? What insight does Gene share (p. 171) about his failure to understand Finny? (Acts 3:17-19). The word "ignored" and "ignorant" is used a number of times by the author. In religious or spiritual terms, what does it mean: Ignorant of WHAT? Where does Gene spend the night and what did he try to do from outside Finny's hospital window? What does the author mean by "double vision" on page 177. Gene has grown past his ignorance by now. Find the statement on page 180 that indicates this. The big scene in the book is on page 183. Just before it, what do we discover about Finny's

efforts during the past several months? And in the great portrayal of what Finny would be like in the war, Gene reveals that he finally grasps this amazing roommate's character (p. 182). It evokes tears from Finny. Notice the word "ignorance" again on page 183. On page 183 Finny FORGIVES Gene. What effect does Finny's forgiveness have on Gene? Why? How does Finny die? How does Dr. Stanpole inform Gene? Have you ever known a Finny? Can you find the "Finny" part of your own character and also the "Gene" part? the "Brinker," and perhaps the "Leper"?

Chapter 13. War has come to Devon. What part of the campus specifically has been taken over by the army? And what part of the army? In contrast, Gene recalls the previous summer. How does he describe it? Brinker's Dad arrives to take the boys to dinner. How does he feel about the boys enlisting? How does he compare this war with the one in which he fought? According to Mr. Hadley, how should these boys, the present generation, think about their war service? On page 193, Gene contrasts Brinker's and Finny's attitude about the "fat and foolish old men." How did Finny's idea differ from Brinker's? And how does Gene's idea differ from both of these? He uses the word, "ignorant," again here. On page 194 we read, "Finny had a vitality which could not be quenched so suddenly." A little later in that same paragraph, we read, ". . . Phineas created an atmosphere in which I continued now to live, a way of sizing up the world. . . ." What does Knowles mean? On page 195 we are told that, for Gene, clearing out his locker and "leaving the door ajar for the first time," was a more final moment than being handed his diploma by the Headmaster. What does Gene mean here? What had been the main lesson in "his schooling"? Who had taught him this? What does Knowles mean on the last page of the novel, where we read Gene's expression of being "Phineas-filled"? Knowles concludes the book with a comparison between Phineas and all the other characters in the novel. In quick strokes, Knowles sums up these characters and their chief delusions. Only Phineas had none of these distortions. Why? What is our chief "enemy"? What are the "Maginot Lines" which these other characters and we construct?

## Stylistic Devices in ASP

1. Viewpoint: Gene Forrester is the narrator-as-protagonist. The story is a flashback, having occurred 15 years earlier when Gene was a junior at Devon. Although the first person narrator usually provides more immediacy (and thus reader involvement), Knowles could not have achieved the effect he wanted without the 15-year gap (for flashback technique coupled with the first-person narrative). According to Weber,

The distant point of the narration allows a detachment that permits Gene the mastery of his experience. . .

Gene comes to self-understanding only gradually through a series of dramatic episodes. . . . Gene is certain he is a radically different person. . . . Gene's is a voice looking back on adolescence after the hard passage to maturity has been won (Weber, pp. 67, 68).

2. Counterpoint and "double vision": The direction of the novel is toward Gene's recognition and acceptance of a puzzling duality, a "double vision" at the very heart of existence. Examples of contrapuntal elements include the following: war and peace, reality and illusion, the "gypsy" summer and the "unromantic" winter. The antithesis between the two rivers that run through the Devon campus: a) the Devon River which represents goodness, beauty, even purity, and b) the Naguamsett River (p. 68). Gene's moral/ethical shallowness and Finny's openness and loyalty, Brinker and Lepter, etc. The book hinges on these contrapuntal elements (Mellard, p. 129. See Bibliography).
3. Irony: (2 of the 8 kinds are verbal irony and dramatic irony).
  - a. It is ironic throughout the book that although Finny is trying to keep the war off the Devon campus, it is festering in the evil heart of Brinker. Other examples of irony include:
  - b. Brinker's outward good school attitude vs. his evil heart.
  - c. Gene's being "chosen" by Phineas.
  - d. The failure of all the adults (in the book) to grasp or identify with the boys' fear of the war, the adult hypocrisy, i.e., Leper's being the first one to enlist and Leper's testimony convicting Gene.
  - f. The fact that Phineas, the best Devon athlete, is crippled.
  - g. It is Gene (not Phineas) preparing for the 1944 Olympics.

Thus, the whole book hinges on the discrepancy between what is and what should be, or the way Gene and most of the students act (except

Leper) and the way Phineas acts. (Leper also represents to some extent) the way the world should be. Note he also is destroyed. The following pages highlight Phineas' way: 27, 40, 103, 107, 109, 128, 142 (Leper), 163, 191. Cite as many more instances of irony (both verbal and dramatic) as you can. Be specific.

#### 4. Symbolism:

- a. Phineas, the sacrificial scapegoat. "Through Phineas, Knowles presents the humanistic goal to be sought on the farthest horizon of man's endeavor. . ."
- b. Phineas contrasts with Gene's *hubris*, the Greek word for pride. Other Greek allusions include:
- c. Phoebus Apollo, the Greek god of light and youth, athletic, a glowing figure. The healer, this god taught man correct procedures for avoiding evil, ills, superstitions, and fears.
- d. Phoebus Apollo, god of light, was often confused with Helios, Greek god of the sun. Note the tree-scene Leper describes at the trial and the importance of the sun.
- e. Olympics--both Gene's work-outs and the festivities at the Winter Carnival (The sacred fire, Iliad, the Games):

For the briefest of moments in a drab world's drabest season Phineas creates a world of Dionysian celebration that infuses Gene with divine enthusiasm. At this point, Knowles chooses to blend the figure of the young Phoebus Apollo (Phineas before the fall) with that of the resurrected Dionysus (Phineas after his fall; who has finally discovered what 'suffering' is) (Mengeling, p. 1327).

5. Allusion: Phineas is like the suffering lamb: is hated, betrayed and finally destroyed by those who could not accept his pure motivations, "You're too good to be true," Gene remarks after Phineas has broken A. Hopkins Parker's swim record by .7 (p. 36). Compare Phineas' definition of love (p. 103) with I Corinthians 13: Knowles' explanations for Gene's betrayal; i.e., "ignorance in the human heart," (pp. 183, 171, 71); Knowles' use of the word "choose" on p. 21: "It was quite a compliment to me, as a matter of fact, to have such a person choose me for his best friend," (See John 15:16), and the Kangaroo Trial scene is suggestive of Jesus' trial before Pilate (John 18: 28-40); and, Phineas' purity which would prevent his being a good soldier, "You'd make a mess, a terrible mess, Finny, out of the war," (text p. 182), Galatians 5:22-26.

#### 6. Christian Allusions (continued)

- a. The Tree: "As the Biblical tree of knowledge it is the means by which Gene will renounce the Eden-like summer peace of Devon,

and in so doing, both fall from innocence and at the same time prepare himself for the second world war. As in the fall of Genesis, there is concerning this tree a temptation," (Ellis, pp. 313-4).

- b. The many uses of the words "rules" or "laws:" Recall that Phineas has rules--they differ considerably from the institution's rules, (Romans 7:23).

## 7. Incidents/Terms with Symbolic Meaning

- a. The bell: symbolizing Devon's rules, man-made law (p. 10).
- b. Westpoint Stride: militarism, worldly success (p. 11).
- c. The summer of 1942, the "gypsy band" (pp. 23, 189); youth and innocence. Under Phineas' leadership, "Peace lay on Devon like a blessing," (p. 189). A Garden of Eden existence.
- d. Blitzball: "There aren't any teams in blitzball. . .we're all enemies." (p. 30): Phineas' mocking war and the competitive relationships of the students at Devon. Similar to Mr. Hadley's description of war (p. 191) and both opposite from what Phineas really feels. Note also "Lepellier Refusal" on p. 30 symbolizing the pacifist who refuses to get into battle. Phineas breaks a former swim record (p. 35) but refuses Gene's suggestion to publicize it, thus symbolizing authenticity over show.
- e. Trip to beach: symbolizing the abundant life. According to Devon's rules, it is forbidden. According to Phineas, it is Okay because it is an expression of friendship. What is the meaning of friendship?
- f. Naguamsett River: dirty, site where Gene's argument with Quackenbush takes place, represents Gene's "baptism" into evil and occurs when Phineas is not at Devon. Page 68 tells us that Devon's campus was "astride" the two rivers: each human contains both good and evil potentials.
- g. The Troop Train: symbolizing the encroachment of war into the lives of Devon's students. Like the actual arrival on their campus of the Parachute Riggers (p. 188) the train (p. 89). Compare these two scenes.
- h. The Butt Room and later the Assembly Room: the first place is described as a "dungeon" and the second, "a terrible place." Hate and suspicion reign in these places. Notice the kinds of discussions in the Butt Room; the Trial scene, too, is full of hostility.
- i. "Yellow Peril" or Brinker, the Lawgiver (pp. 101 and 122): Evil personified.



- j. The "fat old men" theory of Phineas' (p. 107: Wars recur because people perpetuate them due to their lack of understanding. The ways of the world are not Finny's way.
- k. The Winter Carnival (pp. 120-129): Phineas' idea of good fun. Key because it contrasts and mocks war. Notice how each character reacts to it.
- l. The Kangaroo Trial (pp. 158-169) is the climax of the second part of the book. How does it bring out the most significant trait in the key characters?
- m. Gene's "double vision," (p. 177): How does this sum up Gene's character development?
- n. Phineas' forgiveness of Gene (p. 183) and Gene's transformation (pp. 186 and 194-196). Why does Phineas forgive Gene?

## 8. Imagery

- a. The author conveys his setting through masterful imagery. He enables the read to "picture" the New England landscape and the buildings, playing fields, and rivers of Devon.
- b. His setting is an integral part of characterizations so imagery conveys the author's observations about love, hate, good, and evil which permeate the book.
- c. His imagery is his tone or attitude toward this subject.
- d. Some examples are below. Encourage careful reading.
  - 1. "fear" and "fear's echo," p. 1 (Gene's suspicion of his capacity for evil.
  - 2. "hard" marble stairs down which Phineas plummeted, p. 3.
  - 3. "huge lone spike" or the tree, p. 5, recognizable because of its "small scars." "old giants. . .pigmies" p. 6.
  - 4. "invincible and final" bell toll, p. 10.
  - 5. "West Point stirde," p. 11.
  - 6. "blazed with sunburned health" describing Phineas, p. 14.
  - 7. "naturally" pp. 15, 30, 31 to describe Phineas' way; Notice it changes to "unnatural" on p. 52 as Gene describes Phineas' crumpled body at foot of tree.
  - 8. "hypnotism" p. 18 and "magical gleam" p. 21 (Phineas).
  - 9. "massive and anonymous" dormitories, p. 22.
  - 10. "Super Suicide Society, etc." p. 24.
  - 11. "ruled by inspiration and anarchy," p. 26 (Phineas).
  - 12. "blitzball" p. 29, "hesitant herd," "my adversaries," "Lepellier Refusal," p. 30, all representing war.
  - 13. "adventurous, flirting wind. . .intoxicated Phineas," p. 39. Also the "Wave," "deep water," and "tentacles," p. 38.
  - 14. "Lazarus," p. 41.

15. "Who are you?" p. 50.
16. "dimensions of isolation," p. 51.
17. "refreshed," p. 67 and "Phineas-filled," p. 196 (Gene's transformation).
18. "ugly, saline, fringed with mud, etc." (Naguamsett River, p. 68).
19. "fresh-water Devon" p. 68 (Devon astride these 2 rivers).
20. "batism" p. 78 (Gene's descent into evil).
21. "afternoon of momentary, illusory, special and separate peace," and "his choreography of peace," (both p. 128).
22. "frozen hillside," p. 131 (Leper's home and ostracism).
23. "deadened look" of the windows in the room where kangaroo trial is held, p. 158.

9. Foreshadowing: Another key literary device. Explain how/why each of these is important: What event does each foreshadow?

- a. p. 6: "Nothing endures, not a tree, not love, etc."
- b. p. 24: "The Super Suicide Society, etc."
- c. p. 41: ". . .he looked more dead than asleep."
- d. P. 73: "if only the cards hadn't betrayed him."
- e. p. 80: "But the truth will out."
- f. p. 108: "a reservation for you at the Funny Farm."
- g. p. 147: "Christ, don't break it again."
- h. p. 158: "There was nothing funny about the Assembly Room."

10. Ambiguity (irony, juxtaposition)

Phineas' "almost diabolical" innocence, (Witherington, p. 796). His uncanny power over people, his hypnotic effect.

- a. Gene is never sure of his relationship with Phineas (admiration alternates with suspicion and hate);
- b. the pervasive and irregular opposites in the book: involvement and institution, Leper's love of nature and his destruction by the societal institution of war; Brinker's files and Leper's snails (p. 66), Gene and Phineas, war and peace--all create an aura of erratic tensions which enable Knowles to dramatize individual and societal themes. Appearance vs. reality is the key theme.
- c. The character of Phineas himself--"diabolical," "uncanny power over people," "hypnotic." Finny, to Gene, is a god-like priest (p. 67); Gene's following Finny in spite of other instincts, (p. 37): "The beach was hours away by bicycle, forbidden. . . 'All right,' I said."

11. Structure of ASP: The book has 5 divisions:

- a. Chp. 1 - Chp. 5: The Idyllic-Summer Session
- b. Chp. 6 - Chp. 7: The Encroachment of Winter
- c. Chp. 8 - Chp. 9: ". . .this afternoon of momentary, illusory, special and separate peace," (The Winter Carnival).
- d. Chp. 10 - Chp. 12: War Casualties (Leper, the Trial).
- e. Chp. 13: The Survivor, Gene is "saved" by Phineas' sacrifice.

12. Setting in ASP: Key stylistic element. According to Knowles, himself--author of this curriculum met and talked with John Knowles at the NCTE in Honolulu, November, 1967--the New England prep school campus was a microcosm for the world itself. Evil in the form of individual rivalry and animosity--ignorance in individual hearts--is the same "stuff" of which the evil on a grand scale is composed. Thus, as the novel progresses, the international war comes closer and closer (Troop train-->Lever's enlistment-->paratroops on campus at end). The war imagery pervades the book. What should be and what is (Finny vs. Gene, the Devon River vs. the Naguamsett River, the "play" fields vs. the obstacle course, the Gypsy Summer vs. the 1942 international fracas) all are dramatized in Knowles' imagery which depicts this setting: a boys' school should not be a scene of inter-personal jealousies or war.

## LITERARY DEVICES IN ASP AND HUCK

Both Twain and Knowles employ numerous literary techniques. Their ideas about human nature are valid and universal. Technical control of literary material indicates a writer's artistry. In contrast to sub-literary writers, the "advanced" writers know and use a variety of devices. Because of these techniques an author, who has a valid "world-view," can convey it.

It will be profitable to look at some of the key devices of these two artists. (Additional analyses of each individual author is analyzed separately). Here, a few of the main comparisons and contrasts will be described.

1. Characterization: Both authors' characters (major and minor) are 3-dimensional. Huck/Gene and Jim/Finny are the major characters. Jim is the main vehicle through which Huck develops; Finny is the main vehicle through which Gene develops. We learn about the many-sidedness of the major characters. The minor characters convey additional themes and help characterize the protagonists. A good exercise is to compare Twain's and Knowles' visions of adults and how they relate to the young protagonists. Consider the King and Duke who exploit Jim and Huck. Compare the Grangerfords/Shepherdsons vs. the young lovers with the Devon faculty vs. the students. Also Tom's treatment of Aunt Sally, Uncle Silas, and Jim reminds the reader of the negative attitudes of Knowles' students toward the adults.
2. Structure: Notice the episodic structure conveys Huck's odyssey as the two fugitives travel down the river. The story is Huck's more than Jim's. Freedom is the raft. In A.S.P., the Gypsy Summer Session is the raft-like freedom. Knowles interjects this "freedom" once more in the "afternoon of momentary, illusory, special and separate peace," the Winter Carnival. The fall and winter terms symbolize the encroaching War which arrives with the paratroopers in the spring. Knowles' vehicle is his structure of the seasons; Twain's is the river journey.
3. Setting: In A.S.P., most of the events occur at Devon (only two off campus; i.e., Gene's visit to Phineas' home (end of Chp. 5) and Gene's visit to Leper's home (Chp. 10)). Both authors employ poignant imagery to convey their settings. Both employ counterpoint as well; i.e., the raft vs. the shore and the Devon River vs. the Nagaumsett, etc.
4. Symbolism: Many instances in both novels. Crowd scenes generally represent the institutionalism-civilization which ironically is uncivilized. Blitzball, the Patch-Withers Tea, the Butt Room, the Kangaroo Trial--are "crowd scenes" through which Knowles conveys man's inhumanity to man or his ineptitude. The Winter Carnival, a crowd scene, on the other hand, conveys how humans should relate as do

Finny's snowball fights. In *Huck*, the crowd scenes, particularly in the Duke-King Theatrical scenes, the Grangerford-Shepherdson feuding, the Boggs' murder followed by the lynching attempt, the small-town boredom which finds entertainment in cruelty (Chp. XXI), and the tears/flapdoodle in the Peter Wilks' incident--represent Twain's disgust with human nature.

5. Juxtaposition/counterpoint/Plot: Both authors juxtapose the above condemnatory (attitude) scenes against the positive scenes: Finny and Gene (beach scene, for example, or the final hospital scene). In *Huck* the book achieves its dynamic movement and projects its portrayal of human life as complex through Twain's numerous incidents and characters. The Huck and Jim scenes symbolize the potential for good in human nature while all the other scenes dramatize the evil tendencies in human nature. The criteria of real classic literary art include: (1) a sensitive keen lens through which an author sees life in its infinite variety and scope; (2) the technical skills such as rich characterization and imaginative action; (3) an artistic form or concept which provides the coherence and unity; and (4) additional devices such as symbolism disguise, counterpoint, and irony--through which the artistic work becomes relevant to the reader. Words are ultimately the author's only media. So it is the choice of these words and their order that determines the relevance and impact of the novel.

Any scene in either novel is this MC/C (Modern Classic/Classic) DUO will demonstrate the above criteria. (1) Several scenes will be mentioned for the students' further analysis; (2) Two scenes will be analyzed as a model. Among all the techniques, characterization is the most vital.

Several parallels in this technique will demonstrate literary genius. For example, both authors are concerned with the abuse of people by other people. How does each of these authors convey this theme?

Twain creates a number of scenes in which young people mistreat adults for the fun of it:

1. Tom's trick on Jim (Chp. II, p. 7).
2. Huck's snake trick on Jim (Chp. X, p. 52).
3. Huck's fog trick on Jim (Chp. XV, pp. 81-84).
4. Tom's and Huck's abuse of Jim (Chp. XXXIV-Chp. XLII, call the Evasion).

Thus Twain implies that young people lack empathy. Of course, while Twain is showing how young people victimize adults, he also shows the opposite tendency; i.e., adults victimize young people. This latter theme is obvious in the way Miss Watson treats Huck, in the terrible child abuse by the drunk Pap, and in the exploitation of both Huck and Jim by the Duke and the King. All of these scenes convey a cruelty or lack of empathy, a sadism which is man at his worst.

In A.S.P., the author dramatizes this kind of flaw in the human heart in Gene's terrible misjudgment of Finny which derives from his own self-allusion and his jealousy of Finny. Because of the beach trip Gene flunked his math test. Chp. 4 is a great portrayal of the universal characteristic of jealousy and distortion. A sensitive reader will identify with Gene's desperate cry on p. 51: "I said nothing, my mind exploring the new dimensions of isolation around me. . ." No, it isn't Finny's jealousy of Gene, but Gene's of Finny that prompts Gene to destroy Finny. The inability to appreciate--to live side-by-side with purity is man's "ignorance." Explaining later why Gene did this terrible thing to Finny--shaking the limb and causing his accident--Gene says on p. 183 (Chp. 12), "Tell me how to show you. It was just some ignorance inside me, some crazy thing inside me, something blind. . ."

So Gene "plays a trick" on Finny out of ignorance. The Duke and the King "play tricks" on people in Parkville, in the Arkansas territory, and at Peter Wilks' house because of ignorance. Tom's self-indulgent enjoyment at the expense of Aunt Sally, Uncle Silas and Jim--all dramatize this "ignorance" or lack of human sensitivity and empathy.

The Grangerford-Shepherdson and the Kangaroo Trial scenes are not exactly parallel but both do dramatize humanity's capacity for infantilism, for self-deception, for evil. Brinker kills Finny because Finny's approach to life is so foreign to Brinker, the book-learning law giver and interpreter. The Grangerfords and their neighbors, the Shepherdsons, are feuding--no one knows why the feuding started, only a blindness or ignorance perpetuates this insanity. The feuds in both novels end in tragedy.

Fortunately, both authors present the other dimensions of human potential. Huck's "I'll go to hell. . ." moment of high moral courage counterbalances the scenes which demonstrate man's evil qualities. Finny's Winter Carnival counterbalances the Kangaroo Trial scene. Unlike Tom Sawyer, when Finny criticizes the adults (Patch-Withers Tea scene), he does it out of compassion. Like Gene, the reader will grow in self- and social awareness, having spent some time struggling to get along in a highly competitive world. These two books provide models for "self-improvement." Jim who could risk his freedom to get a doctor for Tom--the very source of own misery, in Chp. XL, even compliments Tom on the "mighty good job," (p. 263)., Jim who had already been freed suffered Tom's play-acting and forgave him! In A.S.P., with Gene, students will know a rare person and be better for having done so. Finny, the rare Finny, will change the reader because of his unusual world view. Gene catches it in a number of places such as in their last encounter (p. 182), Finny's goodness would "make a terrible mess out of the war." Earlier in the novel, Knowles set the stage for the reader's experience with this modern Apollo. No wonder that Knowles' creation is called "a classic." No wonder that Finny is a memorable experience. Gene remarks (Chp. 3, p. 34);

". . .and Finny had tremendous loyalty to the class, as he did to any group he belonged to, beginning with him and me and radiating outward past the limits of humanity toward spirits and clouds and stars."

## ASP

### Brief Character Sketches

#### MAIN CHARACTERS

Gene Forrester: the narrator or viewpoint character in the story. Finny's roommate and his opposite in personality and every way. He aspires to be the top student in his graduating class. Sarcastic and weak (pp. 7 and 22). "Chosen" by Finny to be his best friend. Betrays him by causing his fall from the tree, but is redeemed in the end because of Finny's love and forgiveness.

Phineas: no last name is provided; he goes by Finny mostly. The pivotal character in the book. A superb and natural athlete, Gene's roommate, the archetypal-type individual, selfless, honest, loyal, forgiving. He is determined to keep the war away from the Devon campus, actually because he is free of enmity and hatred himself. He is destroyed by the very people whom he seeks to save. His favorite word is "naturally," conveying for the author, what human beings "should be" in contrast to the rivals they become (p. 130). Phineas represents the archetypal-innocent who must be sacrificed if others are to grow.

Leper (Edwin) Lepellier: a naturalist and a pacifist. Just as Finny is Gene's counterpart, Leper is Brinker Hadley's opposite. Leper, untouched by Devon's competition and rivalry, is a collector of snails and a photographer of beaver dams. He is out of touch with the world's kind of priorities. Because of these personality traits, Leper is broken by the army. Ironically, he is Devon's first enlistee; he is discharged as a mental patient a few months later. It is when Finny sees the broken Leper that he (Finny) finally admits the reality of the war. Gene describes Leper on p. 85.

Brinker Hadley: the "big man on campus;" he is described by Gene (p. 78), "the standard preparatory school article. . . all straight lines--eyebrows, mouth, nose, everything. . ." Structurally and thematically, he is Leper's counterpart (comparisons of these two occur on pp. 66, 67 and 91, 92). Brinker is the "Lawgiver." Be aware of Brinker's inability to understand Finny. Brinker stages the kangaroo trial which ultimately results in Finny's death.

#### MINER CHARACTERS

Chet Douglas: according to Gene, his only real rival for the top academic honors because Chet is a more gifted student (p. 46). Chet is a tennis player and a trumper player (p. 124 at the Winter Carnival), but he serves to reveal Gene's situation: he has to study to achieve his high marks. Finny thinks Gene is more like Chet.

Cliff Quackenbush: the crew manager (pp. 64-71). The target of many of the student jokes, a "loser," and therefore a hostile person. He

symbolizes the destructive power of people like Brinker--the victims of the rivalry and competition on a prep school campus. In turn, he is a destructive person. In the one scene in which we really see him, he goads Gene into a fight. The site is the crew house beside the Naguamsett River. They both fall into the water--referred to later by Gene as his "baptism," meaning the subsequent acceptance of the reality of the war--a period he goes through briefly until Finny returns to campus.

Mr. Prud'homme: substitute summer Dean. One of the few adults in the book, but one totally incapable of empathizing with the students, or youth, or their anxiety about the war. A "foil" for Finny's amazing charisma (p. 15) and thus a means by which the author conveys Finny's character to us, (p. 16); he symbolizes the adult who has forgotten what it is like to be young.

Mr. Ludsbury: the regular Dean. Appears on p. 72, moving "like a high-masted clipper ship, moving over the cobblestones with a "contempt for the idea of tripping," and confronting Gene with disobeying all the rules during the summer and not being helpful to the substitute dean. Another unbending, inaccessible adult. Here he informs Gene of Finny's long distance call. On p. 113, he catches them preparing Gene for the 1944 Olympics. Again he misconstrues their youthful hopes, admonishing them that "all exercise is aimed today . . ." at the war effort. He is almost wordless when Finny replies, "No." All exercise is not for that purpose.

Mr. Patch-Withers: summer substitute Headmaster of Devon. We see him and his wife in only one scene: their term tea for the students (pp. 18-21). His and her inane remarks about the bombing of Central Europe convey for the author the insensitivity of so many to what war really is. The scene provides a great glimpse into Finny's character, and reveals Gene's jealousy of Finny's hypnotic effect.

Dr. Stanpole: the physician at Devon and important in the hospital scenes (pp. 55 and 173). Brilliant, possessing a big "vocabulary" (p. 175), a realist, speaking of Finny's first fall, "It's a tragedy, but there it is," (because sports are finished for him)" and after his death, "there are risks," although in the second incident he expresses some concern that the evil of the war has already touched the campus, "Why did it have to happen to you boys so soon, here at Devon?" (p. 185). He is the only adult who comes close to understanding the boys' situation. Why did he not take Finny to a Boston hospital?

Mr. Hadley: Brinker's Dad. He is the symbol of Finny's "fat old men" theory. He is proud of his World War I record and tells the boys (Brinker and Gene on pp. 190-192) that in the future people will ask them about their war experiences. He accepts the evil in men, stating that wars differ only in the new equipment and opportunities they offer the soldiers. His remarks "sound" hideous and callous after we have just been through Finny's death; he confirms Gene's idea that evil is the result of ignorance in the heart (pp. 183, 171, 71 "ignorance.")



## OTHER CHARACTERS

Bobby Zane (a student), Mr. Carhart, the chaplain, Phil Latham, the wrestling coach who wraps Finny in a blanket, Leper's Mother, Brownie Perkins, Brinker's roommate, various students in the Blitzball scene, the Butt Room, and finally at the kangaroo trial.

Students should be encouraged to analyze the key characters in depth. For Example:

Gene and Phineas: their rivalry grows naturally in a preparatory school setting like Devon which places dual emphases on athletics and scholarship. Gene and Phineas are opposites in personality: Gene is "all too human and heir to all the weaknesses of flesh and spirit, while Finny, at least as Gene sees him most of the time, is little less than a divinity," (Mellard, p. 130).

Both Finny and Gene change considerably in the novel. From the beginning of the book, Gene becomes increasingly suspicious of Finny until Gene accuses Finny of luring him on to the beach trip so that he would flunk his math exam. Gene's most traumatic moment in the first part of the book, however, occurs in Chp. 4 when he realizes that Finny never was nor ever could be jealous or malicious. It is Gene's own guilt, his realization of this hate within himself--the realization of his "smallness" as contrasted with Finny's remarkable purity of character--that makes Gene shake the limb. ". . .I was not of the same quality as he," (A.S.P., p. 51).

Finny in the end is forced to recognize and accept the evil in the world. Having suffered, as he says, Finny knows at last that evil is ignorance, a "blind impulse," and that is has touched his life through Gene, through Leper's tragic mental breakdown, through Brinker's jealousy-inspired kangaroo trial, and on a larger scale, in the international conflict--WW II.

Finny takes the worst of Gene with him; Gene survives his guilt due to Finny's forgiveness.

## THEMES AND CONFLICTS IN ASP

1. Themes and Conflicts comprise and determine action (plot) and characterization. The story in ASP is Gene's--his growing up and accepting his place in the world:

...the major counterpointed scenes are those that involve Finny's two falls, the markers that determine the three-part structure of the novel. As in symbolism and characterization, the structure of the novel shows a kind of dialectical movement, first revealing the antitheses between the two central figures, then suggesting the transformation of one, Gene, into his opposite, and finally portraying, in dramatically ~~con~~ ways, the reconciliation of the opposites into one unified, complete and well adjusted personality (Gene) who, better than most, can come to terms with the dual attractions of the world (Mellard, p. 132).

2. Personal and international conflicts--WW II for example--occur "not only between individuals and sometimes even friends... the blame in either case can be traced to a lack of understanding [or knowledge of the power of love], an ignorance in the human heart," (Witherington, p. 795). "...the individual's efforts to come to terms with himself as a prior condition to his coming to terms with his society," (Weber, p. 63).
3. Hostilities would not exist if human relations were what "they should be:"

"The winter loves me," he [Phineas] retorted... "What I mean is, I love winter, and when you really love something, then it loves you back..." I [Gene] didn't think that this was true, my seventeen years of experience had shown this to be much more false than true, but it was like every other thought and belief of Finny's" it should have been true. So I didn't argue, (pp. 102-3).

4. Evil is real and can destroy good: Brinker at the Trial: "'I'm all right," Brinker glanced gravely around the room for confirmation, "you're the casualty," (p. 159 at the Kangaroo trial). The impure destroys the pure.

The author's themes or ideas are personified in his characters and are conveyed through the action in the book. They have a double impact because of the disparity between Finny's approach and that of the other characters. The main themes therefore are best posed as conflicts:

- a. self-deception vs. honesty (Gene's projection of his own shortcomings onto Phineas vs. Phineas' honesty; Brinker's idea of truth vs. Phineas'; Mr. Hadley's (and society's) ideas of war vs. Phineas' denial of it, etc.

- b. Empathy and love vs. jealousy, insensitivity, and hate: illustrated throughout the book. An interesting incident is Gene's trip to visit Leper in Vermont ending with his, "I don't care what happened to you, Leper. . . . This has nothing to do with me!"
- c. Wholesome fun vs. fun at the expense of others: The Winter Carnival vs. the kangaroo trial; Finny's "shaping up for the war" vs. the war itself. Blitzball and jumping from the tree or other sports vs. the "sport of war." His concern with showing that no one wins in war (" . . . we're all enemies" p. 30). Compare blitzball incident on that page with Gene's picture of what Phineas would be like in the army (p. 182).
- d. Rivalry, suspicion, fear, distrust vs. genuine friendship, loyalty, and trust: Brinker's kind of leadership vs. Phineas' way of relating; Gene's analysis of his friendship with Phineas vs. Phineas' way. See book page 124-5 for a description of what it takes to be "a really important member of our class." Contrast with Phineas' comments on friendship on p. 40 (the beach trip).
- e. Humility vs. self-righteousness: Phineas' attitude vs. Brinker's and Gene's. Notice Phineas' words, "I'm sorry about that Gene. Naturally I was completely wrong," (p. 75). Contrast with Brinker's self-righteousness (p. 159), "I'm all right. . . you're the casualty."
- f. Betrayal vs. love and forgiveness: The bottom line on p. 73 and p. 98 "betrayed him" and "catastrophic joke," foreshadow the death of Phineas. To fully realize what the author means by these ideas of betrayal and redemption we study the suspicious, jealous Gene building up to his act of treachery (pp. 44, 45, 48) and contrast this Gene with the redeemed or transformed Gene (pp. 193-196). At points throughout the story whenever Gene's spirit is most in tune with Phineas', we read that he feels "refreshed" (p. 67), and "Phineas-filled" (p. 196); on p. 54 Gene puts on Phineas' shirt, on p. 112 Gene outdoes himself in running due to Phineas' faith in him; and on p. 194 Gene shares his sense that Phineas is still living, "he endured so forcefully . . ." and "Finny had a vitality which could not be quenched so suddenly. . ."
- g. The Biblical idea of foolishness vs. wisdom: See I Cor. 1:20. Look at Leper's testimony on p. 166. Recall the reaction of Gene and the other students to Phineas' effect on the adults at the Patch-Withers' tea (the bombing of Central Europe story). Recall also Brinker's remarks about Leper's behavior (p. 91). The war repulsed Leper's sensitivities because all nature was sacred to him; he would have trouble killing. In reading about Brinker's reluctance to enlist and at the end his choice of the Coast Guard, we know his reason is to minimize his own danger. To Brinker and

the jury at the kangaroo trial, a statement by Phineas that Gene had shaken the limb would have satisfied them. Instead, since the "foolish" Phineas had already forgiven Gene, he sees no reason for the interrogation at all. It so repulses him that he runs from the room to his second accident and ultimate sacrifice. Phineas' forgiveness of Gene is incomprehensible to Brinker; Brinker's evil viewpoint is totally repugnant to Phineas.

- h. The institution vs. the individual--all the references to rules and laws. Phineas' behavior at the Patch-Withers' tea, the beach escapade, Blitzball, the Winter Carnival, the snow fights--every activity instigated by Phineas had an aura of anti-school (societal) rules. But is this the reason he was destroyed? Gene thinks so (p. 66). "If you broke the rule, then they broke you." By the end of the book Gene knows that his own "ignorance" killed Phineas. According to Weber, p. 72 (see Bibliography), ". . . awareness . . . must precede accommodation, that to look without before having first searched within is tragically to confuse the human condition;" this is the theme of self-awareness vs. self-delusion.

## DISCUSSION POSSIBILITIES

### Review of A.S.P. and Huck

1. Compare/contrast Twain's and Knowles' protagonists: Huck and Gene.
2. Compare/contrast the use of symbolism in these 2 books.
3. Compare/contrast the use of irony in these 2 books.
4. Compare/contrast Jim and Finny (as key vehicles for the protagonists' DEVELOPMENT).
5. Compare/contrast the use of humor, suspense, and foreshadowing in these 2 works.
6. Compare/contrast the 2 authors' concerns with these themes: Appearance vs. Reality, Self-Delusion vs. Self-Discovery, and Hypocrisy vs. Integrity.
7. Compare/contrast the scope of the 2 novels. How are they similar? Dissimilar?
8. Compare/contrast the structure of the 2 novels, the plot or sequence of incidents.
9. Compare/contrast the number and richness of characterizations. How does each author achieve this?
10. Compare/contrast the imagery in each novel.
11. Discuss viewpoint and time in both novels.
12. Discuss the key characteristics of a classic. Why is each of these 2 novels considered a classic?
13. Be sure the students discuss the minor as well as major characters. What function do the minor characters play for the author?

A.S.P. and HUCK

## Test No. 1

ASP Chp. 1-5  
Huck Chp. I-VII

Test = 60 pts.

Student's Test = \_\_\_\_\_

Part I: Matching: Select the best answer from right column (a letter) and write in the blank at left. (20 pts.) (CLOSED BOOK, CLOSED NOTES)

- |   |  |
|---|--|
| _____ 1. Huck's escape  | A. dismal and regular  |
| _____ 2. When they torpedo the troopship                        | B. Finny's emblem  |
| _____ 3. Gene's error   | C. Huck to Judge Thatcher                                      |
| _____ 4. slavery  | D. Finny's was a den of lonely, selfish ambition               |
| _____ 5. Twain's game   | E. You gwyne to have considerable trouble in your life. . .    |
| _____ 6. "Call this the govment!"                               | F. Moses and the Bulrushes                                     |
| _____ 7. Mrs. Patch-Withers                                     | G. Miss Watson   |
| _____ 8. Pap's warning  | H. Phineas' command  |
| _____ 9. salty, adventurous, flirting wind                      | I. bloodied the ax good  |
| _____ 10. Widow Douglas 'sivilizing'                            | J. permanent art in Central Europe                             |
| _____ 11. "I jounced the limb, I caused it."                    | K. "drop that school, you hear?"                               |
| _____ 12. "don't scrunch up, Huckleberry!"                      | L. Knock him down! Are you crazy?                              |
| _____ 13. fearful sites   | M. literary devices  |
| _____ 14. Finny's credo/belief                                  | N. symbolizes mid-19th century poor white trash                |
| _____ 15. "I want to give it to you--the six thousand and all." | O. "Of course you didn't."                                     |
| _____ 16. Super Suicide Society                                 | P. the tree and the First Academy Building                     |
| _____ 17. disguise and deceptions                               | Q. the effect of many institutions on all citizens             |
| _____ 18. We're all enemies. . .                                | R. always intoxicated Phineas                                  |
| _____ 19. a pink tablecloth                                     | S. the jump, its initiation rite.                              |
| _____ 20. a hair-ball   | T. Everyone always won at sports                               |
|   | U. "Persons attempting to find a motive in this narrative. . . |

A.S.P. and Huck

## Test No. 1

Part II: Short Essay answers: \* Key Ingredients. (5 pts. each)

Directions: Select 2 incidents from A.S.P. and 2 from Huck Finn.  
Tell how each dramatizes an idea/theme for the author. Give  
details: who, what, where, when--involved. What is the purpose  
of the incident? (CLOSED BOOKS, CLOSED NOTES)

1. Finny's swim feat
2. The trip to the beach
3. Gene's jouncing the limb
4. Tom Sawyer's Spaniards/Arabs
5. Pap's speech on the government
6. Huck's escape from Pap

\*You are writing (4) essay answers. Use the space below and on the back. Number each essay.

Name \_\_\_\_\_

Date \_\_\_\_\_

A.S.P. and Huck Finn

## Test No. 1

(Open texts; open notes)

Part III: Creative Writing: Choose 2 of the 3 below. Develop a well-written explanation. Write below and on back. (10 pts. each)

- A. Compare/contrast Knowles' and Twain's ideas concerning the generation gap theme: Refer to these two incidents: The Patch-Withers' Tea incident and Huck's prayer lesson with Miss Watson.
- B. Make up or create 2 incidents in which young people and adults interact. Be sure to convey your attitude through action and characters--don't just talk--Show, don't tell!
- C. Discuss Gene's changing attitude toward Phineas from Chp. 1 - Chp. 4. How does Gene feel about Finny at these 4 points:
- 1) The Patch-Withers' Tea
  - 2) The Blitzball game
  - 3) The Beach Trip
  - 4) When they're studying just before the tree incident. Why does Gene shake the limb?



Name \_\_\_\_\_

Date \_\_\_\_\_

A.S.P. and HUCK

Test No. 2

A.S.P. Chps. 5-13 (the end)  
Huck Chps. VIII - XLII (chapter the last)

Test = 80 pts.  
Student's Score = \_\_\_\_\_

Part I: Matching. (20 pts.) (CLOSED BOOK)

Directions: Write the letter in the blank on the left.

- |  |   |
|--|---|
| _____ 1. Jim's great remorse                 | A. The Rev. Wilks' valet  |
| _____ 2. Brinker's Dad                       | B. "Here's your prisoner, gentlemen."                           |
| _____ 3. tears and flapdoodle                | C. "The average man's a coward."                                |
| _____ 4. Gene's false try                    | D. I'll kill you if you don't shut up!"                         |
| _____ 5. Gimme a case-knife                  | E. "Oh, she was plumb deaf en dumb. . ."                        |
| _____ 6. a river god                         | F. Phineas in exaltation. . .had transcended gravity            |
| _____ 7. the crowd's sentimentality          | G. hatred and rivalry   |
| _____ 8. the point of the sermon             | H. he shared nothing, knew nothing, felt nothing as Phineas had |
| _____ 9. six candles gone!                   | I. the King's insincerity                                       |
| _____ 10. the Butt Room                      | J. Huck's lesson in humility                                    |
| _____ 11. King Solomon                       | K. If you broke the rules, they broke you.                      |
| _____ 12. the tie for a belt                 | L. a high-masted clipper ship                                   |
| _____ 13. Adolphus                           | M. I never see anything so disgusting.                          |
| _____ 14. "I deliberately jounced the limb." | N. "Sports are finished for him."                               |
| _____ 15. "Lynch him! Lynch him!"            | O. "Git up and hump yourself. . . They're after us!"            |
| _____ 16. Mr. Ludsbury                       | P. I think Devon ought to be included. . .                      |
| _____ 17. Maginot Lines                      | Q. q hole chile and a half chile                                |
| _____ 18. Dr. Stanpole                       | R. "My God, what energy. You sound like Gen'l MacArthur!"       |
| _____ 19. Dat truck dah is trash             | S. Aunt Sally's anger   |
| _____ 20. Quackenbush                        | T. Tom's book rules   |
|  | U. a military record you can be proud of.                       |

Name \_\_\_\_\_

Date \_\_\_\_\_

05

A.S.P. and Huck

Test No. 2

Part IV: Recognizing Key Excerpt or Quotation. Tell what the situation is and why each is important. What theme does each convey or what character trait? Be specific. (10 pts. each) (CLOSED BOOK)  
CHOOSE 2 BELOW. CHOOSE 1 from Huck and 1 from A.S.P.

- A. "You'd be sitting in one of their command posts, teaching them English. Yes, you'd get confused and borrow one of their uniforms, and you'd lend them one of yours. . . . You'd get things so scrambled up nobody would know who to fight any more. . . ."
- B. "He had a rat!" Then he dropped down and glided along the wall again to his place. You could see it was a great satisfaction to the people, because naturally they wanted to know.
- C. "Kill them! Kill them!" It made me so sick I most fell out of the tree. I ain't going to tell all that happened--it would made me sick again if I was to do that. I wished I hadn't ever come ashore that night to see such things.
- D. "Oh, for God sake! You don't know what I'm talking about. No, of course not. Not you." I stood up and slammed the chair against the desk. "Okay, we go. We watch little lily-liver Lepellier not jump from the tree, and I ruin my grade."

Name \_\_\_\_\_

Date \_\_\_\_\_

A.S.P. and HUCK

Test No. 2

Part III: Directions: 1. Define the following literary devices or techniques.

OPEN BOOK

CHOOSE 2 BELOW:

CHOOSE 1 from A.S.P., and 1 from Huck

A. Symbolism (In Huck)

B. Dramatic Irony (In A.S.P.)

C. Counterpoint (In A.S.P.)

D. Burlesque (In Huck)

## A.S.P. and HUCK

## Test No. 2

Part IV: Directions: Write short essays in which you explain the significance of the following scenes in A.S.P. and Huck; i.e., what idea or theme is the author dramatizing in the scene? Characters involved? Be specific. Cite details: Who, what, when, where, why? What do we learn about the characters involved? (5 pts. each)  
CHOOSE 2 BELOW. CHOOSE 1 from A. S. P. and 1 from Huck

A. Gene and Cliff Quackenbush and the Naguamsett baptism. . .

B. The Peter Wilks incident.

C. The Kangaroo Trial

D. The small-pox lie

Name \_\_\_\_\_

Date \_\_\_\_\_

ASP and HUCK FINN

Final Test

Test = 85 pts.  
Student's Score = \_\_\_\_\_

Part I: Matching: Write the best answer (a letter) in the blank in front of the numbered words or phrases at the left. (25 points) (CLOSED BOOK)

- |   |   |
|---|---|
| _____ 1. Blitzball                            | A. he laughed out loud at the seagulls              |
| _____ 2. everyone except Finny                | B. Miss Sophia and Harney Shepherdson               |
| _____ 3. Huck's fruitless prayer              | C. escape from the army                             |
| _____ 4. A. Hopkins Parker                    | D. He had gotten away with everything.              |
| _____ 5. Colonel Sherburn                     | E. very hard cider                                  |
| _____ 6. The Patch-Withers' Tea               | F. Sarah Mary Williams                              |
| _____ 7. Cliff Quackenbush                    | G. "I'm all right. . . . You're the casualty here." |
| _____ 8. The Royal Nonesuch                   | H. Maginot Lines                                    |
| _____ 9. led to the gold                      | I. "Well of course it won't count."                 |
| _____ 10. Mr. Hadley                          | J. fish-line, but no hooks                          |
| _____ 11. Pap's speech                        | K. Naturally  |
| _____ 12. The Yellow Peril                    | L. "The crew waits for no man."                     |
| _____ 13. Jim humbles Huck                    | M. "He had a rat!"                                  |
| _____ 14. Wilks' funeral                      | N. Lepellier Refusal                                |
| _____ 15. Christmas location                  | O. "The average man's a coward."                    |
| _____ 16. Jim, Jake and Bill                  | P. choreography of peace                            |
| _____ 17. Huck at Mrs. Loftus's               | Q. Ladies and Children Not Admitted                 |
| _____ 18. forbidden, completely out of bounds | R. two \$20 gold pieces                             |
| _____ 19. Unknown Friend                      | S. ". . . a military record you can be proud of."   |
| _____ 20. Brinker                             | T. ". . . Ba like a sheep. . ."                     |
| _____ 21. smallpox incident                   | U. Brinker  |
| _____ 22. Brownie Perkins                     | V. a small, thin blue arrow                         |
| _____ 23. "Half-past two"                     | W. a blind impulse                                  |
| _____ 24. ignorance                           | X. "Call this a govment!"                           |
| _____ 25. a magical gift                      | Y. "Dat truck dah is trash. . ."                    |
|   | Z. The <u>Walter Scott</u>                          |

ASP and HUCK FINN

## Final Test

## CLOSED BOOK

Part II: Recognizing Key Excerpts: Write good short essays below. (2)

CHOOSE 2 from the 3 possible pairs below. Each 15 pts.

Directions: In the space provided, explain the logic for pairing the following excerpts from the two novels you've been reading.

- A. Discuss the occasion: who is involved and what's happening? What insights about characters or themes do these excerpts provide?
- B. Compare/contrast the two authors' approaches or concerns as captured in these key excerpts. (30 pts. total)

Pair No. 1 (15 pts.)

- A. (From Huck) The men took their guns along, so did Buck, and kept them between their knees or stood them handy against the wall. The Shepherds done the same. It was pretty ornery preaching--all about brotherly love, and such-like tiresomeness. . . . I don't know what all, that it did seem to me to be one of the roughest Sundays I had run across yet. (Chp. XVIII)
- B. (From ASP) We all slumped immediately and unthinkingly into the awkward crouch in which God was addressed at Devon, leaning forward with elbows on knees. Brinker had caught us, and in a moment it was too late to escape. . . . If when Brinker had said, "Let us pray" I had said, "Go to hell" everything might have been saved. (Chp. 11)

ASP and Huck Finn

## Final Test

(CLOSED BOOK, CLOSED NOTES)

Part II: Recognizing Key Excerpts (con't).

Pair No. 2 (15 pts.)

- C. (From Huck) "What do dey stan' for? I's gwyne to tell you. When I got all wore out wid work, en wid de callin' for you, en went to sleep, my heart wuz mos' broke bekase you wuz los', en I didn' k'yer no mo' what become er me en de raf'. En when I wake up en fine you back agin', all safe en soun', de tears come. . . . En all you wuz thinkin 'bout wuz how you could make a fool uv ole Jim. . . . Dat truck dah is trash; en trash is what people is dat puts dirt on de head er they fren's en makes 'em ashamed." (Chp. X)
- D. (From ASP) "I hope you're having a pretty good time here. I know I kind of dragged you away at the point of a gun, but after all you can't come to the shore with just anybody and you can't come by yourself, and at this teenage period in life, the proper person is your best pal. . .which is what you are. . . ." (Chp. 3)

ASP and Huck Finn

## Final Test

Part II: Recognizing Key excerpts (con't).

Pair No. 3 (15 pts)

- E. (From Huck) ". . . Nothing only robbery and murder," Tom said. "We are highwaymen. . . . Some authorities think different, but mostly it's considered best to kill them. . . . I've seen it in the books; so of course that's what we've got to do. . . . Don't I tell you it's in the books? Do you want to go to doing different from what's in the books, and get things all muddled up?" (Chp. II)
- F. (From ASP) ~~The Devon faculty had never before experienced a student who combined a calm ignorance of the rules and a winning urge to be good, who seemed to love the school truly and deeply, and never more than when he was breaking the regulations. . . .~~ sour and stern Mr. Patch-Withers had been given a good laugh for once, and he [Finny] had done it! (Chp. 2)



ASP and Huck Finn

## Final Test

(OPEN BOOK; OPEN NOTES)

Part III: Themes dramatized in character and action (15 pts. each).  
CHOOSE 2 from BELOW; A, B, C.

Directions: Write about the following conflicts. Show how Knowles and Twain deal with them in their books. Cite characters and action to "prove" or illustrate your point. (15 pts. each). (Use extra paper).

A. hypocrisy vs. honesty:

1. Knowles

15 pts.

2.

B. loyalty vs. betrayal

1. Knowles

15 pts.

2. Twain

C. the individual vs. the institution

1. Knowles

15 pts.

2. Twain

PART III

## OVERVIEW

### Curriculum Packet or DUO B

1. I'm Really Dragged But Nothing Gets Me Down by Nat Hentoff, (New York: Dell, 1968), 127 pp., and
2. The Adventures of Huckleberry Finn by Mark Twain, 20th printing, (New York: Bantam Books, 1978), 281 pp.

In a sense every book is a journey or quest for the protagonist and so, too, for the reader if the author is capable of getting the reader to identify with his protagonist. Both Jeremy in Hentoff's book I'm Really Dragged But Nothing Gets Me Down and Huck in Twain's river story are in quest of freedom or the right to make decisions for themselves. The problem they both face is a real dilemma--one everyone faces. How can an individual be really independent, free, if he or she has to live in the same world with other people? And since there is no other world in which to live, one's freedom is always a matter of degree. The two protagonists are adolescents in a period when humans are trying to break away from their families and go out into the world "to seek their fortunes." In both books, written almost 100 years apart, the key characters have to deal with unlikeable parents and with societies which demonstrate a great number of flaws and a great amount of hypocrisy.

Jeremy has a little over 7 months in which to make a decision about the draft. Like Mike whom he admires Jeremy comes to see registering for the draft as a capitulation to the system. In Dragged, a short novel written mainly as an inner monologue rather than as a typical novel, Hentoff's Jeremy wrestles with himself, his friends, and especially with his parents. The issue is: to register or not to register for the draft. A number of chapters focus on the racial tensions (the 1960s). A number of chapters focus on Jeremy's Dad, Sam Wolf, who, in addition to a father-son conflict, is also dealing with a number of problems men in their 40s face: Am I successful, really successful in my occupation? In Sam's case, he feels guilty because Jeremy points out that Sam, an advertisement man, solicits ads for a company that manufactures napalm, an "aluminum soap which when mixed with gasoline makes a firm jelly used in flame throwers and incendiary bombs." At other points in the book Sam wonders if he should have married Mary instead of Lillian, Jeremy's Mother.

The race issue receives several "good" scenes in the book and Criss, an intelligent black girl enrolled in the white private school, furnishes realistic tension as she shows her hate for the whites. Mr. O'Connor, Jeremy's teacher, represents the idealistic "savior" type (like John Holt and Jonathan Kozel of the 1960s) who is planning to leave his comfortable private school position to take a job in a ghetto school.

A major weakness in the story is that no one changes--not even Jeremy. Various characters struggle with their problems and fight each other, but none of them really gains any self-knowledge or significant social awareness.

The ingredients of the book--its subject matter--are valid but the author succeeds in writing a rather unmoving interior monologue primarily. The title of the book appears in Chapter 20 when a friend asks Jeremy how he feels. The problem is that the reader can question the second half of the title. It seems that Jeremy's problem (the draft) has gotten him down! Unfortunately, the author fails to give Jeremy any real strength. He comes across as a loser. His parents whom he criticizes and rightly so are superficial materialists; however, at the end of Jeremy's "journey" the reader gets no assurance that Jeremy can solve his dilemma.

Huck, floating 1100 miles downstream, won this freedom by a daring trick. He escaped from his dangerous good-for-nothing Pap by devising a plan that baffled everyone in his hometown and allowed him to escape to Jackson Island and eventually to the raft. With Jim, the other fugitive (both are fleeing something), Huck learns to distinguish between the loyalty and peace of his raft-existence and the hypocrisy which the "civilization" in the various towns along the shore represent.

Huck is a much bigger novel; it is a classic. In spite of the important issues Hentoff cites in his 1960 period, he fails to create a story that really dramatizes them in such a way that the reader sees or experiences the seriousness of the human predicament. Hentoff's short work reads like a pulp magazine story or a case study in a psychologist's file. Twain has created an archetypal character, Huck, referred to by many scholars as "Everyman." In order to create a literary work (a piece of art that evokes a multi-dimensional response: i.e., intellectual, psychological, emotional, imaginative, philosophical, and even spiritual), the author must employ literary devices. One such device is irony. At the center of the book is a great irony--Huck, himself. He is supposed to be "dead!" He is very much alive! The book is rich with symbolism; i.e., the River/Raft representing individual freedom and the shore representing the warped civilization. Just a glance at the table of contents reveals the creative imagination of the author in terms of plot or sequence of incidents. Twain's humor, satire, and irony convey his critical commentary on mankind. The supposedly genteel Grangerfords, for example, who with the Shepherdsons represent Southern aristocracy, nevertheless, are engaged in a primitive feud which makes Huck sick.

Perhaps by studying first Hentoff's book and then Twain's more complex odyssey, the students can see that a writer takes life and creates a story that transcends a particular situation and thereby relates to all people. Most obvious will be the structural divisions by Huck. Chp. I-VII: Huck's hometown, why he must flee; Chps. VIII - XXXIII: the middle section: with Jim, the two fugitives find real "freedom" in their relationship dramatized by juxtaposing against it the successive shore incidents. From Chp. XXXII to the end, the ten most controversial chapters, actually make a further comment. Tom Sawyer's fake romanticism dramatically points up the value of Jim and Huck's real adventure.

Hentoff presents a predictable story with stereotypic characterizations. Teenagers will identify with it--it may be very much like their own situation. The weakness is not that, but rather the author's failure to shed any new light on conflicts and dilemmas, or even to provide a sense of their complexity.

Twain on the other hand has created an epic. Although not perfect as some critics point out, Huck Finn is a symbolic novel whose characters, incidents, and themes transcend the pre-Civil War period in which it was set. Slavery is an issue and Jim personifies this issue, but Twain is also concerned with the kinds of slavery anyone and everyone is heir to; i.e., conventionalism (dramatized so humorously in the Peter Wilks funeral incident), hypocrisy (the Grangerfords' and Shepherdsons' guns in church), loyalty and selflessness (Jim's concern for Huck and his willingness to risk his freedom for Tom), and the adult-child conflict (Miss Watson vs. Huck)--to list a few. The book hinges on the relationship of its two major characters, Jim and Huck. Wonderful incidents are created to reveal the progress of this relationship. Note the snake trick which reveals Huck as the victim of his society's demeaning attitude toward the Negro, (Chp. X). A second time Huck is tempted and gives in to his socially corrupted conscience (Chp. XV) when he plays the trick on Jim in the fog. Jim proceeds to define friendship when he sees that Huck has made a fool of him; Huck has gained some self-knowledge which Twain dramatizes by having Huck "humble myself to a nigger. . . ." Chp. XXXI brings Huck to his greatest demonstration of courage: ". . . I see Jim before me, all the time. . ." and, "All right, then, I'll go to hell"--Twain's protagonist has changed.

So Huck differs from Dragged in many ways even though the protagonist in each is seeking freedom and is at odds with his society. One of the chief differences is in the number of literary devices--which in turn determines the scope and depth, the complexity of the work. Dragged employs no humor in contrast to the wonderful rogues, the Duke and the King in Huck. Twain's use of different dialects and his accuracy with each highlights his linguistic triumph in having his key characters talk in the vernacular. There are no passages of poignant imagery in Dragged, nothing like the beginning of Chp. XIX, no scenes of horror and tragedy such as the death of the five Grangerfords; no scenes of satire such as Emmeline Grangerford's poetry or the "tears and flapdoodle" Wilks' funeral.

In addition to the above differences between the two works, which explain in part why Hentoff's book is called "subliterature," the basic difference is in characterization. Although Criss and Mike have some potential, none of the other Hentoff characters is interesting; they are one-dimensional. Hentoff's vision is much smaller than Twain's. The hope is that students can see the difference. Hentoff, a much less ambitious book, is more readily accessible; it is shorter and simpler. It serves a purpose, therefore.

Name \_\_\_\_\_

Date \_\_\_\_\_

Dragged and Huck

Test No. 1

Part III: Imaginative Writing (10 pts.)

Create a character, boy or girl, in a modern period or in the future or past. Give this protagonist a problem or conflict and begin a story. Give your protagonist's age, name, and appearance. Give your protagonist a conflict or problem. Show this rather than telling it to the reader. Have some action and indicate what options or choices your character has--how he/she may solve this conflict. Be sure to indicate what opposes or works against him/her.

Questions for a Chapter-by-Chapter Study/Analysis  
in Dragged by Hentoff

Chapter 1: Book begins with a street scene during the 1960s (Vietnam War). Jeremy, the protagonist, and his friend Eric are reacting to the words of a well-meaning pacifist minister. What does the minister offer? What conflict is the author posing? (This is Hentoff's key theme). What solution will Eric seek?

As a high school senior in a private preparatory school, Jeremy is being groomed for college. Discuss the implications of his question to Eric: "It doesn't bug you being able to stay in school while kids who can't make it or don't have the money get off?"

What is the next question Jeremy asks Eric? Why does this perturb Jeremy? As Jeremy proceeds through the park, he passes a peace rally. What is the older black speaker urging the black youths to do? How does Jeremy respond to being called, "honky"? to the question the black youth asks him?

Chapter 2: How is Hentoff's second theme, the "generation gap," presented? Who is the viewpoint character here? What vehicle (the loud stereo) does the author use to depict the distance between father and son. Why does this work? What kind of a relationship does Mr. Wolf (Sam) have with his son, Jeremy? Does the author provide any reasons (background)?

Consider their differences of opinion which the author conveys through their dialogue:

Jeremy: The whole idea of rock is to break out of yourself.  
I mean expand, etc.

Sam: When you are living with other people, there are  
certain compromises you have to make. . . civil  
liberties. . . .

What do you think of Jeremy's breaking the record? Of his Dad's remark, "I didn't say you could go out. . ." Do you think this distance between father and son has come about recently? The author shifts viewpoint in the last sentence--to omniscient viewpoint: "I wanted a son, the father stared at the door [that Jeremy has just slammed], and I got my *assassin*." Why is this choice of words sensational? At this point do you think that Jeremy and his Dad will ever get together?

Chapter 3: Pot; Drugs. Another problem of the 1960s. Who is Peter? What is his "thing"? How is the word "rapping" a cliché of the 1960s era? The author keeps the draft conflict alive--how? (Jeremy's fantasy). Does the author give the setting for this chapter (or any chapter)? How does the following statement by Peter reveal one of Hentoff's themes?

"You're like a premature parent, you know that?, . . . What you don't know, you put down. . . ."

What parental and societal ills does Hentoff criticize through Peter's long speech?

Peter distinguishes between Eric and Jeremy. How are they different? Why does Jeremy ask for grass?

Chapter 4: Who is the viewpoint character as this chapter begins? What is his tone? How does he trap Jeremy? Do you hear self-pity in the words, ". . .the rejected father"? One problem with some literary works is that the characters are stereotypic. Another problem is that the author poses the wrong questions. Does this chapter demonstrate these flaws? Where? Why?

Who is Lillian? Where is this scene taking place? How does she feel about Jeremy?

Another theme of all adolescent novels is the search for self-identity. Cite the dialogue where Hentoff conveys this.

Chapter 5: Why is Tracy carrying pepper? Who is Robbie? How does Jeremy feel about Tracy? Again, does the author describe the setting? What is going on at the corner of Sixth Avenue and Eighth Street? What themes is the author "hammering away at" here? Toward the end of the chapter Tracy remarks, ". . .they're all so predictable." About whom is she speaking? Do you think this could be said of any other characters or events in this book so far? Where does Jeremy stand on the racist issue? How do you know?

Chapter 6: The very first sentence shows the father's disdain for his son. How? Why is their discussion of trust ironic? Sam begins giving Jeremy advice. About what does he warn him? Sam suggests also, ". . . you have to get into a position in this society where you pull some weight, where people will listen to you and not think you're some kind of a kook." Jeremy responds with a challenge. What is it? How does Sam describe "Most people"? What does Sam reveal about his youth and his thoughts about socialism? What does Sam reminisce about (Hershey, etc.)? The author "uses" a scene here of introspection (being in Sam's mind) to convey a "moral" issue with which Sam is struggling. What is it (napalm)? How does this subject fit into the problem with which Jeremy is mainly concerned? What fantasy makes Sam laugh? Why is it funny?

Chapter 7: What is the setting for this chapter? Key characters? Occasion? Like the previous chapters, how does the dialog here provide the author with a "soap box"? How carefully is each character described? Why can the reader say that the characters are stereotypic? What kind of a relationship do Lillian's brother and Sam have? How does Jeremy sum it up (the insult match was on again)? What statement prompts Jeremy to use the word, malefactor? How does Jeremy view the other guests at the party? Does he see them all as the same--



stereotypes? What is the Negro doing at this party? Of what does Jeremy suspect him? How is every thought Jeremy has a "put down"?

Jeremy makes an effort at humoring the district attorney. What is his intent? Meaning of: avatar? Psychopaths? Recidivism? Syndrome? Do you admire Jeremy's defense of his long hair? Why do you think the author interjects the remark about "that little snott-nosed Jew"?

Chapter 8: The scene is Jeremy's school. Sam has accompanied Lillian in response to the English teacher's summons, "I've been somewhat concerned about Jeremy these last few months." Before Mr. O'Connor (teacher) comes on the scene Hentoff gives the reader some background information. What is it? What does it reveal about Sam? About the stereotypic "white flight"? Why did transferring Jeremy to this private school (for his junior and senior year) bother Sam?

What is Lillian's key concern as she listens to Mr. O'Connor's description of Jeremy's behavior? What additional "idealism" of the 1960s does Mr. O'Connor express in his description of the school's purpose? What change is Mr. O'Connor going to make in his own career? What is his reason?

Is Mr. O'Connor's statement ironic: "Is there any trouble at home"? Abstracted, unhappy, unfocused are several words the teacher uses to describe Jeremy. How does Sam pick up on unhappy? How do the teachers' and Sam's positions regarding Jeremy differ? Or are they discussing Jeremy? the society? etc.? How does Sam differentiate between "weakness" and "idealism"? Reflect on Sam's opinion regarding Mr. O'Connor's going off to teach in East Harlem: "What it amounts to is that he's like a hemophiliac when it comes to guilt. . ." For what does Lillian criticize her husband? How will Sam be sure that O'Connor "writes good reports" for Jeremy? How does Sam's opinion of Mr. O'Connor reflect one of Sam's key limitations?

Chapter 9: Sex. A new theme is introduced here. The changing mores ushered in by the 1960s. (Hentoff is hitting every one of them!) Eric asks some questions of Mike. Are they logical questions? Sincere? What kind of a person is Mike? How does he defend promiscuity (pointing to older generation)? The conversation finally gets to college and registering for the draft. The word "contract" is used first in the context of male-female relations. How is it used next? How does Mike defend his position, "I've never been so sure of anything in my life. It may be the only thing I'm sure about."

Chapter 10. Key topic here is marijuana. Sam learns from his friend Hershey that Lila (Hershey's daughter) is using marijuana. The interesting feature is what actually concerns Hershey; i.e., the failure of the private school (which he generously supports) to monitor Lila's behavior more closely. Why can't Hershey question Lila's school authorities? What insight does the reader gain as the author spends two pages on Lila's punishment? Hershey and Sam then compare "what

the kids want" today with what they wanted as young people. What are the differences? The subject of affluence is implied. Has it contributed to this generation's problems? Is there a "deeper" motivation for kids' experimenting with drugs? Why doesn't Hentoff get to that level of discussion?

Chapter 11: Scene is a ghetto school. The private school kids have come to tutor the "disadvantaged." Jeremy fails at it. Why? Who is Criss? How does she work with the Maurice? How did Mr. O'Connor get Jeremy's pupil to respond? How does O'Connor explain this pupil's behavior? What comment does Criss make about white people and "soul"? Why is her final remark in the chapter sarcastic? How does she view white people?

Chapter 12: A short chapter, mostly introspective. Sam's reading of a friend's death of a heart attack at 49 evokes several "paragraphs" of self-pity. Who comes onto the scene and has the effect of changing Sam's pity to hate? The author's tone here is what? How does the secretary's smile and finally the notice from the Internal Revenue clinch Hentoff's tone? So far, has the author given any more than a stereotypic portrayal of a father (the middle-age successful representative and defender of the System)?

Chapter 13: Perhaps the "most convincing" chapter in this weak novel. Setting is Mr. O'Connor's classroom. Occasion: teacher has invited a guest speaker, Dr. Lewis, a British scientist and educator. On what topic is the dialogue focused? Mike's questions are probing ones. How does Dr. Lewis explain his role in World War II? The bombing of Dresden? the "civilian war machine," "absolute pacifists," the "selective pacifist,"? England did not support the Vietnam War. What advice does he give to the American youth? What does his response to Criss mean: "Because, my dear, my concern is not remaining pure but being relevant."

Reflect on Mike's long speech in defense of pacifism. How does it affect Dr. Lewis? How and why does this chapter surpass other chapters?

Chapter 14: Setting: dinner table. While Sam is criticizing Jeremy's table manners (eating with his fingers), Jeremy is questioning Sam about his father (Russian Jew) and their life in Russia. Jeremy is critical of how little interest his Dad must have shown in his Dad. This is a background or a snare. Jeremy next confronts his Dad with the napalm ads. The ensuing discussion is key to Hentoff's themes. Unfortunately he "tells it" rather than "dramatizing it"--his themes, that is (another weakness in this novel. Mark Twain or John Knowles show or dramatize, a much more demanding kind of writing. Too often Hentoff's characters just "blow" at each other). Consider Jeremy's word "bent" by which he describes his Dad. What countries, according to Jeremy, are superior to America? Why? What remark of Jeremy's really incenses his Dad? Why does Jeremy's remark about his Mother's reaction make his Dad mad enough to slap him? Why do Sam and Jeremy fail to get together in this scene, on this topic which is so important to Jeremy?

Chapter 15. Hentoff is hitting away at Jeremy's dilemma: To sign up or not to sign up. Reader learns the law regarding registering for the draft as Jeremy reports his library research, "A Fact Paper on Selective Service." A page of introspection follows; Jeremy is arguing with the "national interest." Does the author present any new material here? Is it a recapitulation of previous material? What purpose does this page and a half serve? Before it, Jeremy, Peter, Eric, and Tracy are talking together over pizza. Subjects: (1) Is Jeremy sincere in his decision to evade the draft; and (2) is Tracy interested in Jeremy at all (this latter subject is private). Chapter ends with Criss's arrival and racist remarks. What kind of a black representative is Criss? Has Hentoff been fair to the blacks?

Chapter 16: Chapter begins with Sam's reflections on the family's need for "A common enemy." What is the author's point here? Explain how Hentoff presents a stereotype, i.e., the typical middle age dilemmas of waning sexual attraction, etc. In this introspection and flashback the reader learns about a former love of Sam's. Perhaps real point of this exposition is Sam's realization that if he'd married Mary, ". . . there would have been no Jeremy." Finally, Sam expresses some admiration for Jeremy, "As irritating as the kid was, there was a stubbornness he kind of admired." Why is the reader unprepared for this? The last two paragraphs of the chapter give new information about Sam's habits. What does this material do for the characterization of Sam?

Chapter 17: A fifth grade white girl is accusing a 12-year-old black boy of taking her bus ticket. Criss interrupts calling the accused boy Willie, her brother, and then proceeds to intimidate the little girl. How does Mr. Harkness, the black teacher, respond? With what does Jeremy challenge Criss? What is Criss's defense for her lying? Mr. Harkness, a different kind of black from Cris, says what about the power of hate? In Jeremy's discussion with Mr. O'Connor about the draft, how does Jeremy explain his main objection to registering? How does Jeremy's just repeating Mike's reasoning affect you, the reader? What does it reveal about Jeremy?

Chapter 18: Confrontation scene. Jack, Jeremy's Mother's successful brother, is visiting. Lillian reveals that she eavesdropped on Jeremy's phone call. She knows he's not registering for the draft. Three adults talking. Notice why each one objects to Jeremy's position. (Problem: author fails to offer anything new on the topic. These conversations sound like a newspaper description of any one of a hundred boys). In rest of scene it's Jeremy against the three of them until Jack accuses Jeremy of being a coward. What effect does this have on Sam? How does this surprise Jeremy? At very end of chapter, Jeremy enunciates a fact the adults have not acknowledge. What is it? Why is it important?

Chapter 19: Courtroom scene. Jeremy and Mike have come to see what will be the fate of two Viet Nam protesters. Jeremy has just eaten a hot dog before; throughout the scene he feels nauseous. We see only two

cases or decisions and hear the interchange between the judge and the accused. Also Jeremy expresses the book's title in response to, "How do you feel." What is Mike's reaction? Why is he disappointed?

Chapter 20: Sam in his office--crying! Is this scene convincing? Do you like/dislike the author's constant use of introspection? What effect do you think the author wants in this chapter? How does he want the reader to feel? Is he successful? Why? Why not?

Chapter 21: Internal monologue again (or introspection) as Jeremy walks "out his problem" Seeing Tracy with her boyfriend, Robbie (at the beginning of the chapter) seems to set the tone of "Jeremy, the loser." Do you agree? Jeremy is wrestling with the draft issue. Any new light on it? Why does Sam not ask him to turn his stereo down?

Chapter 22: What does Hershey think Jeremy will do? What sexist remark does Hershey make (speaking about his and Sam's youthful activities)? How does the author handle the subject of affluence and materialism here? What one word conveys it?

Chapter 23: Scene at a large ghetto school. Why is the reference to Malcolm X significant? What is the purpose of this get-together? How do the remarks of the students make the "purpose" ludicrous? What suggestion of Mike's does Jeremy repeat? (This could be a good scene--with a better writer!) The author is attempting to show the great disparity between what should be and what is. In the latter case, the Viet Nam War and the war between the races overshadow any kind of cooperation these "mixed" students could attain. In a sense the author is posing the question, How can students attain a worthy level of human relations if the adults have failed to? Do you "feel" empathetic with the intensity of Jeremy's problem? Does the author succeed or not?

Chapter 24: Sam Wirl buys a youthful dark brown sheepskin coat at Abercrombie & Fitch. How does the author continue to convey the isolation that Sam feels.

Chapter 25: The book ends with a verbal fight between Jeremy's parents and finally Jeremy's first note inviting students to come for draft counseling. What is his plan? Does the book end on a decisive note? Has anyone of the characters, including Jeremy, changed? Become more self aware?

## STYLISTIC ELEMENTS IN DRAGGED

Teacher: Try to elicit from the students the following criticisms:

In General: Try to draw out the following criticisms of the book:

Hentoff uses very few literary devices. This is one reason why his work is inferior to other writers (Schartz, p. 199).

1. His characters are stereotypic due to their lack of complexity. His themes are topical or time-bound rather than time-transcending because he fails to raise the right questions. For example in the father-son conflict (the generation gap theme in Dragged) Hentoff presents Sam and Jeremy always in only one mood or light. Lillian, Jack, and Hershey are also minimally sketched. (Even these self-centered people would have more than one dimension or character trait). Criss and Mike are more fully developed but even they are shallow and stereotypic.
2. Hentoff also fails to develop his settings. Either he is too lazy or unskilled to do the job. Therefore the street demonstrations, the ghetto school scene, and Jack's opulent estate all come across as stereotypes with no individual "character."
3. Basically, Hentoff employs what is called an interior dialogue or introspection. Lots of thinking and little action. The real problem is that his characters are static. No one in the book achieves any self-awareness--even Jeremy. At the end he is indecisive: "He crossed out 'peace' and wrote instead, 'Yours in resistance.'" He crossed that out too, and left just Jeremy. Perhaps the basic fault in the ending is one of credibility. Can the reader believe that this vacillating-unsure-of-himself Jeremy will be able to counsel anyone else constructively--on the draft issue? If Jeremy has received the reader's empathy at all, the reader would more likely accept a Jeremy who would want nothing more at all to do with the draft issue. Hentoff has pulled a Salinger here, i.e., like Holden, Jeremy will continue to miss his own problem while trying to save others. Like Holden he sees the phoniness in everyone else--except himself. Unlike Salinger's treatment, Hentoff fails to dramatize; he "talks."
4. Students will recognize the themes: generation gap, anti-war, race issue, and self-deception. Problem: none of these themes transcends the topical or passing level. Hentoff has substituted the symptoms for the disease itself. What is *at the root* of the Jeremy-Sam conflict? What is *at the root* of the race issue? What *causes* parents to fail with their children?
5. The book will be readily comprehensible due to the deficiencies or lack of complexities--but it will fail to evoke much in the way of self/social awareness; it seems to accept the cliches of the 1960s.
6. A few allusions are employed: Middle Ages (Chp. 3); Damascus (Chp. 7); Hiter (Chp. 13); Job (Chp. 18); Malcolm X (Chp. 23); and Abercrombie & Fitch (Chp. 24).

7. Imagery/Symbolism: none. His words sound like a "slice of life;" unfortunately literature must be bigger than life if it is to convey a multi-dimensional impact. At best, the reader has a cerebral reaction. Hentoff does not use fictional devices, thus the characters and incidents fail to engage the readers emotionally, psychologically, philosophically, or spiritually.
8. Irony: a way to say things on two levels--one of Twain's chief tools--is totally missing here. Again, Hentoff (a nonfiction writer) is inept in fictional techniques.
9. Plot: Which incidents stand out? Other than pouring himself a drink, slapping Jeremy once, and purchasing a new sheepskin coat--what other action does Hentoff give Sam--one of the key characters in the book? In all the scenes in which Jeremy appears, he is talking rather than doing anything. Hentoff takes the simplistic approach. No imagination has gone into the action (street demonstrations could be very dramatically portrayed as could a meeting of the blacks and whites at the ghetto school). The one scene that has any movement to it and imagination (and therefore evokes the reader's response) is the Criss-busticket scene. Chp. 7 (at Jeremy's rich uncle's place) has real potential.\*\*
10. Conclusion:

Discuss where the validity/integrity is in Dragged--if it has any.

What was the author's intent? How did he fail to achieve it?

These failings (above) will be clearer to the students as they study Huck Finn and experience Twain's artistry. For example, an important literary device is missing; i.e.,

\*\* Humor: noticeably missing in Dragged. Probably the closest the author comes to using humor is Jeremy's reaction to Bill McDermott's remarks about his long hair (Chp. 7). Do you find this speech humorous? How could this scene at Jack's been given humor? Instead of even satire, Hentoff writes his whole book in a serious tone. Why? (Contrast this scene to the Patch-Withers Tea scene in A Separate Peace by Knowles or the Duke and the King scenes in Huck Finn. Why does Hentoff refrain from using any humor in Dragged?

## LITERARY DEVICES IN DRAGGED AND HUCK:

### A Comparison and Contrast

#### I. Themes: the author's vision, concerns, or observations about human nature.

##### A. In Dragged, mainly we find the following: Be sure students can cite where/how the author conveys/dramatizes his themes/conflicts.

##### 1. Father-Son or Parent-Child: Sam vs. Jeremy as well as Lillian vs. Jeremy (Jack and Bill McDermott vs. Jeremy--adult vs. adolescent).

Chp. 2: Jeremy turns stereo up too high (Chp. 1).

Chp. 4: Sam catches Jeremy lying (p. 21).

Chp. 6: Sam-Jeremy argument

Chp. 10: Hershey vs. Lila, his daughter

Chp. 14: pp. 77-80

Chp. 16: p. 88

##### 2. Individualism vs. Society: is struggling with the draft problem particularly.

Chp. 1: p. 9

Chp. 13: (Dr. Lewis vs. Mike)

Chp. 14: Jeremy and the draft, p. 80

Chp. 15: pp. 81-86

Chp. 17: Jeremy and Mr. O'Connor, pp. 95-96

Chp. 19: Courtroom Scene

Chp. 23: Jeremy and Mike, p. 124.

Chp. 25: pp. 126-127

##### 3. Racial Issue: Blacks vs. Whites

Chp. 1: pp. 10-11

Chp. 8: Private School vs. Public, p. 44

Chp. 11: Tutoring Sessions, pp. 59-64

Chp. 16: Criss's bitterness, pp. 85-86

Chp. 17: Bus ticket incident, pp. 91-95

Chp. 23: Trying to plan interschool events, pp. 118-123

##### 4. Materialism vs. Integrity

Chp. 6: pp. 30-33

Chp. 7: At Jack's estate, pp. 34-40

Chp. 8: Private school vs. public, p. 44

Chp. 10: Affluence buys marijuana, pp. 56-57

Chp. 14: pp. 79-80

Chp. 18: pp. 97, 98 - Jeremy challenges his family

Chp. 22: Comfort

##### 5. Selfishness/Indulgence vs. Empathy

Chp. 2: pp. 12-14 - Jeremy's loud stereo

Chp. 6: p. 32 - Jeremy's loud stereo

- Chp. 12: Sam worried about himself
- Chp. 16: Sam and middle age sexual anxiety
- Chp. 20: Sam and guilt
- Chp. 22: Children respond to parents because of "things."
- Chp. 24: Abercrombie & Fitch and Sam's coat

Reading closely will reveal how and where the author conveys or dramatizes his vision or concept of human nature. It is obvious that Dragged does not have the scope that Huck does. A chief theme/conflict missing in Dragged which is the essential reason it fails to transcend its topicality (a kid protesting the Vietnam War) is its lack of the theme/conflict of Appearance vs. Reality (F above). As Jeremy says at one point in the book, Tell it like it is as on p. 36. When an author writes in that style (newspaper reporting, essentially nonfiction), he cannot possibly present his concerns in any kind of depth. He is using essentially a one-dimensional technique. Nowhere in Dragged does Hentoff create a multi-dimensional effect. Hentoff's themes are valid but his literary talent is restricted to telling it "like it is," and thus this book appeals primarily on a cerebral level.

Another way to explain Hentoff's one-dimensional effect is to notice how few literary devices he makes use of. Without these special techniques, even valid themes and conflicts fail to move the reader. Where is the irony in Hentoff which could create pathos or humor or tragedy? Where is counterpoint? His characters are not really sharply differentiated--not fascinating, not bigger than life. Where is symbolism? A symbol meaning what it is and something else, i.e., a wedding ring is a ring and at the same time it stands for a relationship--will pull a reader into a book. Hentoff uses no symbols. He "tells it like it is," which is a one-dimensional picture.

In contrast Huck reveals all the technique of a real literary artist. First of all, Twain is concerned about many more themes than Hentoff so the vision or scope of the book is larger. The main themes are there and notice that some are the same as Hentoff's. It is the artistic treatment--the multi-dimensional impact achieved through poignant technique--that makes the difference. Also, Twain tackles a wider variety of more profound elements in human society.

### 1. Individual vs. Society (Institutionalism)

- Chp. I: Huck questions Miss Watson's (organized) religious beliefs
- Chp. XVII: Huck runs into institutionalized religion again (Guns in church). These genteel southerners are hypocrites!
- Chp. XVI: The rattlesnake trick. Huck gives in to society's demeaning view of the "nigger."
- Chps. XVII and XVIII: The Grangerford-Shepherdson chapters. Twain is very critical of hypocrisy in social class. So-called "civilized" genteel southerners are behaving like savages. When Huck asks Buck what the feud is about, Buck says no one knows (p. 105).
- Chps. XXII and XXIII: The small town where Colonel Sherburn rules. Twain is very critical of the coarseness and



unthinking behavior of people.

p. 136: Turpentine is put on a dog and set afire--to entertain the people!

pp. 136-140: The drunk Boggs is killed without real cause and Twain uses great IRONY to convey the insensitivity of the townspeople; i.e., squirming to get a look at the corpse in the window (p. 139) and the "long, lank man," (pp. 139-140) who imitates the murder of Boggs to which the CROWD responds, ". . .he done it perfect. . ." Twain levels his criticism of the MOB in the Colonel Sherburn speech (pp. 141-142): "The pitifulest thing out is a mob. . ."

Twain ridicules the CROWD again the various Duke-King theatrical scenes. How gullible people are, Twain shows the reader, (pp. 146-147) and pp. 126-127 when the King convinces the crowd at the revival meeting that he is a converted pirate, a saved soul and goes off with \$87.75 in his collection plate!

It is important to point out to students that a really fine writer DRAMATIZES his themes through colorful characters and humorous-tragic incidents; he does not TELL IT AS IT IS (the lazy way to write). Perhaps the greatest scenes in the book which convey the tendency of human nature to be easily taken in and the tendency of a few scoundrels to take advantage of this weakness in human nature--are the Peter Wilks scenes. Again the Duke and the King fool almost everyone. The funeral scene is a great example of artistry: Showing the sentimentality of people--not telling it. Notice the composition, the fictionalizing, the creating of character and action which distinguishes Huck from Dragged.

2. Other themes in Huck include: Realism vs. Romanticism, Sentiment vs. Sentimentality, Parent vs. Child (Pap's abuse of Huck, Chps. V, VI,) and Royalty vs. Equality: The great rogue scenes especially the Duke-King treatment of Jim and Huck. Twain uses great humor, irony, and burlesque to convey society's ridiculous worship of royalty. This also touches on Twain's key theme:

3. Appearance vs. Reality: This is the heart of drama. Hentoff presents his characters in one light--his issues "straight." He lacks the imagination to "create" a setting (characters and action) through which to convey his concerns. Like Twain, Hentoff's themes are valid, but, they do not engage the reader except in a cerebral fashion. Hentoff's characters do not evoke tears or laughter, pity or admiration, because the author fails to give them "life"--in fact make them bigger than life.

Throughout Huck, Twain dramatizes the great discrepancy between what is and what should be or the key literary theme of Appearance vs. Reality. Kings should be worthy of their subjects' admiration and obedience; instead they are frauds. Huck and Jim sum up the whole universal topic of social class hypocrisy in their conversations about the Duke and King. An especially good scene occurs on pages 148-150: ". . .you couldn't tell them from the real king. . ." and ". . .I wish we could hear of a country that's out of kings."

This basic fact is dramatic and verbal irony. Hentoff's book uses neither. Instead Jeremy and his Dad use sarcasm--which is always demeaning. Twain uses Satire, Humor, and Burlesque (he burlesques such conventions as War (the feud scenes), people's insincerity about loved one's death (the Wilks scenes), parental love (Pap's cruelty).

## II. Structure:

Perhaps the most controversial issues concerning this novel by Twain revolve around: (1) Why Huck and Jim traveled downstream (south) and deeper and deeper into slave territory, and (2) the last 10 chapters of the book, Tom Sawyer's "Evasion." Walter Blair has written a good analysis of why they went south (see Bibliography). The point indicates Twain's technique. The structure of the novel is involved in both these issues. Like Jeremy, Huck is on a journey--an odyssey to find his identity. This is another and key theme in both books: Self-Identity vs. Self-Delusion. Hentoff deals with one basic conflict: to register or not to register for the draft. The question is, how much growth does Jeremy attain, how much of a change does he experience as he works on this issue. And in Huck, how much self-knowledge does he gain? Here Structure and Characterization as well as Plot all come together.

## III. Characterization:

The two go downstream, according to Blair, because Twain is more concerned about a bigger kind of bondage than just the pre-Civil War Slavery issue. Although that is important, and Jim is one of Twain's great creatures and the vehicle by which Huck grows--Twain is dramatizing freedom of conscience. His great SYMBOL for this is the raft. The bondage of society is represented by the towns and disturbing incidents Huck experiences on the shore. The PICARESQUE hero touches shore but returns to the raft as often as possible. Notice all the descriptions of Huck's gratitude for being back on the raft. The point here is that Twain wants to write a River Story. As Blair says, Twain knew the Mississippi River--not the Ohio. And if he had deposited Jim at Cairo, the story would have ended because this is Huck's and Jim's story.

Nowhere in Hentoff does the reader find a character really positively influencing another character. Jeremy is strongly attracted to Tracy who is pleasant--but has another boyfriend. Jim is the vehicle through which Huck changes and reaches the point (climax of their trip) in Chp. XXX, when his heart wins over the society's conscience. It is not a philosophical persuasion that changes Huck, but the fellowship he has had with Jim. It is Jim--the only "father" he's ever had (p. 246). No such denouement occurs in Dragged because Hentoff has created no contrapuntal character. Mike, the revolutionary, Eric the "good" boy, Criss, the militant black girl, Tracy for whom Jeremy feels a strong attraction, and his Dad and Uncle Jack for whom Jeremy feels a strong repulsion--none of these characters "helps" Jeremy. Even Mr. O'Connor, the one possible vehicle through which Jeremy would "find himself," his identity--is just a stereotypic bearded middle class well-meaning teacher who will shift to a black urban school--but Hentoff does not give O'Connor any compelling

qualities. He has little effect on Jeremy (p. 96), "I don't know what to say to you, Jeremy. . ." Jim knows what to say to Huck! After Huck's fog trick, Jim confronts Huck with both his love for him and also with his keen disappointment in his behavior. It is Huck's last trick on Jim and it shows Huck moving toward being an individual as he accepts Jim's love and rejects the society's prejudice. But Jim had to confront him. Unfortunately, Sam, Jeremy's father, knows not how to lovingly confront Jeremy. He is always critical and sarcastic toward his son. On pages 83-84 in Huck, Twain presents a parable of friendship. Notice Huck's response.

So these two characters must go South, must stay on the river. But what about the last 10 chapters? Many critics think Huck loses all he has gained in terms of his regard for Jim. Caught up under Tom's imitative, unoriginal, and insensitive "Evasion" burlesque, Huck seems to regress. No doubt he does, but he protests. He is a complex character and he objects to Tom's "book" romanticized procedure for freeing Jim. After their adventure on the river, this is a pale kind of adventure.

But what is Twain doing in this burlesque (on the great middle chapters)? The book starts and ends with Tom Sawyer. Full of disguises and deceptions and lies, Huck, the protagonist, comes out on the side of truth against the frauds at every point. So, too, in these last chapters, Huck protests Tom's inhumanity to Jim. The key speech is on page 237. Here Twain dramatizes the pragmatic hero vs. the romantic fake: Huck vs. Tom. And irony is the vehicle. The speech makes Huck sound in error when actually it is Tom who is dishonestly extending Jim's misery for his own enjoyment. This is a strong Huck--the reason why Twain brought the raft downstream, the reason for the 10 final chapters. ". . .I don't give a dead rat what the authorities thinks about it neither."

The other key theme in the last 10 chapters (last 1/3 of the novel) concern Twain's final statement about slavery or human bondage to corrupt society. Although Huck seems to stand up against Tom's callous treatment of Jim, Huck now--not beside Jim and not on the cleansing raft free from society's pollution--does capitulate and go along with the heartless, cruel treatment of Jim and the trickery of Aunt Sally and Uncle Silas Phelps. On page 215, Huck assumes his last disguise. He allows the Phelps to think he is Tom Sawyer! The foreshadowing statement reveals Huck's losing his strength as the individual champion of a moral order different from society's. On page 215 we read:

But if they was joyful, it warn't nothing to what I was;  
for it was like being born again, I was so glad to find out who  
I was.

The final theme, then, is that it is much easier to be a Tom than a Huck. It is much easier to go along with society's conventional, unimaginative, institutional ways (Tom does everything "by the book") than to fight it. Even though the last sentence in the novel indicates that Huck will "light out for the territory ahead of the rest. . ." Twain implies that no one is really free from the influence of tradition. As much as some people crave to be different, they capitulate. Jeremy wanted to go against his parents and not register for the draft. He is waiting for the

strength that Mike has--to stand alone against society. "Six months. Maybe between now and then he would hear the call as clearly as Mike. No. But maybe," (p. 127). But he compromises and intends to set up a counseling service--not to really take a stand. The reader assumes Jeremy will register for the draft and will go off to college to escape the army.

So the two protagonists, Jeremy and Huck, and their stories reach the reader via their authors' literary technique or devices. Hentoff used few and writes a narrative which could be shortened and made more dramatic. Criss, the black girl, is his most interesting character. She has "spunk" and courage. The author has defined her--even though in stereotypic ways. This is Hentoff's chief limitation. He does not invent characters, he copies them from the newspaper. Twain's characters--and there is quite a panorama of them--evoke laughter, pity, respect, and many other emotions because they have texture. A key theme in both Dragged and Huck is hypocrisy. Twain's canvas depicts this human sham in many ways. The best that Hentoff achieves is to repeat it in his three or four adult characters: Sam, Lillian, Hershey, and Jack. The problem is, none of these characters possess any other personality traits. Compare Miss Watson with Lillian. Each is a hypocrite, but Twain's 19th century character, and we see little of her, is clearly distinguishable from Mrs. Loftus, Aunt Sally, and even the Widow Douglas. Crying and laughing are close, love and hate are close, good and evil are close--Twain dramatizes this perplexing duality in nature thus tugging his readers one way and then the other. We laugh at Huck's fibs to Joanna about his life in England, and soon we commend Huck for being concerned about Mary Jane and her sisters. Twain is even able to evoke pity in us for the rogues--because his protagonist expresses this concern as they are being tarred and feathered. Complexity and richness of character require authorial skill. It is the same Huck who makes these disparate statements both reactions to the Duke and King. Twain conveys a reverence for life and its complexity through his "rich" characterization.

On page 158 Huck watches the way the unscrupulous King poses as the dead man's brother. "I never see anything so disgusting," Huck says. And sums up the whole Wilks incident with "tears and flapdoodle." At the end of Chapter XXXIII, Huck observes the two frauds getting their just desserts. They are "astraddle a rail. . ." Twain's teenage protagonist makes an observation as relevant today as 100 years or 1000 years ago: "Human beings can be awful cruel to one another." Above all else, a classic is a good story with a mighty imaginative and suspense plot and complex characterizations all of which both simultaneously particularize and universalize human nature thus speaking to readers in all generations.

## HIGHLIGHTS OF CHARACTERS IN DRAGGED

1. Jeremy. 17-year-old senior, 7 mos., 3 days away from the draft as book begins. What does he look like? How tall? Complexion? Hair (the only feature Hentoff describes).

Goal. What does Jeremy want? What thwarts him? Who are his friends' enemies? Key conflicts? How aware is he of himself? Find the places in the book where he reveals self-doubt? Feel confidence? How does he view others? His parents? Friends? Girls? Teachers? School? College? The war? Death? Cite the places in the text.

In chapter 7, Jeremy "talks back to" Mr. Dermott. Do you think his speech is justified? Is this speech more than just talking back? Why? What do you admire in Jeremy? What do you not admire? Is he right at the end of Chp. 18 when he says about the draft decision, "it's all mine"? How does Jeremy feel about the race issue? His Uncle Jack? Does Jeremy change in the novel or remain static?

Look at Chp. 11. Why does Jeremy fail as a tutor? With what tone and attitude does he always speak with his father? Could he act any differently? Why? Why not? How does he decide to handle the draft question? Has he grown any during the course of the book? Why? Why not?

2. Sam Wolf--Jeremy's father. The author develops this character more fully than any other. How does the author solicit the reader's concern for Sam? Is Sam a multi-dimensional complex person? Problem: No. He is a stereotype. Have students explore the author's limitations here. Does Sam have any commendable features at all? In what scenes could the author have "treated" the characterization of Sam differently? How? What is his best scene? Why? Describe his relationship with: Jack, Hershey, Lillian, Mary, Vera. What is Sam's chief problem? In what scenes does the author convey this information to you?

Look closely at the following scenes in which Sam appears. Tell the significance of each, i.e., what does the author convey through the scene:

Chp. 2: How does Sam respond to Jeremy? What is Jeremy doing that annoys Sam? Is there any other way the two could work out this conflict over the stereo? In the long inner monologue where Sam is pondering why he wanted a son, he gives several reasons. What's wrong with all those reasons? Why should a man want a son? What is lacking here? Do you think Sam ever got along with Jeremy?

Chp. 4: What behavior of Jeremy's is Sam complaining now? What is Sam's vocation? What does he do for a living? Does he feel guilty about some aspect of his job? Why? At the end of this chapter he is angry. Discuss: "If I can't handle my own kid, how can I handle anything"?

Chp. 10: Sam and Hershey are talking. How does Hershey feel about his daughter?--What kind of parenting is the author saying this generation is doing? How does he show that it is inadequate?

Chp. 12: What incident shocks Sam? The author is dramatizing the anxieties of a middle age man. How is Sam handling these anxieties? Do you see signs of self-pity? Courage?

Chp. 14: This is the major scene in the book. The author brings the battle between Sam and Jeremy to a climax when Jeremy provokes Sam with his uncomplimentary reference to his mother. Why is Jeremy critical of his father? How could Jeremy have handled himself better?

Chp. 16: Sam and sex. He is warned about his waning attractiveness. How does the author use this problem? Do you think Sam should be less worried about himself?

Chp. 18: Suddenly Sam changes sides and is defending Jeremy. What makes Sam do this? How does it affect Jeremy?

Chp. 20. Sam is alone in his office. Why does he weep? What is the significance of his long inner monologue on the subject of soup? What is troubling Sam concerning the grain for India? What quality does Sam totally lack? He gives money but what is he unable to give--either to far-away India or to Jeremy?

Chp. 22: The author hits again at the material success which both Hershey and Sam have achieved. Discuss the meaning of the word "comfort." What have these two fathers sacrificed in order to focus totally on their business? How do we know?

3. Lillian is Jeremy's Mother. How successfully has Hentoff presented her? Remember that even if an author wants the reader to dislike a character, the character should be more than a skeleton! What are the scenes in which Lillian appears? How well does the author depict her character? Look at these key scenes: Chp. 4, Chp. 7, Chp. 8 (What is her chief concern in discussion with Mr. O'Connor?), and Chp. 18. What is Lillian's chief limitation? How does Jeremy feel about her? Where do we see this?
4. Mike -- a student friend of Jeremy's. Doesn't enter the book until Chp. 9. What does Mike look like? Why does Jeremy call him a "Noble Soul"? How does he seem more mature than either Eric or Jeremy? Of what does Eric accuse Mike (Chp. 9)? On what basis does Mike object to registering for the draft? Chp. 13 is Mike's chapter. How does the author really show Mike off here? How does Dr. Lewis react to his speech? Why? Discuss Jeremy and Mike's conversation in the courtroom (Chp. 19). Is he serious when he says near the end of Chp. 19: "I'm sorry it wasn't me. I really have to get some jail time. . . . What am I going to tell my kids? Daddy fought the good fight and never got busted?" What do you think of his advice to Jeremy at the end of Chp. 23? Is Mike a strong or weak character?

Why do you think so? At the end of the courtroom scene (Chp. 19) Mike makes a new discovery about the reality of a five-year jail sentence. Discuss this.

5. Eric: One of Jeremy's friends. Eric is going to register for the draft--but he is also sure of getting into college and thus will be able to stay out of the war. In Chp. 9 Eric challenges Mike on the subject of taste. What do we surmise about Eric? In the same chapter how does Eric respond where Mike discloses that he is not going to register for the draft? How does Eric define the "social contract"? How does Eric differ from Jeremy on this subject? With whom does Eric differ the most? On how many subjects?
6. Mr. O'Connor: Jeremy's English teacher. He is important in three scenes: Chps. 8, 13, and 17. How do Jeremy's parents respond to him (Chp. 8)? Why? Do you think he is sincere about working in East Harlem rather than in a private school? In Chp. 13, Mr. O'Connor conducts an interesting discussion with a guest speaker, Dr. Lewis, and a group of students. Why did Mr. O'Connor invite Dr. Lewis to speak? What "side" of Mr. O'Connor does this gesture reveal? Is it a successful session? Why? In Chp. 11, Mr. O'Connor and his students are acting as tutors for the disadvantaged. Is Mr. O'Connor a good tutor? Why? What suggestions does he have for Jeremy? At the end of Chp. 17 is Mr. O'Connor really capable of helping Jeremy? Why not? In this same chapter, Jeremy asks him if Criss was right or wrong in lying about the bus ticket. Is Mr. O'Connor "wishy-washy" in his response? Do you think Mr. O'Connor has thought through his position on various topics? Do you have confidence in him? Does Jeremy? Why? Why not?
7. Criss appears first in Chp. 11. She is a black student who attends the exclusive private school. In Chp. 11 how does Criss get the boy to take off his hat? How does Criss respond to Mike's expression of affection? What does she feel about white people? "Soul"? In Chp. 17 we see her intimidate a white child (bus ticket). Why? How does the 12-year-old black boy, "Willie," respond? Her use of the word "My little brother" conveys what? In this same chapter Criss explains why she attends the white kids' private school. Is it for a good reason? How does the black teacher, Mr. Harkness, feel about Criss (Chp. 17)? What does he say about "hate"? In Chp. 23, what does Criss's "Malcolm X bag" mean? In Chp. 23 also, why does Mr. Harkness (during the interschool meeting) say to Criss, "Suppose we forego the ego trip and get down to what we're here for." At the end of Chp. 15 Criss gives her feeling about whites. What is it?
8. Tracy: A girl Jeremy is very attracted to; however, Robbie is her boyfriend. What kind of a girl is Tracy? She appears first in Chp. 5. Does the turmoil (political) of the period bother Tracy? Look at the end of Chp. 5. What is her boyfriend like? Why does Jeremy find Robbie repulsive? How does Tracy handle the boys in Chp. 15.

9. Peter: In Chp. 2 he seems to be the author's mouthpiece for a commentary on drugs and "the old folks." In Chp. 15 he embarrasses Tracy with his offensive allusions to sex. He fantasizes that he is an "apprentice for the C.I.A." (Chp. 3). How does the author use Peter to characterize Jeremy?
10. Dan: Appears only in Chp. 19. Who is he? How did he respond to the judge? What was his sentence? How does his mood contrast with Jeremy's? What do you think his purpose is in the novel?



## THEMES/CONFLICTS IN DRAGGED

by Hentoff

1. Separation or isolation of generations. Hentoff suggests that a generation gap exists when neither generation can see beyond itself, its own concerns and needs. Self-centeredness or selfishness precludes empathy. Jeremy never attempts to see an issue from his parents' point of view and vice versa.
2. Interpersonal friction (within one family) exists in the human family = racism = international wars. All of these derive from self-centeredness. (Criss, the militant black girl, for example; Sam and Hershey see the draft issue from their point of view only; Jeremy's Mother cannot empathize with Jeremy's fear; Jeremy himself is totally derisive of his parents' opinions and never attempts to understand them.)
3. A crisis (the draft) will bring out fears and incapacities which are always there but are hidden during less traumatic times.
4. Each generation of adolescents is idealistic. Hentoff dramatizes this in Jeremy's and his friends' discussions (Mike, Eric and "symbolic action" (Chp. 15), and also in Jeremy's criticisms of his father's business involvement with napalm, (Chp. 6), and even Sam and Hershey's generation (Chp. 8). Jeremy's put-down of the system (Chp. 14) illustrates his idealism.
5. Materialism/money/affluence: Hentoff works with these subjects in that the Sam Wolf family is well off, a typical upper middle class family. Specific examples which highlight the negative power of materialism (and Hentoff talks only about the negative power) are: Jeremy's stereo, his private high school education; Sam's new sheepskin coat; Jack's sumptuous home in White Plains. These are juxtaposed against the ghetto school in Chp. 23 for example.
6. The revolutionary movement of the 1960s: Very much a part of Hentoff setting is the social unrest of that period (Chps. 1, 9, 11, 13, 14, etc.). Perhaps the scene at the beginning of Chp. 17 (black boy stealing 5th grader's bus ticket) is best example in the book. Particularly important is Criss's (lying) rescue of the black boy. References to Mike's exploits with girls dramatize the sexual revolution of the period; Chp. 3 deals with drugs; Chp. 9 deals with sex.
7. Poor parenting produces "lost" kids: Sam and Hershey give the impression of providing well (material things, "comforts") for their families. By implication the reader can surmise that very little else is provided. Hentoff does not really give us any other picture. (One of the great faults of the book is his stereotyping). One wonders if Jeremy would be better able to handle this trauma if his parents had done a better job--if his family were closer. Closer, but the author gives no hint that Sam or Lillian possesses any such capacities. Hentoff's characters are simplistic or one-dimensional.

## Conflicts

1. To sign up or not to sign up--key dilemma
2. Whites vs. blacks--school scenes (Criss, blacks in park, etc.)
3. Jeremy vs. adults: all scenes with his parents, scene at Jack's country estate, the judge/courtroom scene. Only in one scene do student-adult relations come across. More Positive light; i.e., Dr. Lewis's discussion with students regarding WW II.
4. Growing up vs. remaining dependent--Jeremy's key struggle. His parents fail to recognize his need to make some decisions. At the same time he seems unable to think of anyone or anything that does not concern him. The big confrontation scene (Chp. 14) reaches a climax when Jeremy makes an insulting allusion to his Mother's possible reaction; Sam immediately slaps Jeremy. The father's failure here to empathize with the moral and emotional struggle Jeremy is having (and he even states it in so many words, "I'm talking about something very important to me, and you act like I'm a nuisance. . .") and the father fails him. Key theme: parents seem to have stopped growing and have accepted things as they are. They do not want Jeremy to question things or try to change anything. Jeremy, on the other hand, fails to get a realistic grasp of the situation.
5. Drugs: to use or not to use.
6. Sex: promiscuity or not.

Conclusion: None of the above conflicts is amplified or even presented in any kind of depth. Hentoff's book conveys only the ineptitude of human nature, its stupidity. Man's potential is entirely omitted. The work is characterized by its topicality rather than universality.

## DISCUSSION POSSIBILITIES

### Review of Dragged and Huck

1. Compare/contrast Twain's and Hentoff's protagonists: Huck and Jeremy.
2. Compare/contrast the use of symbolism in these 2 books.
3. Compare/contrast the use of irony in these 2 books.
4. Compare/contrast Jim and Sam (as key vehicles for the protagonists' development).
5. Compare/contrast the use of humor, suspense, and foreshadowing in the two works.
6. Compare/contrast the 2 authors' concerns with these themes: Appearance vs. Reality, Self-Delusion vs. Self-Discovery, and Hypocrisy vs. Integrity.
7. Compare/contrast the use of imagery in the 2 novels.
8. Compare/contrast the scope of the 2 novels. Which author deals with a larger vision?
9. Compare/contrast the structure of the 2 novels, the plot or sequence of incidents.
10. Compare/contrast the number and richness characterization. Which characters are stereotypic? Which are complex or have many levels?
11. Discuss viewpoint and time in both novels.
12. Discuss the key characteristics of a classic. What makes a literary work survive? Why is Dragged not going to be considered a classic? Why is Huck a classic?
13. Be sure students discuss the minor as well as major characters. What function do the minor characters play for the author?

DRAGGED and HUCK FINN

## Test No. 1

Dragged: Chps. 1-7  
Huck Finn: Chps. 1-7

Test = 60 pts.  
 Student's Score \_\_\_\_\_

Part I: Matching (20 pts.)

Directions: Find the best match. Write the letter in the blank at left. (CLOSED BOOK, CLOSED NOTES)

- |                                |  |
|--------------------------------|--|
| _____ 1. Bill McDermott        | A. Go in, go in . . . Hide the guns. . .             |
| _____ 2. me-yow! me-yow!       | B. Sunday-School picnic                              |
| _____ 3. Peter                 | C. don't scrunch up like that, Huckleberry           |
| _____ 4. Huck's prayer         | D. little honky                                      |
| _____ 5. pepper                | E. For 2 cents I'd leave the blame country and . . . |
| _____ 6. internal monologue    | F. . . .break out of yourself. . .expand yourself    |
| _____ 7. Pap's tracks          | G. persons attempting to find a moral. . .           |
| _____ 8. an open air forum     | H. a dolt with a guitar                              |
| _____ 9. Pap's govment speech  | I. the witches rode him                              |
| _____ 10. Tom's trick          | J. the legal arm of the military-industrial complex  |
| _____ 11. Robbie               | K. fish-line, but no hooks                           |
| _____ 12. Twain's game         | L. "You're like an immature parent. . ."             |
| _____ 13. the old man's advice | M. shot a wild pig                                   |
| _____ 14. camels and elephants | N. Most people are like pack rats                    |
| _____ 15. Uncle Jack           | O. Life's unfair. Well, that's where it's at.        |
| _____ 16. Eric                 | P. Hentoff's chief device                            |
| _____ 17. Huck's escape        | Q. Tom's signal                                      |
| _____ 18. the idea of rock     | R. . . .it's the system that keeps you down          |
| _____ 19. Miss Watson          | S. works better than judo                            |
| _____ 20. Sam                  | T. a cross in the left boot-heel                     |
|                                | U. "He's called The Amplifier."                      |

Name \_\_\_\_\_ Date \_\_\_\_\_

Dragged and Huck

## Test No. 1

Part II: Chose one (1) of the following theses below and develop a short essay. Cite characters or action in one or both novels to prove your points; i.e., relate your remarks to the themes in Dragged and Huck. (20 pts.) CLOSED BOOK, CLOSED NOTES

- A. The drug scene today in the United States is the result of poor family life.
- B. Child abuse caused by ignorance or poverty or both.
- C. 20th century teenagers need an escape such as Jackson Island and they find it in \_\_\_\_\_.
- D. Adolescence is a challenging time because the individual has a number of things to achieve such as \_\_\_\_\_.
- E. Too many parents give their kids material things but neglect their children's most important needs.

Name \_\_\_\_\_

Date \_\_\_\_\_

Dragged and Huck Finn

## Test No. 1

Part III: Short Essays. Answer both A and B. (10 pts. each) (OPEN BOOK, OPEN NOTE)

A. Jeremy and Huck: Two Fugitives: Compare/contrast what these two teenagers are trying to escape from. What does each want? With what parts of their lives are they in conflict? Give names, details. At the beginning of each of these books (Chp. 1-7), neither has found a soul-mate (Mike for Jeremy and Jim for Huck). Round your short essay out by referring to a problem you've had to face alone. Why is adolescence sometimes called a lonely period?

B. Write a short essay answer in which you compare and contrast Hentoff's writing style with Twain's. Consider just the first 7 chapters of each book. (In Dragged that is up to Jeremy's parents' visit to the school; in Huck it is up to his arrival on Jackson Island). How in other words do these two authors present their protagonists and the necessary introductory material: their living situations and problems? Consider the stylistic elements possible: action, narration, dialogue, setting, symbolism, suspense, inner monologue, other characters. Which author is more effective? Why? Which protagonist is the stronger or most convincing?

Name \_\_\_\_\_

Date \_\_\_\_\_

Dragged and Huck

Test No. 2 (Chp. 8 - end of each book)

Part I: Matching (20 pts.)

Test = 80 pts.

Student's Score \_\_\_\_\_

Directions: Select the best match from the right column and write the letters in the blanks on the left. (Closed Book, Closed Notes)

- |  |   |
|--|---|
| _____ 1. Parental mistake                    | A. Standards have to go down all the way. . .           |
| _____ 2. an Evasion                          | B. innocence of wrongdoing                              |
| _____ 3. Paul Stone                          | C. Because of the social contract. . .                  |
| _____ 4. East Harlem                         | D. "You're a fraud, that's what you are!"               |
| _____ 5. a father's criticism                | E. Weakness--not idealism                               |
| _____ 6. funeral orgies                      | F. Very smart. Simplistic, but smart. Shallow smart.    |
| _____ 7. the revolutionary                   | G. oozing by her  |
| _____ 8. thirty-seven years                  | H. "from the Greek <i>orgo</i> , outside, open, abroad" |
| _____ 9. Jeremy's tutorial                   | I. You get them used to dependency                      |
| _____ 10. Dr. Robinson's opinion             | J. "Your Pap's got the small-pox. . ."                  |
| _____ 11. George Jackson                     | K. Why does it matter to anybody but me what I like?    |
| _____ 12. Lillian's rationale                | L. . . . she don't bray like a jackass                  |
| _____ 13. Colonel Sherburn                   | M. Sam's anxiety about middle-age uncertainty           |
| _____ 14. Juliet                             | N. I can eat your brain without saying a word           |
| _____ 15. won't stop the war                 | O. Edmund Kean the Elder                                |
| _____ 16. The Nonesuch                       | P. O'Connor's next teaching assignment                  |
| _____ 17. Sam's opinion of O'Connor          | Q. Castle Deef in the harbor of Marseilles              |
| _____ 18. brain fever                        | R. "Why he ain't a Shepherdson. . ."                    |
| _____ 19. two \$20 gold pieces               | S. "The average man's a coward."                        |
| _____ 20. Eric's justification for the draft | T. Lila's handbag                                       |
|  | U. a stylish escape                                     |





Dragged and Huck

## Test No. 2

Part III: (1) Define the following literary devices  
(10 pts. each) (2) Cite an incident in which the author uses it  
(3) Tell the theme or characterization this device conveys.  
Why is it effective? (Open Book, Open Notes)  
CHOOSE 2 BELOW: (One on DRAGGED and One on HUCK FINN).

A. Interior Monologue (In Dragged)

B. Dramatic Irony (In Huck)

C. Sarcasm (In Dragged)

D. Burlesque (In Huck)

Name \_\_\_\_\_

Date \_\_\_\_\_

Dragged and Huck

## Test No. 2

Part IV: Recognizing Themes/Characterization in Action

Direction: Analyze the following scenes telling what theme or idea the author is dramatizing. How does the action convey the author's idea and what idea is it (comment on human nature). Discuss the minor characters involved in the scene. CHOOSE 2 BELOW. Choose one on Dragged and one on Huck Finn. (10 pts. each).

- A. Jeremy's Uncle Jack's 25th wedding anniversary party;
- B. Criss and "Willie" and the stolen bus ticket"
- C. The King at the revival meeting;
- D. Tom Sawyer's Evasion:

DRAGGED AND HUCK

Final Test

Test = 85 pts.  
Student's Score \_\_\_\_\_

Part I - Matching. Select the best answer from right column (a letter) and write in the blank at left. (25 pts.) CLOSED BOOK.

- |                                   |   |
|-----------------------------------|---|
| _____ 1. a stolen bus ticket      | A. the malefactor   |
| _____ 2. an evasion               | B. But he seems, well, removed. Abstracted.                 |
| _____ 3. Peace, Jeremy            | C. I was glad to find out who I was                         |
| _____ 4. The River and the Shore  | D. Listen, the whole world's a head shop.                   |
| _____ 5. Lillian                  | E. "He had a rat!"  |
| _____ 6. Mr. Harkness             | F. The letter on the top--Internal Revenue.                 |
| _____ 7. Half-past two            | G. "You can't pray a lie--I found that out."                |
| _____ 8. Sam's period of weeping. | H. Hate can destroy power, your own power.                  |
| _____ 9. Dat truck dah is trash.  | I. I'm not going to take their damn card--                  |
| _____ 10. Hershey                 | J. A prisoner's escape.                                     |
| _____ 11. long-legged undertaker  | K. If you're going to be serious, be serious.               |
| _____ 12. Mike                    | L. Part of Tom's book rules                                 |
| _____ 13. Mr. O'Connor's comment  | M. Everyone in a nation at war is a combatant               |
| _____ 14. Lila                    | N. "The average man's a coward."                            |
| _____ 15. The King's soliloquy    | O. So one child could get one dish of soup.                 |
| _____ 16. Uncle Jack              | P. To be or not to be; that is the bare bodkin.             |
| _____ 17. a case knife            | Q. counseling business                                      |
| _____ 18. Tracy                   | R. a lover's note   |
| _____ 19. George Jackson, sir     | S. grounded for the rest of the year                        |
| _____ 20. Vera                    | T. the circus   |
| _____ 21. It's Tom Sawyer         | U. He learned that blackness could be a good thing          |
| _____ 22. Dr. Lewis               | V. Huck's lesson in humility                                |
| _____ 23. heart vs. conscience    | W. Comfort. Com-fort. What a delicious word.                |
| _____ 24. Peter                   | X. Key symbols  |
| _____ 25. Colonel Sherburn        | Y. Is this going to affect the report you write on him. . . |
|                                   | Z. Huck at Grangerford's                                    |







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## GLOSSARY

(Source: Barry, Raymond W. and A. J. Wright. Literary Terms: Definitions, Explanations, Examples. San Francisco: Chandler Publishing Company, 1966).

Allegory: An extended metaphor in which abstract ideas are symbolized as faithfully as possible by persons, things, or situations.

Alliteration: The repetition of similar sounds, usually consonants. Alliteration may occur at the beginning of consecutive words or stressed syllables.

Allusion: A figure of speech which makes casual reference to an event, to an historical or mythological figure, to literary matter, or to other information that the reader may be expected to know.

Ambiguity: Uncertainty of meaning; a statement conveying more than one meaning.

Anachronism: A general term for the chronological misplacing of persons and events in time to achieve a desired effect, or simply as a mistake.

Analogy: A comparison of two things, as in a simile, but more extended. Analogies are useful for explaining complex abstract ideas or unfamiliar things in terms of something concrete or familiar: life may be compared with a journey, death with sleep, etc.

Antagonist: Against the contestant.

Anthology: The term now refers more generally to any collection of prose or poetry.

Anticlimax: Any passage following the climax which detracts from the tension of the intended culminating effect.

Antithesis: A rhetorical device in which distinctly contrary ideas are contrasted within a carefully balanced grammatical construction.

Apostrophe: A figure of speech in which something is addressed as though it were living, or an absent person is addressed as though he were present.

Archetype: A term introduced into literary criticism with the application of Jung's depth psychology to the interpretation of story themes and character motivation. Jung's theory of the "collective unconscious" stated that the repeated experiences of humanity were reflected in folklore, story motifs, and in the literature making use of these materials.

Bathos: The effect achieved when a writer's attempt to create the sublime results in the ludicrous.

Beast Fable: A type of animal story especially popular during the Middle Ages. Imaginary animals, such as the salamander, phoenix, and unicorn figured in these fables as well as real creatures endowed with human characteristics.

- Burlesque: A mocking imitation that is intended to be entertaining. Its chief device is to exaggerate a defect, as Buckingham burlesques high-flown language in The Rehearsal (1671) by making it bombastic. Heroic or dignified characters may be ridiculed for their pomposity, and low characters are often burlesqued by being given exaggerated attention.
- Cacaphony: A combination of discordant sounds. In poetry, cacaphony is sometimes used deliberately, as in Poe's "The Bells."
- Caricature: A descriptive portrayal of a person, exaggerating and distorting his salient or his unattractive qualities for the purpose of ridicule.
- Catastrophe: As applied to Greek tragedy, the final climactic reversal (peripety) in which the protagonist loses control and falls disastrously.
- Catharsis: Originally the term was used by Aristotle (Poetics) to describe the purging of the emotions through the pity and fear experienced by the spectator of a tragedy.
- Character: A person in a story; the sum of his physical and spiritual qualities. Characterization is accomplished in a variety of ways. Traits may be flatly stated, as in the editorial descriptions by early novelists such as Sir Walter Scott. Characteristics may be implied by reporting the character's sayings and deeds which demonstrate a trait, or the character's thoughts may be revealed. The effect of the character on other personalities, plus their comments on him, furthers the delineation.
- Chorus: In Greek theater, a group of actors who commented on the actions of the protagonist and interpreted the significance of the play's events.
- Classic: A term applied to art, music, literature, or other creative effort of the most distinguished order.
- Climax: The point in the plot of a story at which the major conflicts are resolved.
- Colloquy: Discourse between two or more participants. It suggests a more formal conference than dialogue.
- Comedy: A dramatic composition that excites humor and mirth. Comedy results from "errors and misfortunes that are not painful or injurious" and pictures men as worse than they really are.
- Comic Relief: A humorous scene or a bit of clowning inserted in an otherwise serious play or other work.
- Complication: In a plot, the entanglement of events resulting from the conflict of opposing forces.
- Conflict: The element in a plot that results from one force opposing another, as, for example, the protagonist's efforts being thwarted by the antagonist. Basically there are four main categories of conflict: 1. Man against Nature: Heyerdahl's Kon Tiki; or Man against His Environment: Zola's Germinal. The category includes most naturalistic stories. 2. Man against Man: most love stories, e.g., Shakespeare's The Taming of the Shrew; or action stories, e.g., Dumas' The Three Musketeers. 3. Man against Self: stories dealing with a change of character, such as Hugo's Les Miserables. 4. Man against the Gods: Sophocles' Oedipus Rex.
- Connotation: The suggested or implied meaning of a word. The limited, conventional "dictionary meaning" of a word is the DENOTATION, or signification of the word as a label. The connotation is the less certain, variable area of emotional responses which the word elicits.
- Consonance: An imperfect rhyme in which consonant sounds, but not the vowels, correspond (as "kiss" and "cuss," "flotsam" and "jetsam," "good" as "gold").



- Contrast: A device for pointing out differences in two generally similar elements. As a rhetorical device and technique of composition, contrast makes the characteristics of each element more apparent than if each were considered separately. In drama a character's personality is often revealed through contrast with an opposing personality.
- Couplet: Two successive verse lines (distich) that are matched in meter, rhyme, or both. The iambic pentameter HEROIC COUPLET (so called after the "heroic" plays of the late 17th c. using this meter) were nearly always closed couplets, favored for their epigrammatic quality.
- Crisis: A point in the rising action of the plot at which the hero meets opposition and must resolve the resulting conflict. The climax is the chief crisis of a plot, but it may be preceded by several lesser crises which serve to heighten suspense and tension.
- Denouement: The unraveling of plot complications; the point following the climax at which solutions to problems are reached.
- Deus Ex Machina: The literary device of resolving a plot conflict by the improbable intervention of supernatural or outside forces, or by an unexpected, artificial trick or coincidence.
- Dialect: A local or regional variety of a language which is distinguished from other varieties of that language by idioms and terms.
- Dialogue: A conversation between two or more persons. In plays, novels, short stories, and narrative poetry, dialogue advances the action, reveals the characters, and creates tone.
- Diction: The appropriateness or effectiveness of word choice and arrangement in speaking or writing.
- Didacticism: The use of literature to teach or moralize, as in Longfellow's "Psalm of Life" (1838).
- Disguise: In the theater the term disguisings referred to masks or costumes concealing the identity of the characters.
- Double Entendre: A deliberately ambiguous statement, one of whose meanings is often capable of a risqué interpretation. A double entendre may also carry a sinister meaning, as when Lady Macbeth lays plans for Duncan's visit (and the anticipated assassination): "He that's coming/ Must be provided for" (Macbeth, I:v:67-68).
- Dramatic Irony: The quality present when the audience knows something that will affect the characters of which they themselves are not yet aware. An author will often deliberately create such a situation to arouse tension.
- Dramatic Monologue: A poetry form refined by Robert Browning (1812-1889) combining the elements of drama and of the lyric form. It is a one-sided conversation of one person with another ("My Last Duchess") or with a group ("Fra Lippo Lippi"). It reveals the character of the speaker, or presents a dramatic climax in his life.
- Empathy: The suffering experienced by a hypersensitive person, who sympathizes so intensely with another's grief that he identifies himself with the sufferer's consciousness.

Epic: A long narrative poem in which everything is on a heroic and exalted scale: characters, actions, significance, language, and style.

Epigram: Originally, a short poem to be carved on a tomb or a temple or attached to a votive offering. The Roman poet Martial (A.D. 40?-104?) refined it to a terse, polished verse form expressing an ingenious thought.

Epilogue: In drama, the address to the audience by the actors at the play's conclusion.

Equivocation: The deliberate use of ambiguity to mislead and deceive, especially by using different senses of the same word at different points in the statement.

Escape Literature: Writing which enables the reader to forget his troubles by living vicariously in another world. Motion pictures, detective stories, and musical comedies, although often of poor quality, provide a diversion from the monotony or problems of life.

Exposition: The beginning portion of a plot wherein the characters and background information are presented.

Fable: A fictitious tale that is essentially incredible on any rational basis, such as the brief allegorical stories which carry a moral.

Figures of Speech, Figurative Language: Figurative expressions take advantage of the connotative richness of the language, as opposed to the denotative or literal meanings.

Flashback: In narration, the interruption of the story to recount events that took place earlier. Once the reader's attention has been gripped by introducing him to the story at a climactic point of interest, a flashback can relate earlier events that preceded that climax.

Foil: Using one character as a foil to another brings out the qualities of both.

Folklore: The traditional literature, beliefs, craftsmanship, and customs of a people as handed down from one generation to the next.

Fool: The fool, or clown, is a stock character in many plays. His deficiencies or eccentricities are the basis for humor that strikes modern audiences as unnecessarily cruel. Sometimes, as with Shakespeare, the basic simplicity of the fool permits his comments to throw a realistic focus on the situation, as in King Lear and in Twelfth Night.

Foreshadowing: In a literary work, foreshadowing hints of what is to occur at a later point in the plot.

Form. The structural pattern of a work of art. Form brings order and dignity to a composition. Form and content (subject matter) are separate considerations, but the content imposes certain restrictions on form. For example, in English poetry, the 5-foot line is best suited to serious themes (iambic pentameter is the great meter for lofty English verse); the 4-foot line is better suited to light verse. Style, the manner of writing, is also an integral part of the artistic success of a work.

Free Verse or Verse Libre: Verse that does not follow a regular metrical pattern but rather follows the "sequence of musical phrase" of natural speech cadences.

Genre: A literary classification such as tragedy, lyric poetry, beast fable, mock epic, etc. Genre may also be used to refer to the general style or treatment of subject matter employed by a writer.

Hyperbole: An overstatement, an exaggeration or extravagant figure of speech not to be taken literally.

Iambic Pentameter: A metrical line consisting of five iambs. It is the most widely used metrical line in English verse, admirably suited to express dignified and noble ideas.

Imagery: Denotes the selection of words for their connotative appeal to the senses: sight, sound, taste, touch, smell. Imagery is the essential characteristic of poetry and of figurative language.

Inference: A conclusion or judgment based on evidence not stated directly; the drawing out of the meaning behind a word or words.

Introduction: Preliminary or background material placed at the beginning of a book which leads into what the author wishes to say in the body of his text.

Irony: Irony is a disparity, a difference between what is said and what is meant, or between what is intended and what is accomplished. Dramatic or Tragic Irony occurs when the audience is aware of circumstances affecting a character that the character does not know.

Lyric: 1. A poem expressing intense personal emotion. Originally it was intended for singing, and though this is no longer implied by the term, a lyric does display a musical sound pattern. 2. In a general sense, lyric refers to any non-narrative short poem.

Malapropism: A comic substitution of words, named after Mrs. Malaprop, a character in Sheridan's comedy, The Rivals (1775). It is a favorite device of comedians.

Masque or Mask: A pageant of drama and dance and music, staged with costumes and settings, which was performed privately at English Renaissance courts.

Metaphor: A figure of speech making a direct comparison of qualities by a complete identification of two unlike things--something is something else.

Meter: The pattern of stressed and unstressed syllables in a verse as measured in number of feet per line.

Metonymy: A figure of speech in which a word is used in place of another with which it is associated. Synecdoche, an almost identical figure of speech, used to be differentiated from metonymy.

Mime: A low comedy form popular since its inception in Italy (5th c. B.C.). Fragments of Greek playlets surviving from the same period indicate that the actor (mimos) used coarse dialogue, suggestive costumes, mimicry, indecent gestures, and lewd dancing.

Motivation: The psychological basis for the drives which impel a character to behave as he does.

Myth: A traditional story whose origins are deep in obscurity, generally involving the supernatural, usually explaining some otherwise inexplicable phenomena of the world.

Narrative Hook. A device used especially at the beginning of a story to whet the reader's curiosity until further information genuinely interests him.

Nom de Plume. A pseudonym or pen name.

Novel. A lengthy (roughly above 30,000 words), fictitious prose narrative drawn from real life, with characters, plot, setting, tone, and viewpoint. It differs from a short story chiefly in complexity and scope: it may include many characters (as in *War and Peace*) or have several subplots in addition to the major conflict; characterization can be more thorough in a novel.

Omniscient. In fiction the term refers to the omniscient author, who does not present the story from the viewpoint of any character, but narrates objectively, thus unrestricted by the limited knowledge of any one character.

Onomatopoeia. An imitative figure of speech; the use of words whose pronunciation resembles the sound of the occurrence, thing, or idea being named. Examples: buzz, cackle, hiss, jingle, murmur, sizzle, whirr.

Oxymoron. A figurative or rhetorical combination of two seemingly contradictory words into an epigrammatic paradox: "devout coward," "eloquent silence," "sophomore" (wise fool).

Paeon. Paian, the gods' physician (perhaps another name for Apollo), could heal by magical touch. Originally paeans were odes sung by the chorus of Greek drama invoking the healing of Apollo.

Parable. A short piece of fiction in which a moral or a spiritual truth is taught.

Paradox. A proposition or statement which seems to contradict itself, but which may be a sound idea.

Parallelism. The arrangement of the structure in a composition so that coordinate word groups are grammatically equal: "With malice toward none; with charity for all; with firmness in the right . . ." (Lincoln, "Second Inaugural Address," 1865).

Parody. A deliberate imitation of a literary work that burlesques the distinguishing qualities of the original: style, language, meter, or subject matter. The aim of the parodist is entertainment or satire.

Pastiche. A medley of motifs or scraps borrowed from various works of an artist or from the works of different artists.

Pathetic Fallacy. A term originated by John Ruskin to express his disapproval of imparting human feelings to inanimate things, such as "the cruel sea" or "smiling skies." He objected because "they produce in us a falseness in all our impressions of external things."

Peripety or Peripeteia. Aristotle's term for the reversal of fortune for the protagonist in Greek drama. If his luck turns out well, the result is comedy; if badly, tragedy.

Personification. A figure of speech which endows abstract ideas or inanimate objects or events with human characteristics.

Picaresque. Relating to prose fiction whose protagonist is a rogue and usually a vagabond. The picaro was more of a rascal than a criminal, and his mobility through the social strata make such a tale an excellent medium for satire.

Plot. An author's arrangement of the events in a narrative for a planned effect, as distinguished from story or story line, which retains the order in which the events occurred. This artificial ordering of events also includes the selection of certain details for the sake of reader interest, for revelation of character, or for fulfillment of the author's theme or purpose in telling the story. Superior plots grow out of the characters' own motivations; in formula stories--westerns, mysteries, etc.--the characters are obliged to act out a preconceived sequence of events and are rarely convincing in their performance. Gustav Freytag's Techniques of Dramas (1863) diagrammed the structure of a five-act play as a pyramid. Though not universally applicable, this device is useful in discussing plots of dramas, novels, and short stories. In the exposition, the characters, background information, and problem are presented. This may be done directly or by means of flashbacks. The COMPLICATION may include several crises or minor climaxes in which the hero is opposed or the action thrown off course. The TURNING POINT in the action is the point where the hero makes a definite commitment that leads directly to the climax. The opposing elements reach an impasse at the climax. The reversal (Aristotle's peripety) involves a change of fortune for the hero: in comedy from bad to good, in tragedy from good to the final catastrophe. The denouement, or unraveling, explains the unanswered questions, and it may involve a revelation (of an identity or a true nature) or a twist ending. A SUBPLOT is a contrasting or parallel line of action.

Poem. An imaginative composition, usually but not always in verse form, that differs from prose chiefly in its exploitation of the suggestive power of figurative language; it is further characterized by the poet's artistry and the range and sincerity of his emotion and insights.

Poetry. A comprehensive term describing imaginative composition which differs from prose chiefly in its use of suggestive language: imagery, figures of speech, or "hints" (As Robert Frost observed), compression, metrical regularity. The purpose of poetry (much disputed) may be the giving of pleasure, teaching, inspiring, or simply being. Content is more important than metrical form, and a poem does not necessarily have to rhyme, although the sound of poetry is one of its main appeals. Poetry, in its broadest sense, is a personal statement that transcends the limitations of denotative language.

Poetry Forms. Poetry may be classified according to content as well as according to structure. A LYRIC poem, a short composition expressing a spontaneous emotion or thought of a single speaker, may be written in an unlimited number of metrical or stanzaic variations. NARRATIVE poems, which relate a story or event, are not restricted to the ballad stanza or to the epic; such unlikely stanza patterns as the sonnet have been used to relate an event. DRAMATIC poetry is written to be spoken by the actors of a play (e.g., Hamlet) or perhaps merely to be read in play

format. An IMAGISTIC poem has as its aim the creation in the reader's mind of the picture, mood, or impression perceived by the poet. SYMBOLIC poetry cloaks its direct statements with allegorical and representational devices. DESCRIPTIVE poetry is more a matter of technique or style; the artistry lies in the poet's skill at creating a mood or other intended effect as he treats the details of a scene or subject.

Portrait: A verbal picture of a character, describing the different facets of his personality.

Refrain: Words, phrases, or lines that are repeated at intervals throughout a poem, usually following each stanza.

Repetition: The recurrent use of words, phrases, or sound patterns. It is a favored device in oratory. Unskillful or careless repetitions (jingle, pleonasm, redundancy, tautology) result in inferior writing.

Reversal: The change of fortune for the protagonist in a plot.

Rhetorical Question: A device by which the writer or speaker dramatizes a situation by asking a question to which he does not expect an answer.

Sarcasm: A cutting remark, often ironical, that is deliberately intended to wound.

Satire: Satire ridicules and derides human frailties, inducing contemptuous amusement in the reader with the intent of inspiring correction of the faults satirized.

Scene: A smaller unit of play division than the act. It may involve no change of setting and only a minor time shift.

Short Story: A prose narrative that ranges loosely between 1,000 and 10,000 words in length, with four chief elements: characters, setting, plot, and theme. However, cleverness of plot and intensity of mood may be present.

Simile: A figure of speech which makes a direct comparison between two things in essentially different categories. The likeness is introduced with "like" or "as."

Slapstick: Named for the split paddle that delivers a resounding but painless whack, the term applies to farcical low comedy involving practical jokes and pranks such as dunkings, pie-in-the-face acts, clothes-rippings, and pratfalls.

Soliloquy: A monologue. A dramatic convention whereby a character in a play or dramatic poem may deliver his innermost thoughts and feelings to the audience; the other characters remain unaware that he is speaking.

Sonnet: A 14-line verse form, probably originated in medieval France but popularized by the Italian poet Petrarch (1304-1374) in a sequence of sonnets addressed to his beloved Laura.

Stage Directions: Any of the instructions, presumably noted in the prompt copy, concerning acting, costuming, lighting, sound effects, positioning of actors, etc. for the production of a play.

Stanza: The recurring largest division of a poem, usually four or more lines in length, with a unity of thought and form. The term verse is sometimes used in this sense, but a verse is more properly a single line of poetry.

Stock Character: A stereotyped character recurrently appearing in many plays and other fictional works.

Story: The arrangement of events in a narrative as they occur chronologically, as distinguished from plot, the author's arrangement for effect.

Stream-of-Consciousness: A narrative or dramatic technique for presenting the inner thoughts of a character in the random, seemingly unorganized fashion in which thinking occurs; a product of 20th-c. preoccupation with psychology.

Supernaturalism: Exploring the inexplicable has always been a preoccupation of man, and the development of myths and legends are early manifestations of this interest.

Suspense: The quality of tension in a plot which helps to sustain the reader's interest.

Symbol: In literature, an element in a story or poem may represent another meaning, often an abstract idea.

Synecdoche: A figure of speech in which a significant part stands for the whole: "forty hired hands" rather than "forty paid workmen," or "the white cliffs of Dover" for "England."

Tableau (pl. Tableaux): A silent, static grouping of persons (or things) in a theatrical performance for a picturesque or other effect.

Tension: The emotional strain of expectancy excited in the reader as he waits in suspense for the resolution of the climax in a plot.

Tone: The mood or attitude expressed by a literary work. The author's own attitude toward his subject and his relationship to his audience determine his manner of writing, which in turn creates the tone.

Tragedy: A serious dramatic composition which narrates in a stately and dignified manner impressive events leading to the downfall of the tragic hero (protagonist). His downfall (and perhaps his greatness) is a result of his tragic flaw (hamartia).

Tragic Flaw or Hamartia: The fatal weakness of character in the protagonist of a tragedy which results in his downfall. Othello's tragic flaw is jealousy; Macbeth's, ambition.

Travesty. A grotesque, mocking burlesque of a literary work.

Trilogy: A series of three works--plays, novels, operas, etc.--in which each part is complete in itself yet integrally connected with the others.

Viewpoint: The attitude which a writer assumes toward his material. In fiction involving characters, the narrator may relate his story in the first person (limited to reports on what he can see or what he himself feels or thinks); in the second person (rare; Ring Lardner's "Haircut" is an example); or in third person (most common). Here the narrator may choose to be objective, reporting only what may be observed externally of a character's behavior; or he may follow one character, reporting what this character sees and perhaps feels; or, with the omniscient viewpoint, the narrator may enter into the minds of any or all of the characters at will, or shift from one to another as he wishes.