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HISTORICAL FICTION AS A RESOURCE IN
SOCIAL STUDIES EDUCATION

CENTRE FOR NEWFOUNDLAND STUDIES

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HISTORICAL FICTION AS A RESOURCE
IN SOCIAL STUDIES EDUCATION

by

© Margaret Wrigley, B.A., B.A. (Ed.)

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ABSTRACT

The outcome of this study was the production of a handbook designed to foster and facilitate the use of children's historical fiction of high quality as a resource in social studies education. The literature on historical fiction was reviewed and a list of criteria of excellence drawn up to aid the selection of books for the handbook. The literature on social studies indicated a need for the handbook as a result of the current changes in the nature and emphasis of many social studies programs, while the literature on the nature of the relationship between historical fiction and social studies strongly supported the notion of using the former as a resource in teaching the latter. A procedure for creating the handbook was established and followed and the resulting piece of work introduces to teachers twenty-five books of historical fiction. It presents a rationale for the practice of combining literature and social studies and then gives extensive information about each book including readability level, themes, topics, concepts, periods, places and people to which it pertains, a detailed annotation, and an excerpt which the teacher can use to entice students to read the whole book. Literature suggested in the handbook is appropriate for grades four through twelve.

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TABLE OF CONTENTS

	Page
PART I: THE STUDY	
CHAPTER	
1 NATURE OF THE STUDY.....	1
Introduction.....	1
Purpose.....	1
Rationale.....	3
Scope.....	10
Limitations.....	11
Significance.....	11
Design.....	12
2 REVIEW OF RELATED LITERATURE.....	13
Introduction.....	13
Historical Fiction.....	13
Social Studies.....	55
The Relationship Between Historical Fiction and Social Studies.....	70
Conclusion.....	101
3 PROCEDURE FOR DEVELOPMENT OF THE HANDBOOK.....	102
Introduction.....	102
Compilation of a List of Children's Books of Historical Fiction.....	102
Critical Examination of the Books.....	102
Selection of Books for Inclusion in the Handbook.....	103
Treatment of the Selected Books.....	105
Compilation of the Handbook.....	107
4 SUMMARY AND RECOMMENDATIONS.....	110

	page
REFERENCES.....	112
APPENDICES.....	123
A GUIDES TO HISTORICAL FICTION.....	124
B SELECTION AIDS.....	132
C LISTS OF CONCEPTS.....	135

PART II: THE RESOURCE GUIDE

HISTORICAL FICTION AS A RESOURCE IN SOCIAL STUDIES EDUCATION

TABLE OF CONTENTS.....	147
INTRODUCTION.....	149
RATIONALE FOR USING HISTORICAL FICTION AS A RESOURCE IN SOCIAL STUDIES EDUCATION.....	152
GUIDELINES FOR THE USE OF THE HANDBOOK.....	157
CONCLUSION.....	159
REFERENCES.....	161
BOOKS OF HISTORICAL FICTION.....	162
INDEXES.....	286

PART I

THE STUDY

CHAPTER 1

NATURE OF THE STUDY

Introduction

This chapter describes the purpose of the study, presents the rationale upon which it is based, outlines its scope and limitations, and assesses its significance. It concludes with a description of the design of the study.

Purpose

The purpose of this study was the development of a handbook which can be employed both to foster and facilitate the use of children's literature of high quality as a resource in social studies education. By means of the handbook, social studies teachers are first presented with a rationale for the use of imaginative literature in social studies education and then are introduced to a number of excellent books of historical fiction which have been judged by the researcher to be appropriate for use in social studies programs.

For each book teachers are provided with information which will enable them to ascertain where it can be integrated into their courses of study. They are also given sufficient details about each book to facilitate their introducing the work to students in an interest-provoking way. The nature of the handbook is such that, after reading it, teachers will be able to determine where these books may be fitted into their program and capable of presenting

them to children without needing to read the books themselves. The hope is, nevertheless, that teachers will read the books, not only in order that they may then be able to discuss them with their students, but also to enrich their own knowledge and understanding in the field of social studies.

The precise format of the handbook is as follows:

1. An introduction explaining the nature and function of the handbook.
2. A rationale for the use of literature in conjunction with social studies programs.
3. Guidelines which indicate how to make use of the information in the handbook.
4. A list of 25 books of historical fiction of high quality suitable for children in grades four through twelve and appropriate for use in social studies programs. For each book the following information is provided:
 - (a) bibliographical and publishing data;
 - (b) an estimated minimum readability level;
 - (c) identification of
 - (i) historical periods
 - (ii) places
 - (iii) events and/or personages
 - (iv) topics and/or themes
 - (v) concepts
 which are dealt with in the book;
 - (d) an annotation giving details of theme, plot, character, and setting;
 - (e) an excerpt from the book which has been selected on

the basis of its potential for encouraging reading of the book.

5. An index to historical periods dealt with in the books.
6. An index to geographical places dealt with in the books.
7. An index to the major historical events and personages dealt with in the books.
8. An index to the major topics and themes dealt with in the books.
9. An index to the social studies concepts identified in each book.
10. An index to the titles of the books.

Rationale

The rationale upon which the study is based is as follows:

1. The approach to the teaching of social studies has been recently changing. Formerly the aims and objectives of courses of study were outlined rather vaguely, if at all, for teachers and as a result, the textbook often became the course of study guide. In addition, because funds for extra materials have not usually been provided by Departments of Education, the textbook has often been the sole resource used. Currently there is a deliberate move away from the centrality of the text-book in the program toward extensive and well-structured curriculum guides which are intended to provide teachers with a clear ideas of the philosophy, aims, and objectives of the program. Decisions about the approaches and materials to use in implementing these objectives are increasingly being left to the teacher but it is

always made clear to him that reliance on a single textbook is no longer acceptable. Bonnell (1977) reported on the current situation in Newfoundland:

The nature of the courses of instruction authorized by the provincial Department of Education has led to increased demands for support materials. Many of the newer courses are attempting to wean both teachers and students away from dependency upon one textbook. This is especially true in the fields of Language Arts and Social Studies. (p. 20)

Not only are teachers being required to use a variety of resource materials in social studies education, they are also encouraged to call upon other curriculum areas where appropriate (Eakin, 1970; Joyce, 1972; Wise, 1966). The recently released Design for Social Studies K--VI in Newfoundland and Labrador (1981), which is the new social studies curriculum guide issued by the Department of Education, supports the utilization of other curriculum areas:

Attempts to express one's thoughts and feelings concerning the theme, or to appreciate fully some aspects of it, will call for the utilization of other curriculum areas and at times for the integration of some of these areas. (pp. viii-ix)

There is no doubt that children's literature is one of the areas which has much to offer to teachers of social studies in helping them to effectively implement their program. It fully complies with the requirements outlined by Lawton and Dufour (1973) who said that in selecting materials for social studies, teachers should be looking especially for those that "can present pupils with more vivid vicarious experiences" (p. 152). Close study reveals that in fact the two areas of social studies and literature have many significant and unique affinities and that in some cases the aims of the former are more likely to be achieved through utilization of the latter than through use of some of the more traditional social studies materials. Detailed examination of the

relationship between social studies and children's literature is undertaken in Chapter 2 in the section The Relationship Between Historical Fiction and Social Studies.

2. Apart from the benefits to be derived in individual subjects, integration of curriculum areas is a worthwhile practice in its own right. Many educators urge integration, at least for part of the program, in order that students may appreciate that subject matter boundaries are man-made and that, in actual fact, all knowledge and understanding is based on a combination of input from different subject areas. They point out that in dealing with real-life problems we usually need to synthesize information and insights we have gained from many disciplines as we search for solutions (Whitehead, 1959; Wise, 1966).

3. In order to facilitate the utilization of a variety of resources and resource areas for the more effective teaching of social studies, it is necessary to provide teachers with information about what resources are available. People from the field of social studies are producing guides to resources in their own area. It remains for people knowledgeable in other curriculum areas to identify materials from their field which have something to offer and subsequently find a means of sharing this knowledge with social studies teachers. At the same time, this may not be entirely a disinterested project on the part of people whose chief interests lie in these other areas, for by promoting the use of their own materials they are hopefully extending and enriching students' knowledge of their own subject as well as of social studies. This is particularly applicable to the field of literature where books that might not otherwise be read by students can be introduced and promoted by the social studies teachers, and by this means young people can be introduced to some of those works of literature which are truly "too good to miss", but

which because of time and curriculum limitations are unable to be promoted by the literature teacher.

Guides to appropriate resources in other curriculum areas are obviously necessary because it is very unlikely that without them social studies teachers will have sufficient knowledge and expertise in these areas to make informed and wise choices. Eisenman (1962) in her doctoral dissertation reported that the responses of elementary teachers indicated that they did not generally keep abreast of recent trends and writings in children's literature. Sayers (1965) was of the opinion that as far as children's books are concerned, "Few people outside of the profession know their infinite variety, the scope of their interests, and the heights of their inspiration" (p. 45). It is only to be expected that unless they have specialized in the field of children's literature, most teachers of social studies will have a very limited knowledge of children's books which they could use in their programs.

Vokey (1978) pointed out that teachers in Newfoundland (and presumably elsewhere also) need to be "assisted in 'fleshing out'...the prescribed Social Studies programme" (p. 5). This being the situation, the production of a handbook which can help teachers to make rapid acquaintance with at least some of the finest works of fiction which have been written for children is seen to be worthwhile. It can be used as a reference tool for locating literature which can illustrate or develop social studies learnings.

4. In this resource guide strict control was exerted over the quality of literature suggested for use. Only books of excellence

were included. The reasoning behind this is first that childhood is such a short period that the young person has the opportunity during this special time of his life to read only a comparatively small number of books. He, therefore, has no time to waste on literature of poor or mediocre quality. Second, the years of childhood are the impressionable and formative ones. What the child becomes as an adult is very much influenced by the experiences he has during this time; therefore, his reading material should be judiciously selected. Third, children are not worldly wise and, therefore, are susceptible to being easily misled if they are told the wrong things. Poor literature may lead them astray and give them an erroneous picture of the world and human nature. Finally, if a selection aid such as this one is not available to help teachers guide their students' reading choices then the children may never, or rarely, encounter a good book. According to Egoff (1972), of all the books published yearly which are added to the thousands of books already in print for children, only two and one-half percent are excellent; sixty-two and one-half percent are mediocre, and thirty-five percent are "perceptibly sludge and dross". (p. 93). If these figures are accepted, then, as L. Smith (1953) said, "When we consider the number of children's books arriving from the press each year...there is a real possibility that the fine book may pass unnoticed" (p. 34). Both teachers and children need assistance in finding the books of high quality among all those that are potentially available.

5. There is no other selection aid which can fulfill the same purpose as the handbook proposed here. The currently available guides to historical fiction are reviewed in Appendix A and are found to

possess the following characteristics which render them unsatisfactory and inappropriate to the basic purpose of this project.

(a) They emphasize quantity rather than quality. Typically they contain many hundreds, and often thousands, of titles of books of historical fiction. They give the impression of indiscriminate selection and certainly do not promote only books of excellence. As Karl (1967) said, "Few books are excellent" (p. 40), and these guides leave the teacher with the problem of finding those few books among the myriad cited. An attempt is often made by the authors to give titles for every historical period from prehistoric times to present day; so comprehensiveness, rather than selectivity, is their distinguishing feature.

(b) Though some of these aids are intended to help teachers use literature in their social studies programs, none of them presents a clear and persuasive rationale for this practice.

(c) Annotations, if they are provided, are brief-- usually one sentence, or, at the most, two sentences. Such brevity is not very helpful.

(d) Most of the aids are not recently published. They date from the mid-1960s or before, and do not include many of the best works of historical fiction, for as Charlton (1969), J.S. Smith (1967), and Trease (1977) point out, the overall quality of historical fiction published in the 1960s and 1970s is far higher than it was prior to that period. A guide which introduces some of these newer works is needed.

(e) The books are usually organized chronologically and sometimes also geographically, but none of these selection aids attempts to link the books with social studies concepts, topics and themes which

they may illustrate. This is a significant shortcoming in view of the fact that most social studies programs are now organized around themes and/or key concepts of the disciplines.

(f) An American bias in the choice of books is evident in many of these aids.

(g) They do not provide excerpts which can give an indication of the quality and style of writing and can also serve to tempt students and teachers to obtain the book and read it.

6. Historical fiction was chosen as the focus of this resource guide because the researcher believed it was necessary to confine the study to one particular literary genre so that investigation in depth could be pursued. Biography, autobiography, realistic fiction, historical fiction, myths, legends and folk tales were all considered for their potential contribution to social studies. Historical fiction was finally selected for focus, initially because of the personal interest of the intern in this genre. It was also subsequently discovered that this is a particularly appropriate time in the history of children's literature to promote this genre. In the past, the quality of much historical fiction has been poor and, as a result, the reputation of the whole genre has been tarnished. Hersey (1949) noted:

With regard to historical novels, there has been a...tendency to oversimplify: the reputation of the whole genre has suffered because some of its books have worn bosoms on their jackets rather than vice versa. The imputation of guilt by association is unfortunate in any field.(p.82)

Charlton (1969) imputed part of the blame for the discrediting of the genre to "the Gothick Tale of which perhaps Horace Walpole's Castle of Otranto is the prototype, full of varlets, dungeons, ivy-

covered keeps and queer goings-on in the dark" (p.1). These books, he continued, were "incredible in their plots and wildly inaccurate in their history" (p.1). Reputations do not die easily and yet today there are so many excellent books of historical fiction available that it would be most unfortunate if they were bypassed without proper consideration because of unwarranted prejudice. Townsend (1967) said:

In recent years the future has not been nearly so well served in children's literature as the past. There can have been no time when historical novels for children were so good as they are now....The modern historical novel is not just an easy answer to the problem of plot-finding. Almost invariably it is written by an author of high ability, it is based on thorough research, and usually it embodies a theme of permanent relevance. Indeed, I sometimes feel that the historical novel is getting more than its share of the available talent. One could wish that as many first-class books were being written about contemporary young people as about battles long ago. (p.118)

In addition, then, to providing benefits in the field of social studies education, the handbook will also, through promotion of a number of works of high quality, help to establish historical fiction as a respectable genre in the eyes of educators and introduce to students some of the best literature that is available in any genre at the present time.

Scope

1. The handbook is suitable for use with social studies programs for grades four through twelve.

2. The entire range of all children's books of historical fiction currently available in the English language was the field from which the final selection of 25 books of excellence was made. The methods used to do this are described in Chapter 3.

Limitations

1. Only 25 books of historical fiction are presented in the handbook though there are many more of high quality that could have been included had space and time permitted.

2. The handbook is concerned with books for grades four through twelve only. The neglect of grades kindergarten through three is not really a severe limitation, however, because social studies programs for children of this age are unlikely to provide opportunities for the introduction of historical fiction. Also, as Ray (1972, p. 107) pointed out, most historical fiction is written for children above grade three because it is believed that a young person's sense of history does not develop sufficiently before this time for the works to be properly appreciated.

Significance

It is anticipated that this resource guide can make a unique and significant contribution to children's education in both the fields of literature and of social studies. It is hoped, first, that it will enable teachers to enrich and enliven the social studies program through the introduction of books of historical fiction as a resource. The guide is a practical piece of material that will make it easy for the teacher to translate the theory of using literature in social studies programs into practice. D.W. Chambers (1971) maintains:

Theory is the foundation of any successful teaching practice. Theory, by itself, however, often remains at a lofty level--not translated into the practical, workable tools that the teacher needs when she practices the art of teaching. (p. xi)

Second, it is anticipated that after using the ideas and information in the handbook, teachers will recognize the benefits that can be derived from integrating literature with their programs and will establish a regular practice of using not only historical fiction but other kinds of literature as well--biography, autobiography, realistic fiction, myths, folk tales, and legends. Third, it is hoped that because of the attention given to the quality of literature presented in the resource guide, children will be brought together with books of excellence in the field of historical fiction which are "too good to miss", but which they might otherwise not encounter.

Design

This piece of work is in two parts. Part I is The Study and Part II is The Resource Guide based on the study. In Part I, this first chapter has outlined the nature of the study. In Chapter 2 related literature is examined. Chapter 3 describes the procedure followed in creating the resource guide and Chapter 4 is a summary of what was accomplished together with recommendations for further work in the area. Following the main body of the work are three appendices: Appendix A, an overview of existing guides to children's historical fiction; Appendix B, a list of selection aids which were used for the initial location of children's books of historical fiction; and Appendix C, six lists of social studies concepts which were used to help identify the relevant concepts in the books of historical fiction. Part II, The Resource Guide, is the handbook which can be separated from Part I, duplicated and used by teachers.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Introduction

This chapter is divided into three sections, each of which presents information from those areas of knowledge which are integral to the subject of this study.

The first section, Historical Fiction, outlines the distinguishing characteristics, traces the historical development and describes the current status of the genre. It also selects and examines those characteristics which distinguish historical fiction of high quality from the inferior kind. These criteria of excellence then form the basis upon which books are selected for inclusion in the handbook.

In section two, Social Studies, the nature of social studies and current trends in the field which have relevance for the study are discussed.

Section three, The Relationship Between Historical Fiction and Social Studies, explores the kind of contributions that historical fiction can make when used as a resource in social studies education.

Historical Fiction

The Nature and History of the Genre

There have been many attempts to grapple with the problem of defining historical fiction. Some seem satisfactory at first inspection but are later found to be not sufficiently precise. In the New Encyclopedia

Britannica (1974) a historical novel is defined as a "work of fiction that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity to historical fact" (p. 64). It is distinguished from the "purely escapist costume romance, which, making no pretense to historicity, uses a setting in the past to lend credence to improbable characters and adventures" (p. 65). Holman, in A Handbook to Literature (1972) defined the historical novel as one which "reconstructs a personage, a series of events, a movement, or the spirit of a past age and pays the debt of serious scholarship to the facts of the age being recreated" (p. 254). Huck (1976) described historical fiction as "an imaginative story in which the author has deliberately reconstructed the life and times of a period in the past" (pp. 470-471). These and other writers all agree that the historical novel has its setting in past times but they have not, for example, addressed themselves to the question of where the past ends and the present begins. Sheppard (1930) reported:

Mr. Arnold Bennet...considers that the first thing about an historical novel is that the author re-creates in it an age in which he did not live. (p. 15)

According to Mr. Bennett, then, the books of Laura Ingalls Wilder for example, would not be classified as historical fiction. Walsh (1972), on the other hand, said that,

A novel is a historical novel when it is wholly or partly about the public events and social conditions which are the material of history, regardless of the time at which it is written. (p. 19)

According to this definition, Little Women would be considered a historical novel as would some of the books that were written during the Vietnam War about the Vietnam War. The researcher, however, would prefer that this type of novel be known as a novel of contemporary history because there is a distinction to be made between novels written while the events are

happening and novels written in retrospect when distance in time has lent perspective.

To define historical fiction, then, is not a simple task, but an extensive survey of the literature pertaining to the subject reveals some commonly recurring elements. For the purposes of this study these elements have been identified and used to define the parameters of historical fiction. They are as follows:

1. It is fictional.
2. It is concerned with matters of historical import. (This distinguishes historical fiction from costume romance in which the story is not in any organic way about its historical material.)
3. It is set in a past time to which distance has given the author a perspective on events. (This distinguishes it from realistic fiction and the novel of contemporary history.)
4. It "owes the debt of serious scholarship to the facts of the age being recreated" (Holman, 1972, p. 254). (This distinguishes it from some of the novels of the nineteenth century which "falsified history's fundamental record" (Haines, 1942, p. 115).)

The historical novel first became a popular form of fiction in the nineteenth century. Marriot (1970) affirmed that "with rare unanimity critics have attributed the paternity of historical fiction to Sir Walter Scott" (p. 9), although historical novels had been written by others before he wrote Waverley. The circumstances favoring the rise of historical fiction were the development of the novel as a form in literature and an increase in people's interest in the past generated by the historical work of Hume, Robertson, and Gibbon (Marriot, 1970, p. 10). Sheppard (1930) pointed out that although Scott "did not invent the historical novel...he improved it out of knowledge, making it something almost entirely new" (p. 48). According

to Sir Walter Raleigh,

The historical novelists who preceded Scott chose a century as they might have chosen a partner for a dance, gaily and confidently, without qualification or equipment beyond a few outworn verbal archaisms". (Sheppard, 1930, p. 37)

Scott, however, "although he was influenced by his predecessors and retained in dilution some of their extravagances...made the historical novel not only clean but probable" (Sheppard, 1930, pp. 48-49). Through Scott the historical novel gained a place of respectability in English literature, although today his work is in some quarters not esteemed as highly as it once was. Other notable writers of historical fiction in the nineteenth century were Alexander Dumas, James Fenimore Cooper, Nathaniel Hawthorne, Charles Kingsley, Edward Bulwer-Lytton, Victor Hugo, and Leo Tolstoy.

Historical fiction for children had its genesis in the mid-nineteenth century according to Green (1969). It was started by Marryat and developed by Charlotte Yonge, often taking the form of historical romance with a child hero. R. M. Ballantyne and G. A. Henty specialized in the genre, and towards the close of the century the historical novels of R. L. Stevenson and Rider Haggard were read both by adults and young people.

In recent years a concern for historical accuracy in children's historical fiction has emerged. It has resulted in the production of a number of books which fulfill the highest requirements of literature and of history. Trease (1964) observed the burgeoning of quality books of historical fiction:

Better characterization, livelier action, less hackneyed subjects, more vivid backgrounds, a poetic power to evoke something that really is "atmosphere" and not the reek of moth-balls--all these have combined to produce an astonishingly rich florescence of this genre. (p. 97)

J. S. Smith (1967) concurred with this view of current literature, saying,

A striking aspect of juvenile historical fiction is the surprisingly high level of originality and literary effectiveness in the styles of its practitioners....There is, in short, a wealth of fresh, thoroughly good writing in this genre for children--a condition not always matched in other sorts of children's books. (p. 146)

Children's historical fiction in its finest form possesses all the qualities of good literature plus some additional qualities peculiar to the genre. In the following section the characteristics which distinguish fine historical fiction are examined as a necessary preparation for the process of selecting books worthy of presentation to children.

Criteria of Excellence in Historical Fiction

The selection of a number of fine books of historical fiction from a multitude of works of lesser quality was one of the major undertakings of this study. In order to do this, it was necessary to conduct research into the entire field of literary criticism to find guidelines to help in the task of distinguishing literature of high quality from the inferior kind. Throughout the ages the question of what constitutes excellence in literature has been pondered. It is a complex and difficult question to address. Karl (1967) asked, "What is excellence in a children's book?" and answered; "There is no solid answer" (p. 31). Other writers have echoed this opinion (Davis, 1963; Eliot, 1933; Nesbitt, 1940; Richards, 1925; L. Smith, 1953). Steele (1975) maintained, "This is the bothersome thing about excellence. I am convinced that it exists, but it is certainly a mercurial thing" (p. 251). Nevertheless, in spite of the fact that there is no simple, ready-made standard for judging literature and no

hard-and-fast rules that describe the nature of excellence, there are certain qualities whose presence or absence in a work give some indication of its potentialities. Over the centuries various writers and experts in the field of literature have tried to determine the elements which are found in works of excellence and which distinguish such works from those of lesser quality. The following is a distillation of their observations drawn up in the form of a list of criteria of excellence all of which apply to historical fiction and most of which apply to literature in general. It must be noted that such a list does not reduce the art of criticism to a simple checklist procedure. Nevertheless it does give a comprehensive guide to "things to think about" in evaluating works of historical fiction for inclusion in the resource guide.

Interest and readability.

A fundamental requirement of good historical fiction is that it be enjoyable, interesting and entertaining. Trease (1964) said, "Entertainment is essential. Children may like a bad book, but a book none of them likes cannot be good" (p. 9). Other critics have similarly felt obliged to point out that sheer readability and interest are necessary components of all books of excellence (Arbuthnot, Clark, Long and Hadlow, 1971; Daiches, 1956 (b); Danziger and Johnson, 1961; Egoff, 1972; James, 1880; Lukens, 1976). Lord David Cecil (Chambers, 1973) went further than this and expressed the belief that entertainment is not merely a requirement of good literature but that it is rather the basic purpose of the art. He wrote:

There are many books published in the world and of many kinds, but one category stands apart: books that come under the heading of literature. This means books not written for any ulterior purpose but simply to give the reader a satisfying experience, such as he would have from a piece of music or a beautiful picture: their aim is to delight. (p. 138)

Interest is, of course, not to be confused with sensationalism or the continual arousal of curiosity upon which some writers depend to keep the audience reading to the last page. Both Coleridge (Anderson and Buckler, 1967, p. 731) and Daiches (1956(b)) agree that interest is the ability to keep the reader absorbed and fascinated by the individual events of the story as they unfold rather than the ability to keep him reading on solely in order to find out what happens next.

Absence of didacticism.

Fine works of literature do not usually emerge from the pen of a writer whose basic purpose is to teach a lesson, point a moral, or convey useful information. At one time in the history of criticism such a belief would not have been expressed, for respect was then given to literature which had a worthwhile 'message'. Nesbitt (1971) observed that in the eighteenth century,

The Age of Reason had a particularly disastrous effect upon children's books, since in this field it took the form of thorough didacticism....On the positive side this passion for didacticism proved two things--that a book written with ulterior motives may be a good treatise, but never literature, and that the qualities of potentially good writers are rendered negative when didacticism is dominant. Nothing written for children during the didactic period was considered acceptable unless it taught a lesson. (pp. 268-269)

It is amusing to note that Samuel Johnson in his Preface to Shakespeare (1765) criticized Shakespeare for writing "without any moral purpose",

maintaining that it is always a writer's duty to "make the world better" (Anderson and Buckler, 1967, pp. 581-582).

The requirement that books for children carry a suitable ethical, social or informational message was perpetuated in many quarters through the nineteenth century, and it is only in the twentieth century that the folly of this came to be widely observed and the thinly disguised treatises masquerading as children's literature that were so popular with the Victorians have been scorned. Fisher (1970), however, cautioned that even today, though we seem to be more enlightened, there are still writers, and readers too, who believe that good literature has a utilitarian purpose, and Huck and Kuhn (1968) confirm that "didacticism is still alive and well in the twentieth century" (p. 9).

Those books of historical fiction which are written with the intention of presenting history in a palatable form or "sugar-coating history" are unlikely to be of high literary quality, although writing books of fiction can be a temptation to some enthusiastic historians who wish to find a way of sharing their knowledge and insights with the young. Marriot (1970) deplored books which fitted the description of "a maximum of powder imperfectly concealed in a minimum of jam" (p. 1). Jacobs (1961) pointed out that a writer "may be tempted to concoct a plot and characters as mere vehicles for his information" but he anticipates that in such cases the fiction will suffer from "contrivance and lifelessness" (p. 193). Meek (1964) commented that in historical fiction "too much teaching about the conditions of apprentices and the story is lost" (p. 32). Huck (1976) used Johnny Tremain as an example of an authentic historical novel, contrasting it with the type of story which is "just an excuse to present the causes of the Revolutionary War in a palatable form for young people" (p. 471). The latter type of book can sometimes be enjoyable to read but

the fact is that it cannot be classified as literature if it is written with this ulterior motive, for as Wellek and Warren (1956) argued,

What [good] literature is, by modern definition, 'pure of' is practical intent (propaganda, incitation to direct immediate action) and scientific intent (provision of information, facts, 'additions to knowledge'). (p. 239)

It is of course possible that good literature may contribute to moral perceptions or social adjustment in the reader but, "We should not expect children's stories to be sermons or judicial arguments or sociological pamphlets" (Fisher, 1970, p. 377) nor should the author have a "concealed purpose" in mind as he writes (Aiken in Haviland, 1973, p. 151). If indeed the story does espouse some important cause, express some fundamental truths about life, or convey information about unfamiliar times, places and people, in good historical fiction these elements are implicit in the writing. As Viguers (1964) said:

The best books are without informational, educational, or any solemn purpose. Any...teaching contained in them is fundamental and natural to the story. (p. 148)

Accuracy and verisimilitude.

It is essential that historical fiction be accurate in its presentation of history. The author must base his account on thorough research and no situation should be presented in a way that may mislead the reader or distort the historical facts. Horn (1937) stated that,

Fidelity to life has remained a major canon of literary criticism; it is even more significant as a criterion for appraising the contribution of literature to history. (p. 268)

Haines (1942) concurred, observing that "Factual accuracy based on sound historical data" has become "an accepted responsibility" of the historical

novelist (p. 113), and that he is under a serious obligation not to "falsify history's fundamental record" (p. 115).

The writer of historical fiction needs to exercise more care in this respect than the writer of modern fiction; because, while children can check the experiences described in the latter against their own lives, they bring to the former little knowledge of particular periods of history, and, therefore, may be easily misled or misinformed. The historical novelist carries a heavy responsibility in that he may be held accountable for ideas and ideals of the past cherished by the reading public, for many people who never read the work of historians will read historical novels and learn what they know of history from them. Allen (1944) pointed out that "what people believe about the past largely fixes their action in the future" (p. 120). It is indeed important then that the novelist strive for complete accuracy.

In addition to taking care not to "falsify history's fundamental record", the historical novelist must avoid anachronism in the smaller facts and details of the period that he describes. Sheppard (1930) gave examples of the type of mistakes that can easily be made:

A turkey...steps into a farm-yard a century or two before the bird was known in Europe; a pine-wood is discovered at a date when no pine-wood could have existed in the locality; an old man is unintentionally made young, a young man old; your Latin or French does not accord with its century or place of use; your armour does not belong in its proper period; you have a rudder on a ship before rudders were invented;...you kill a man on the battlefield, fighting valiantly to the last...as Lytton killed Warwick in "The Last of the Barons"...when in reality he has fled from the field and died elsewhere. (pp. 167-168)

Also, and more significantly, the writer must avoid imposing the thoughts, feelings and viewpoints of his own day on other times.

As Belloc (1955) said, reading of one's own time into the past is a frequent and serious pitfall. The attitudes of society that the writer conveys must be in accordance with the mental and emotional character of the place and period. The characters must not only dress but must also think and act as contemporaries of the world which they inhabited. Cam (1961) criticized those writers who "inject modern psychology and modern assumptions into...[the] characters" (p. 8). She illustrated this point by observing that,

For all her conscientious and learned background work... [Charlotte Yonge's] fifteenth century Christina Sorel in *The Eagle's Nest* has a tinge of the Oxford Movement about her.... Chesterton has observed of Henty's tales, "the same very English and modern young gentleman from Rugby or Harrow turns up again and again as a Young Greek, a young Carthaginian, a young Gaul, a young Visigoth, a young Scandinavian, a young Ancient Briton and almost everything short of a young Negro. (p. 8)

In contrast, she applauded the work of another author:

Hope Muntz has been criticized for mitigating the horrors of the battlefield in her account of Hastings in *The Golden Warrior*, but she is truer to the climate of the eleventh century in conforming to the matter-of-fact stoicism of the saga rather than if she had played up to the sadistic sensibilities of the twentieth century. (p. 9)

Huck (1976) maintains that,

Stories must accurately reflect the spirit of the times, as well as the events. Historical fiction can't be made to conform to today's more enlightened point of view concerning women or blacks or knowledge of medicine. (p. 472)

In order to be true to the "spirit of the times" the author must thoroughly research his period and, as Sprague (1966) said, "become thoroughly conversant with the politics, economics, religious opinion, and intellectual ambiance of the entire world" during the period of which he is writing (p. 283).

Fusion of history and fiction.

In the good historical novel, history and fiction are satisfactorily combined. Matters of historical significance are dealt with rather than the story being just an adventure with a historical setting, and, on the other hand, it is more than just history with a story attached to it to try to make it interesting. There should be a coalescence of scholarship and imagination. L. Smith (1953) described the type of work which fulfills this requirement:

The great difference between a good historical story and a poor one, apart from the writing, lies in the difference between a writer who is steeped in the life of a period and finds there is a story to tell, and a writer who, with a preconceived idea of a story, looks for a suitably picturesque period for its setting. In other words, the difference is that though both writers are inventing fiction, the first is in intention a historical story while the second is any adventure story set in the past....Historical fiction must be a fusion of story and period .if it is to enrich and enlarge our picture of the past to the extent that it becomes a part of our experience....

On the one hand there is a nice balance of history and fiction, the sense of period, the feeling for the issues that set the age apart; on the other hand a conventional story is projected against a shallowly conceived, picturesque background, described rather than brought to life, by a writer who has not understood the real significance of what he writes. (pp. 168, 175)

Butterfield (1924) remarked on the difference between the two kinds of authors of historical fiction. He observed that, on the one hand, there is "a man who has a story to tell and wishes to set it in the past age and to adjust it to the demands of history", while on the other hand, there is "the man who has the past in his head and allows it to come forth in story" (p. 36). He disdained the former and applauded the latter, saying that "In the one case history has to be laboriously gathered up around the story, and it is a burden; in the other case the history is there to begin

with, and the story grows out of the history" (p. 37).

Fine historical fiction, then, can only come from an author who, having steeped his mind in the past, finds a story to tell which has historical import. But, how does he best combine the two elements of history and fiction? The problem which faces him is to provide sufficient information to make the story understandable without having to interrupt the flow of the tale. In order that the reader may appreciate the historical significance of the story, the writer often needs to give many details about the background to the tale, in particular the political and social events taking place at the time. These details must be subtly interwoven. Charlton (in Burston, Green, Nicholas, Dickinson and Thompson, 1972), surmised that in the best historical fiction "research has been done, but, unlike justice, it is not seen to be done" (p. 272). Sutcliffe (in Haviland, 1973), suggested that the "garnered results of the writer's research" should be "properly digested before being used--nothing is worse for a historical story than undigested fragments of historical background" (p. 307). Arbutnot, Broderick, Root, Taylor and Wenzel (1976) said that one of the criteria for historical fiction is the smoothness with which the author incorporates information. They deplored the presentation of background information in "such long, solid passages that the flow of the narrative is halted", or information incorporated in conversations in an unnatural way "so that the readers are aware that the exchange of dialogue between characters is solely for the benefit of the reading audience" (p. 738).

Historical significance.

Historical fiction should concern itself with matters of historic

significance, dealing with some of the issues and problems germane to the period in which the book is set. L. Smith (1953) attaches great importance to this requirement:

Unless the writer evokes the forces which lie behind the historical events of the time, there is no true relation between the invented plot and the historical setting. Without this relationship a book has not the right to be judged a historical story. (p. 171)

She maintained that some of the issues of the time and its peculiar problems should be integral to the tale, and she deplored those books in which the author has merely imposed a story upon a historical background because he feels that distance in time lends glamour to his tale. Jacobs (1961) suggested that one of the questions to be asked in appraising historical fiction is, "Is the story truly historical in nature, or might it as well have been told in a modern setting?" (p. 193). Walsh (1972) believes that the ambition of historical writers should be "to enshrine in the novel, in the very center of its being, a truly historical insight" (p. 19). Horovitz (1962) similarly thinks that a useful question to help evaluation is, "Is the story germane to the time, does it deepen the reader's feeling for the time?" (p. 255-256).

The novel Johnny Tremain by Esther Forbes can be cited as an example of a book that enshrines matters of historical significance. It is not just the story of a lively apprentice and his adventures two hundred years ago in Boston. Johnny is a young man who gets caught up in the disputes between America and England. He takes part in the famous Boston tea party and witnesses the early stages of the American revolution. The strained relationship between America and England is made evident and the manner in which the revolutionary movement burgeoned is revealed. Larger questions of social significance emerge too, such as, what is the meaning

of freedom and to what ends are people prepared to go to fight for it? Similarly, in My Kingdom for a Grave Stephanie Plowman is not just telling the story of the young man, Andrei Hamilton, who lived in Imperial Russia in the early part of this century. She is also examining the causes of the revolution of 1917 which marked the end of Imperialism and the beginning of communism in that country.

Plot.

E. M. Forster (1927) defined plot in the following way:

A plot is...a narrative of events, the emphasis falling on causality. "The king died and then the queen died", is a story. "The king died, and then the queen died of grief" is a plot. The time-sequence is preserved, but the sense of causality overshadows it. (p. 82)

Danziger and Johnson (1961) were expressing a similar idea when they said, "Essentially, the plot is a narrative of motivated action, involving some conflict or question which is finally resolved" (p. 19). Lukens (1976) who described plot as "the sequence of events showing characters in action" (p. 33), continued by explaining that,

This sequence is not accidental but is chosen by the author as the best way of telling his or her story. If he or she has chosen well, the plot will arouse and hold our interest. (p. 33)

Good plots should possess a number of significant features. First, they should be well-constructed. According to Sutherland and Arbuthnot (1977) this means that,

The story needs a beginning, a middle and an end. First the author must set the stage. Then to have development and momentum, a plot needs conflict, opposition or problem. Last, there should be a definitive ending: a climax of action, or even a strong indication of a future resolution. (p. 21)

Within this framework, the story should be organic and the elements

interrelated. Anderson and Groff (1972) pointed out that "from the time of the Greeks it has been assumed that a plot should have an organic unity--that all its parts should be necessary members of the whole" (p. 6). Second, the series of events in a good plot should follow a logical sequence and unfold in an orderly way. A basis of cause and effect should be observed in the happenings (Brooks and Warren, 1959; Georgiou, 1969; Huck and Kuhn, 1968). Third, the outcome of the plot should be a natural, convincing one. It should be plausible and should not rely on coincidence or contrivance for its resolution but rather should be perceived as an inevitable conclusion to the story. Lukens (1976) said that,

In literature...where the truths of human nature and human existence are explored, reliance on coincidence to resolve conflict weakens plot. (p. 52)

Fourth, the plot should have some originality and freshness; it should not be predictable and hackneyed. Cullinan (1971) maintains:

Corollary to the requirement that a plot be credible is the expectation that it must be based on some element of novelty, surprise, or the unexpected. Just as children are not susceptible to undue coincidence, neither are they interested in plots that are pedestrian and predictable. (p. 47)

Finally, a fifth element of a good plot is dynamism. There should be action, tensions, suspense and conflicts. Brooks and Warren (1959) illustrated this point as follows:

If, for example, a character moves easily toward his triumph, or his ruin, there is really no story. It is no story to tell how a barrel rolls downhill. The story interest inheres in the resistances encountered and overcome, or not overcome--in the logic by which resistance evokes responses which, in their turn, encounter or create new resistances to be dealt with. (p. 81)

Cullinan (1971) expressed a similar view:

Plot is not a series of progressive incidents of equal value leading from here to there with no

complications. In a children's book, plot is a problem that grows, generally, out of character and is resolved by the efforts of the hero or heroine. It has suspense, action, and life. (p. 43)

Action is an especially important ingredient in books for children and the pace of this action is important also in that if a plot moves slowly and there are too many diversions from the main thread, or too many conversations and descriptions, the young reader may become bored and lay the book aside.

Characterization.

There are a number of aspects to consider in determining the quality of an author's work with respect to characterization in historical fiction. The first is depth. The major characters should be well-rounded individuals with many facets of their personalities revealed. They should not be flat, puppet-like figures, neither should they be stereotypes placed in the story to embody some particular trait or quality but having no dimensions other than this (Hairs, 1942; Huck and Kuhn, 1968; Karl, 1970; J. S. Smith, 1967).

The second is credibility. The characters need to be so human that they continue to exist for the reader beyond the pages. L. Smith (1953) believes that characters should "take on life and individuality until they live in the reader's imagination long after the events of the story fade from the mind" (p. 41). This can be effected by an author who shows both the strengths and weaknesses of his characters, their flaws, their sensitivities and insensitivities, their virtues and vices, stupidities and wisdom (Brooks and Warren, 1959; Karl, 1970; Sayers, 1957). A more elusive, but nevertheless accurate way, to describe this requirement was provided by Huck and Kuhn (1968) who said that credible characters

were those into whom the author "blew the breath of life" (p. 11).

A third requirement which follows from credibility is consistency. Not only should characters behave and talk in ways consistent with their age, sex, background, ethnic group and education, but they should also develop and behave consistently throughout the book with the personalities which have been created for them and not have their actions conditioned unnaturally by such exigencies as the demands of plot. Everything they do or say and their approach to life should seem natural and inevitable to the reader.

A fourth requirement of excellence is that there should be some growth and development of major characters throughout the story. Not all characters will change but some of the more significant ones will do so. Also, to appear truly human, the change should be "gradual and convincing rather than mercurial and unrealistic" (Huck and Kuhn, 1968, p. 12). Sadker and Sadker (1977) agree with this. They said, "If a character matures or regresses, there should be adequate motivation to account for these changes, and development should be sequential and believable rather than instantaneous and contrived" (p. 6). Similarly, Sayers (1957) contends, "Children mistrust the too-sudden conversion, resenting it as an insult to their intelligence and to the truth of human nature. But the possible and plausible mutation -- this is as fascinating to children as it is to the adult" (p. 10).

Fifth, it is often the case that speech and action are a better means of revealing character than is description. John Buchan in Haviland (1973) commented that,

The business of the novelist is to make men and women reveal themselves in speech and action, to play the showman as little as possible, to present

the finished product, and not to print the jottings of his laboratory. (p. 225)

Danziger and Johnson (1961) concur, saying that "Characters who prove themselves by talking and acting before our eyes are more likely to seem complex and convincing than those about whom we are only told" (p. 24).

In the final analysis, characterization is of such importance in children's novels because as Cullinan (1971) said, it is one of the principal avenues by which children become involved with the literature they read. It is the characters, often the hero or heroine, with whom children identify as they interact with the novel, and through this identification they become totally immersed in the story.

Theme.

Theme is one of the most important elements in all works of literature. Brooks and Warren (1959) define it as "the idea, the significance, the interpretation of persons and events, the pervasive and unifying view of life which is embodied in the total narrative" (p. 273). They continue:

It is...what we are to make of the human experience rendered in the story. And what we make of such human experience always involves, directly or indirectly, some comment on values in human nature and human conduct, on good and bad, on the true and the false, some conception of what the human place is in the world. (p. 273)

Lukens (1976) tried to illustrate the idea of theme in this way:

In storytelling "What happened next?" is a question about chronology and narrative order. "Why did it happen?" is a question about conflict and plot. But when we ask, "What does it all mean?" we begin to discover theme....Theme in literature is ~~neic~~ that holds the story together, such as a comment about either society, human nature, or the human condition. It is the main idea or central meaning of a piece of writing. (p. 81)

In good historical fiction there are two major requirements of theme. The first is that it should be one of value and significance. Hunt (in Huus, 1968), believes that one of the crucial questions to be asked in examining works of literature is, "Is it a story which demands a telling, a situation that clamors for a particular writer's interpretation?" (p. 14). Only this motive will lead to the production of good literature. Huck and Kuhn (1968) agree that "the theme of a good book should be worth imparting" (p. 11) while Karl (1970) said that in fine literature the central theme is "a deep and universal one, often so subtle it cannot be expressed, only acted out" (p. 72). In a fine book of historical fiction it will be found that in addition to the story line, there is a grappling with significant questions about the human condition. Sutherland and Arbuthnot (1977) said that good books are "built around universal themes or needs" (p. 15). J. S. Smith (1967) included the following amongst his criteria of excellence in children's literature:

The book is an especially effective grappling, at the children's level of experience and understanding, with significant facts of human existence -- birth and death, friendship and enmity, loyalty and disloyalty, justice and injustice, being puzzled and discovering an answer or not discovering one. (p. 120)

D. V. Smith in Squire (1968) said:

Great literature raises the problems and questions that have perplexed man through all history: for example, the relations between power and responsibility or the problem of undeserved human suffering. It presents the solutions and answers of the greatest minds the world has known. If the solutions and answers are not complete, they are the best we have. (p. 715)

The second requirement is that the theme should be sensitively woven into the structure of the story. Huck and Kuhn (1968) suggest that one of the important questions to ask is, "Does the theme emerge naturally

from the story or is it stated too obviously?" (p. 18). L. Smith (1953) deplors those books in which the theme is "hammered in, in an obvious way, in isolated incidents" (p. 40). She recommends alternatively that,

It should be developed through the action or events of the book and through the characters and conversation. To take a simple example: If the theme is "the cunning of the fox", children do not want to be told in a story that the fox is a cunning animal. They want to see him showing craft and cunning in the things that happen in the story and so build up their picture of the nature of the fox. (p. 40)

In the final analysis, the success of the writer's treatment of theme can be judged by the effect on the reader. Brooks and Warren (1959) maintain that in a fine piece of fiction,

We seem to be caught up in a vital process in which meaning emerges from experience--and that is what, in the end, makes our own lives, in so far as we live above the brute level, interesting to us: the sense of deepening discovery, the satisfaction of learning and achieving, the growth of awareness and appreciation, the fuller understanding of our own experience. (p. 274)

Setting.

The setting of a story refers to the time and place in which the sequence of action occurs. There are two principal types, as Lukens (1976) explained:

It may be a backdrop for the plot, like the generalized backdrop of a city, street, or forest against which we can see some of the action of a play. Or it may be an integral part of the story, so essential to our understanding of this plot, these characters, and these themes, that we must experience it with our senses.... The integral setting not only may clarify the conflict, but also may help the reader understand character, may be cast as the antagonist, may influence mood, or perhaps act as symbol. (p. 77)

Sadker and Sadker (1977) agree, saying that setting, "may be a minor aspect

of the story or it may pervade the story and create a mood that highlights the nature of the characters and the action in which they are involved" (p. 5).

The requirements for a well-created setting in a historical novel are first that it should not be mere scene painting but should be capable of making the reader feel the illusion of reality. This means it must be clear, vividly drawn, believable and authentic down to the last detail (Cullinan, 1971; Huck and Kuhn, 1968; Sadker and Sadker, 1977). Second, it should affect and be consistent with the action, the characters, and the theme of the story. That is, it should be capable of giving depth and mood to the tale (Cullinan, 1971; Huck and Kuhn, 1968). Third, the details of the setting must be woven subtly into the text, not inserted in long, boring passages of description. The author should not engage in such devices as an unnatural exchange of information between characters in order to set the scenes (Georgiou, 1969; Sutherland and Arbuthnot, 1977). Karl (1970) is of the opinion that, "The best backgrounds are created by authors who become steeped in the setting they need and then forget it and write, putting in what comes and is necessary" (p. 74). A final point is that sufficient attention must be devoted to creating setting in order to make the work understandable and enjoyable and in the case of historical fiction the writer has to take especial care to include sufficient detail because the setting will usually be an unfamiliar one to his reader. However, this must not be overdone to the point of becoming tedious, because interest may lag if the author spends too much time building setting. The writer must be sensitive enough to strike the right balance.

Style.

Sutherland (1973) makes the assertion that, "The best books have that most elusive component, a distinctive literary style" (p. viii). Sadker and Sadker (1977) define style as, "each individual author's manner of expression, his or her unique adaptation of language to fit ideas. It involves an author's selection and arrangement of words, the length and pattern of sentences, and the use of rhythm and literary imagery" (p. 6). Danziger and Johnson (1961) said, "When we speak of style...we are concerned specifically with what might be called the texture of writing, with such matters of verbal detail as diction, imagery, syntax, and sound". (p. 33). More simply, Swift, in his Letter to a Young Clergyman, January 9th, 1720, maintained that "Proper words in proper places make the true definition of a style" (Bartlett, 1968, p. 389).

C. S. Lewis (1961), discussing how the quality of a writer's style can be assessed said, "The only two tests that are really relevant...[are] the degree in which it is (as Dryden would say) 'sounding and significant'" (p. 35). A number of elements have been pinpointed as important contributors to the soundingness and significance of literary style. The first is the degree of craftsmanship exhibited by the author, his control over language and his power of handling words and rhythm. Karl (1970) said:

A good style shows that the author has an ear for how things sound on paper, a sense of drama that helps him vary his sentences and underline what is important by using his own natural rhythm to the best possible advantage, and a discrimination with words that allows each word to carry feeling as well as meaning. (p. 64)

Sayers (1965) observed that, "There are writers who use language as though it were a ritual of worship....It is a feat of handling words and rhythm so that they become an incantation. They take on a meaning

beyond themselves, and the spirit of the reader is lifted in an exaltation of images and sounds" (p. 133). Part of the author's craftsmanship and control over language is manifested in the degree to which his writing appears effortless and unlaboured. The style should be smooth and natural-sounding. Karl (1970) believes that,

Naturalness in a book is basically a feeling of rightness, and often of simplicity and directness. Above all, it is an impression that the book fits together easily, that it is not labored. Writing is hard but it should not appear to be so. (p. 63)

Cameron (1966) defines a "stylist" as "one who is intensely concerned with how he says what he says, with maintaining the upper hand over his material, exerting the discipline and control which, in the end, result in the effect of effortlessness" (p. 32).

A second important feature of style is choice of words and expressions. The language should be powerful, fresh, free from cliché. Descriptions should be sharp and clear, dialogue should be convincing, not stilted (Higgins, 1970; J. S. Smith, 1967). As Baker (1963) mentioned too, the words should be beautiful, colourful, and descriptive with no attempt made in children's books to oversimplify or control the vocabulary because the audience is young. White (1969) is in agreement with this. He points out that,

Some writers for children deliberately avoid using words they think a child doesn't know. This emasculates the prose and, I suspect, bores the reader. Children are game for anything. I throw them hard words, and they backhand them over the net. They love words that give them a hard time provided they are in a context that absorbs their attention. (p. 140)

A third requirement of good style is that the language be appropriate to the subject and in harmony with the ideas expressed. Huck and Kuhn (1968) made the observation that "Good writing style is appropriate to the plot,

theme, and character of the story, both creating and reflecting the mood of the story" (p. 14). Nesbitt in Fenwick (1967) suggests that, "The true test of style is fitness of form and expression to thought and nature of content" (p. 124).

In historical fiction, finding an appropriate style of language for the period often presents a difficult task. A style which should not be used but which was nevertheless popular at one time is the "varlet-and-halidom" type as Trease (1964, p. 96) called it. This is where writers turn speech into "timeworn archaic jargon" (Haines, 1942, p. 112) in their attempt to reproduce the way that people actually spoke in the period concerned; but, as Jacobs (1961) pointed out, "too heavy a burden of unfamiliar words, or dialect that is so thick that it cannot really be read will surely deter the reader" (p. 193). The other inappropriate style is the use of modern or even ultra-modern modes of speech, sometimes with the intention of injecting vitality into the past and giving it more popular appeal. When this is entirely inconsistent with the period and persons portrayed, it destroys the illusion and is a practice which cannot be condoned. It is difficult to find the middle ground between these two extremes where the language used by the characters will give the impression of being in keeping with their historical period but yet at the same time will be easily readable. Jacobs (1961) said that, "In order to create a sense of living in the past, the speech patterns, the nomenclature, the dialects, the general language employed must in some way be suggested in the story" (p. 193). The key word is "suggested" and other writers have used expressions such as "giving the flavor" and "catching the rhythm" to describe their approach to the language problem. Sutcliffe in Haviland (1973) explained how she achieved success in this area:

I try to catch the rhythm of a tongue, the tune that it plays on the ear, Welsh or Gaelic as opposed to Anglo-Saxon, the sensible workmanlike language which one feels the Latin of the ordinary Roman citizen would have translated into....I simply play it by ear as I go along. (pp. 307-308)

Fisher (1962), Sheppard (1930) and Trease (1964) agree that natural language should be used for the most part with some inclusion of period words and dialect for flavor. Colwell (1960) and Huck (1976) too drew attention to the beneficial effects of using figurative language that is appropriate for the time. Huck (1976) gave this example:

In Haugaard's superb Viking story, young Hakon comments on the plan of attack with appropriate metaphor: "A plan should be whole and tight like a cooking pot and ours seems to me to resemble a fishing net. (p. 473)

Colwell (1960) praised the work of Rosemary Sutcliff in respect to the figurative language used, pointing out that,

Just as when we learn a language we are taught to think in it, so Miss Sutcliff thinks in terms of her chosen period. It is not surprising, therefore, that her similes are so apt: "It was a day like a trumpet blast," "The village seethed like a pan of warming yeast," "Frost as keen and deadly as the blade of a dagger". (p. 202)

A fourth and final point to be made about style is that a good novel is written with economy. It crystallizes experience and every action or word contributes to the overall effect. Aiken in Haviland (1973) asserts that, "Really good writing for children should come out with the force of Niagara, it ought to be concentrated" (p. 152). She continues:

It is plain that only one lot of people are competent to write for children. They, of course, are poets--or at least people with the mental make-up of poets; writers who can condense experience and make it meaningful by the use of symbols. (p. 154)

Henry James, in The Altar of the Dead said, "In art economy is always beauty" (Bartlett, 1968, p. 800).

Structure.

A good historical novel is well-structured. Anderson and Groff (1972) provide the following definition of structure as it relates to literature:

Structure is essentially how the literary work is put together: its broad shape; its limits of time, place and action; the relationships among its parts and how these fit together to make the total statement of the work. (p. 6)

Brooks and Warren (1959) equate structure with form and define it in a similar manner. They stress the importance of unity and coherence, emphasizing that all the elements of a story must be vitally interrelated and that a story is successful insofar as this is achieved. Some of the major elements which must be harmonized were detailed by Georgiou (1969) as theme, plot, characterization, setting and style and she asserts that the degree to which life is experienced in the novel is dependent on the success of their harmonization. Another dimension of harmony or unity is the logical progression of the story from the opening to the conclusion with "the successive incidents, crises, climax, and aftermath in valid relationship to one another" (Haines, 1942, p. 251). There should be no superfluities, no disconnected or irreconcilable elements. Also there should be a sense of direction evident in the story and each element should contribute to this movement towards a significant end.

Books which are coherent, fused wholes do not come from the pens of writers who attempt the task prescriptively. Viguers (1966) gave the reminder that "Literature...is not put together like a casserole and seasoned with a pinch of this and a dash of that" (p. 19). It is not just a collection of various elements. Rather it is a fusion of these elements so that, as Danziger and Johnson (1961) said, the whole is

greater than the sum of the parts. They explain:

We think of structure not just as the mechanical putting together of assorted ingredients but as a vital and dynamic interrelationship of plot, character, tone, style, and all the other component parts. (p. 14)

Wellek and Warren (1956) express a similar view:

In a successful work of art, the materials are completely assimilated into the form: what was 'world' has become 'language'. The 'materials' of a literary work of art are, on one level, words, on another level, human ideas and attitudes. All of these, including language, exist outside the work of art, in other modes; but in a successful poem or novel they are pulled into polyphonic relations by the dynamics of aesthetic purpose. (p. 241)

A number of writers, including Henry James (1880), have used the term "organic" to describe this type of structure in which all the elements are synthesized and fused into one coherent whole. James said, "As the work is successful the idea permeates it and penetrates it, informs and animates it, so that every word and every punctuation point contribute directly to the expression". He conceived works of this type to be "all one and continuous like any other organism" (p. 18). Richards (1925) supports this belief, asserting that "It is in...[this] resolution of a welter of disconnected impulses into a single ordered response that in all the arts imagination is most shown" (p. 245). It was suggested by C. S. Lewis (1961) and Danziger and Johnson (1961) that a knowledge of the principles of good design is essential to good writing. These principles include the sensitive use of contrasts and tensions, always keeping them in balance but never achieving a too-perfect symmetry. In this way the shape of the whole work that results "will be felt as inevitable and satisfying" (Lewis, 1961, p. 84).

Tone.

According to Holman (1972) tone is a term used in contemporary criticism to refer to the attitudes toward the subject and toward the audience implied in a literary work. Sometimes the term is synonymous with the term mood. There are a number of points to be made about tone in children's fiction of high quality. First, the fundamental tone, no matter how sad or disturbing the subject matter may be, should be a positive one. A hopeful and optimistic view of life should be embraced. Haviland (1971) attested that in children's literature we should insist on "a show of some degree of faith and hope in the resolution of the human plight" (p. 419). Buchan in Haviland (1973) extended this requirement to all literature of excellence - - for children and for adults:

I do not think that any great imaginative writer has been without it [optimism about human nature]. The power of creating a figure which, while completely human, seems to soar beyond humanity, is the most certain proof of genius. (p. 226)

Karl (1970) said:

It is these - - hope and wonder, the sense of beauty and adventure and of the glory of life -- that the young have, and good children's books have, too. (p. 8)

There is an important distinction to be made, however, between the kind of literature which is being described above and those stories for children which have "happy endings". Fisher (1970) addressed this topic as follows:

There is a feeling in the air nowadays that a writer must guarantee his readers the security of a happy ending, no matter whether this suits his fiction or not. It is easy to confuse a desire for security in a story with a desire for hope. The Day of the Bomb by Karl Bruckner, one of the saddest books ever written for the young, never promises security but it does offer hope; the writer's obvious belief in sheer

goodness lights up his story without destroying its integrity. (p. 382)

Babbitt in Haviland (1973) deplores the kind of happy ending which is "the kind of contrived final sugar coating that seems tacked on primarily to spare the child any glimpse of what really would have happened had the author not been vigilant" (p. 158). She applauds instead the presence of an element in the story "which goes much deeper, something which turns a story ultimately toward hope rather than resignation" (p. 158). The conclusion to be drawn is that in children's books there is no place for cynicism or scepticism, but neither is there a place for blinkered optimism and contrived happy endings. Sadness, death, tragedy and cruelty may be found in the finest books, but, in spite of these, the author will leave the reader with a positive affirmation of life, a knowledge that life is good and that there is hope and possibility in spite of the problems.

A second point is a corollary to this first one, that is, that in the finest works of fiction the tone is not only positive but also inspirational. Hazard (1944) said, "I like books that set in action truths worthy of lasting forever, and of inspiring one's whole inner life" (p. 44). Higgins (1970) declared his affinity for books that "lead forth" (p. 1). Duff (1944) observed that,

Books as far apart as War and Peace and Alice in Wonderland have this in common, that they release new energies in the minds that absorb them. (p. 16)

Third, while a good book does not moralise, it should be morally elevating. It should have a high or profound moral tone. Of course the moral truths should be implicit to the text rather than being explicitly expressed. L. Smith (1953) said that a writer needs, "a sense of the importance of universal moral and spiritual values", while T. S. Eliot (1933) attributes the superiority of the writings of Samuel Johnson, as compared to

other poets of his age, to the "moral elevation just short of sublimity" in his works (p. 63). Hazard (1944) perceived a distinctiveness about the kind of morality found in the books he loved the best and tried to describe the difference between this and a more superficial type of morality found in other literature. He wrote:

I like books that contain a profound morality. Not the kind of morality which consists in believing oneself a hero because one has given two cents to a poor man, or which names as characteristics the faults peculiar to one era, or one nation; here snivelling pity, there a pietism that knows nothing of charity; somewhere else a middle class hypocrisy. Not the kind of morality that asks for no deeply felt consent, for no personal effort, and which is nothing but a rule imposed willy-nilly by the strongest. I like books that set in action truths worthy of lasting forever, and of inspiring one's whole inner life; those demonstrating that an unselfish and faithful love always ends by finding its reward, be it only in oneself; how ugly and low are envy, jealousy and greed; how people who utter only slander and lies end up by coughing up vipers and toads whenever they speak. In short, I like books that have the integrity to perpetuate their own faith in truth and justice. (p. 44)

Finally, the writer's tone should not be condescending. Some authors of children's fiction have the idea that because their audience is young they have to write down. C. S. Lewis (1961) remarked:

A critic not long ago said in praise of a very serious fairy tale that the author's tongue 'never once got into his cheek'. But why on earth should it? -- unless he had been eating a seed-cake. Nothing seems to me more fatal for this art, than an idea that whatever we share with children, is, in the privative sense, 'childish'.... The child as reader is neither to be patronized nor idolized: we talk to him as man to man. (p. 34)

Trease (1964) made the following observation about his own writing for children in light of the fact that authors often try to write something that will have 'child appeal':

One tries to please, naturally. But when one begins deliberately to 'cater' like a school dietician adding up calories and checking off vitamins, then one begins to write down.

Anatole France said, 'When you are writing for children do not assume a style for the occasion. Think your best and write your best -- Let the whole thing live'. (p. 24)

Townsend (1971) warns authors who think they can blunt their pens before writing for children that they should "expect from the reading child as much intelligence, as much imagination, as from the grown-up" (p. 351). E. B. White in Haviland (1969) cautions that children's authors should, if anything, write "up" to children for he perceives them to be "demanding" and "the most attentive, curious, eager, observant, sensitive, quick and generally congenial readers on earth" (p. 140).

Depth and complexity.

Good literature has depth and complexity. It reveals many layers of meaning and is capable of being appreciated on a number of levels. Huck and Kuhn (1968) said that, "Most well-written books may be read for several layers of meaning" (p. 8) and Karl (1970) affirmed that a good book has depth and "speaks on many levels" (p. 166). L. Smith in Haviland (1973) pointed to the necessity for a book having other dimensions besides that of the story-line or plot. She observed the shortcomings of those children's books which are purely objective and which rely for their interest solely on the quick-moving action of the tale. The reader's attention is centered on the outcome of the events and once this is known, there is no further satisfaction to be derived from the book. Townsend (1967) contrasted with these the children's books which are truly excellent because they are never grown out of, but instead continue to reveal new shades and layers of meaning as the reader matures and changes between readings of them. Over the years they

continue to offer new sources of enjoyment. Wellek and Warren (1956) support this idea that the literary works of highest value are of complex composition. They explained:

When we return again and again to a work, saying that we 'see new things in it each time', we ordinarily mean not more things of the same kind, but new levels of meaning, new patterns of association: we find the poem or novel manifoldly organized. The literary work which, like Homer or Shakespeare, continues to be admired, must possess, we conclude with George Boas, a 'multivalence': its aesthetic value must be so rich and comprehensive as to include among its structures one or more which gives high satisfaction to each later period. (p. 242)

The test then of whether or not a book possesses this depth and complexity is whether the reader wants to go aback and read it again, and whether, when he does, he finds new things to ponder over.

Honest reflection of reality.

A good book reflects reality honestly. It embodies the essential qualities and characteristics of life and of the human race. J. S. Smith (1967) drew a comparison between good and poor quality books with respect to their portrayal of the human condition:

In children's books about family life, for example, we find some writing to be vigorous, reasonably honest, and close to real people and their living, and we also find some writing ... that is both timid and overblown, saccharinely sentimental, dishonest.

[In poor quality books] ... the pathos has become bathos, the characters are black and white, wooden type figures; situations and emotions are generally described in unoriginal clichés and generalities; the dialogue is empty, puffed up. (p. 11)

Reid (1972) deplores those books which are contrived instead of being natural and convincing and which suggest superficial treatment in solving difficult problems humans face. This 'truth to life' is not referring to the literal aspects but rather to the essence. Danziger and Johnson (1961)

called it "the criterion of symbolic truth" and said that,

By it, literature is judged not as a good copy of the ordinary life we know nor as the representation of some ideal, but as a great parable or paradigm of life in any one of its manifold aspects. No matter how distorted, or untypical, or unidealized the plot and characters of a work may be, they should give us, we might say, the impression of having caught some of the basic rhythm of existence. (p. 161)

It is especially important that authors of children's books should adhere to such standards because their young readers are at an impressionable period of life and care must be taken not to mislead or deceive them.

Personal investment.

Good books are written by authors who are willing to give something of themselves as they write. They have a subjective approach to their material and have arrived at a personal viewpoint which they share with the reader. Cameron (1966), from her examination of some of the best-loved children's books, concluded that their authors possess this common attribute. She wrote:

Each loved intensely what he created with his feeling mind and his thinking heart. Boris Pasternak believed that the greatness of a writer has nothing to do with his subject, only with how much it touches the author. It is the writer's involvement, suffusing his particular idiom and voice, which makes what he has to say unforgettable. (p. 27)

Lord David Cecil in Chambers (1973) said: "One must realize what a work of literary art is; and in particular that it is the result of two impulses. For one thing, it is the record of a personal vision" (p. 138). On this same subject Sayers (1965) wrote:

What is art? I cannot attempt to define it, but may it not be defined in part as the ability to make one's reader feel the same enjoyment of things, places,

people, ideas that one has oneself known? Art is, I suppose, a controlled fury of desire to share one's private revelation of life. Feel as deeply as you can, and then try to convey that feeling to your reader. The theme may be slight, the incident trivial, but the depth of feeling gives theme and incident importance, vitality, and lasting consequence. (p. 11)

Caudhill, in a Horn Book Magazine editorial (December, 1965), suggested that writing for children consists of three parts living and one part writing and she proposed that "A child's book should be loved by its author, mulled over, slept over, rewritten, perhaps many times, so that the child reading it will know that he has come on experienced, not borrowed, truth" (p. 585).

Originality .

A mark of excellence in historical fiction, in fact in all fiction, is the spark of originality and freshness which the book possesses even though in some instances the story may be a well-known one or the theme well-used. Originality as an essential ingredient of fine literature is a requirement stated by a number of writers including Brooks and Warren, 1959; Cullinan, 1971; Karl, 1970; Moore, 1931; Sayers, 1957; L. Smith, 1953; Welles and Warren, 1956. It was pointed out by Danziger and Johnson (1961) that although in one sense every work is unique and original, in a broader and more meaningful sense there is a certain freshness of approach, a certain vitality and individuality which is the mark of great writers and which can be felt and observed even when they are working with well-worn themes and stories. In opposition to this they set the works which are "merely conventional and derivative" and gave the examples of,

The wooden exchanges between yet another shepherd and his shepherdess, ... the running in and out of the wrong bedroom in the popular French farces of the nineteenth century; the inevitable chase after the

villain that has become the stock finale of the modern Western and detective story. (p. 174)

What exactly is meant by originality in literature? Karl (1970) said that in some books originality is manifested in the presentation of a unique view of reality. Hunt in Huus (1968) likewise addressed this question and drew the following conclusion:

Originality is that special blend of color and contrast, that quality of vigor or poetic mood, that depth of characterization with which the writer presents his story.... [It includes] the insight into character, the intensity of mood, the grade of narration which one writer has contributed to an idea, giving us a book that stands like a giant among others which have employed the same idea. (pp. 13-14)

Wisdom and truth.

Fiction of excellence has more to offer than just the story. It is found to embody wisdom and truth also. Hazard (1944) said that the books he liked were those which "distill from all the different kinds of knowledge the most difficult and the most necessary -- that of the human heart" (p. 43). Coleridge in Bartlett (1968) was quoted as saying, "No man was ever yet a great poet, without being at the same time a profound philosopher" (p. 529). L. Smith' (1953) believes that one of the ways to judge good literature is by "its power to move us by the beauty and truth it may hold within its covers" (p. 19). Karl (1967) tried to pinpoint exactly what is meant by "truth" as expressed in literature and she came to this conclusion:

Universal truth comes out of the total experience of the race of man. It is a distillation of wisdom about broadly recurring events in lives lived everywhere and in all times Some ... [universal] patterns may be seen on the surface, but there are also deeper and more subtle patterns that only the most perceptive see. Good authors see both the surface and the subsurface and suggest both in what they write. (p. 31)

The crux of the matter is that in a good book the author is not only re-creating experience, he is adding to it, elevating and transforming it for the reader. He is providing vision and insight into some of life's mysteries. The fact that an author interprets life and gives significance to the events of his story is a chief distinguishing feature of literary excellence according to Howard Pyle. He said:

A man is not an artist by virtue of clever technique or brilliant methods: he is fundamentally an artist in the degree that he is able to sense and appreciate the significance to the minds of others. (Georgiou, 1969, p. 49)

John Cowper Powys (1938) said that fine literature "brings us in touch with the vast flowing tide of humanity's second thoughts upon its fate under the sun" (p. 17). This can be interpreted as a belief that because these are "second thoughts" the author is expressing, they embody reflections on and interpretations of life and its experiences rather than just a cataloguing of the experiences themselves. Karl (1967) observed:

The good author is more concerned with pattern and scope than he is with conveying specific events faithfully. The events do not necessarily make true stories. Art demands more than faithfulness to real details. It demands a perspective on those details that will give them unity and will place them in the context of a larger pattern of human experience. (p. 29)

C. S. Lewis in An Experiment in Criticism (1961), however, issued an important caveat. He condemned "the belief that books are good primarily because they give us knowledge, teach us 'truths' about 'life'" (p. 74). The fact is that although good books usually embody truth and wisdom, this is not necessarily the chief reason for their being considered books of quality. There is a danger in such thinking that leads to authors being "reverenced as teachers and insufficiently appreciated as artists" (p. 74). Nevertheless, Lewis also pointed out that,

The great literary artist -- cannot be a man shallow either in his thoughts or his feelings. However improbable and abnormal a story he has chosen, it will, as we say, 'come to life' in his hands. The life to which it comes will be impregnated with all the wisdom, knowledge and experience the author has; and even more be something which I can only vaguely describe as the flavour or 'feel' that actual life has for him. It is this omnipresent flavour or feel that makes bad inventions so mawkish and suffocating, and good ones so tonic. The good ones allow us temporarily to share a sort of passionate sanity. (p. 81)

Summary

The foregoing sections described the nature of historical fiction, traced its historical development, and examined the characteristics which distinguish good quality historical fiction from the inferior kind. These characteristics were used to help select books for inclusion in the resource guide. They may be summarized as follows:

1. Interest and readability.

The book must be enjoyable, entertaining, and readable.

2. Absence of didacticism.

The author's intention must not be to teach a lesson, convey information, or point a moral.

3. Accuracy and verisimilitude.

The historical information in the book must be accurate and the author must avoid imposing the thoughts, feelings and viewpoints of his own day on other times.

4. Fusion of history and fiction.

The novel should be a coalescence of historical scholarship and literary imagination.

5. Historical significance.

The historical novel is not merely a story with a historical setting. It embodies matters of historical significance.

6. Plot.

The elements of the plot should be organic and interrelated.

The events of the plot should follow a logical sequence.

The outcome of the plot should be a natural, convincing one.

The plot should have originality and freshness.

The plot should be dynamic, with action, tensions, suspense and conflicts.

7. Characterization.

The major characters should be well-rounded with the many facets of their character revealed.

The characters should be credible.

The characters must behave consistently.

Major characters should exhibit growth and development as the story progresses, but the change should be gradual and convincing.

The characters should reveal themselves through speech and action.

8. Theme.

The theme should be one of value and significance.

The theme should be subtly and sensitively woven into the structure of the story.

9. Setting.

The setting should give the reader the illusion of reality.

The setting should affect and be consistent with the action, characters and theme of the story. It should be capable of giving depth and mood to the tale.

The details of the setting should be woven subtly into the text, not inserted in long, boring passages of description or in unnatural exchanges of information between characters.

10. Style.

The author should exhibit craftsmanship and control over language to the extent that his writing should appear effortless and unlaboured.

The language used should be powerful, fresh, free from cliché.

10. Style. (continued)

The language used should be appropriate to the subject and in harmony with the ideas expressed.

The novel should be written with economy. Experience should be crystallized and every word or action should contribute to the overall effect.

11. Structure.

The novel must be unified and coherent and all the elements of the story--theme, plot, characterization, setting and style--must be interrelated and harmonized.

There should be a sense of direction evident in the story and each element should contribute to this movement towards a significant end.

The principles of good design, such as the sensitive use of contrasts and tensions, should be employed.

12. Tone.

The tone should be a positive one, embracing a hopeful and optimistic view of life.

The tone should be morally elevating.

The tone should not be condescending.

13. Depth and complexity.

The novel should reveal many layers of meaning and be capable of being appreciated on a number of levels.

14. Honest reflection of reality.

The novel should embody the essential characteristics of life and of the human race.

The novel should not be contrived or suggest superficial treatment in solving difficult problems that humans face.

15. Personal investment.

The author should have a subjective approach to his material and have arrived at a personal viewpoint which he shares with the reader.

16. Originality.

In literature of exceptional quality there is a certain freshness

16. Originality. (cont'd)

of approach, a vitality and individuality which is the mark of great writers.

17. Wisdom and truth.

The novel should embody wisdom and truth. The author should not only recreate experience but also add to it, elevating and transforming it for the reader and providing vision and insight.

In using the foregoing list of criteria to evaluate literature, one must understand that a novel does not have to meet all of these criteria before it can be considered excellent. Perspective must be maintained and the critic should not make the mistake of censoring what would otherwise be a very fine piece of literature because of minor flaws. As Viguers (1964) said, "A flawless book is rare" (p. 157). Second, novels must be evaluated on their own terms. Although lists of criteria may be used as guides, ultimately each book must be evaluated on its own merits as a unique production. Sutherland and Arbuthnot (1977) issued the reminder that, "It is incumbent on criticism to balance each book's strengths and weaknesses and to remember that each kind of book for children has its own requirements" (p. 30). Nesbitt, in Fenwick (1967) agrees, saying, "Each kind of literature has its own peculiar requirements and...these requirements must be established and a book judged in accordance with its fulfillment of these requirements" (p. 123).

A third thing to remember is the use of the touchstone technique for aiding evaluation. It should be used in conjunction with a list of criteria. It can help to confirm assessments which have been based on this list. L. Smith (1953) made the observation that,

In appraising the worth of a book as literature it is always well to consider what other books it finds congenial associates. If it keeps good company, if it takes its place naturally in one's mind beside books whose permanent value has been established, it must share some of the qualities those books possess. (p. 42)

Huck (1976) concurs, saying, "Every teacher or librarian should know some books so well that each has developed a personal list of books of excellence that can serve as models for comparison" (p. 14).

A fourth test which can be used in evaluation is that of age and endurance. Dr. Samuel Johnson said that it was the only reliable test but of course it is not possible to use it on newly published books and not practical to wait many years before attempting to evaluate such books, so other criteria have to be used in the meantime. A book that has retained respectability and esteem throughout a number of years, however, may safely be considered a work of high literary quality (Heins, 1970 (b); Nesbitt, 1967; Sayers, 1957; Townsend, 1971).

Finally, in the task of locating books of high quality from the multitude available, the value of authoritative selection aids should not be overlooked. (See Appendix B for examples). Their use does not preclude the necessity of reading books and evaluating them in the light of what one knows about literary criticism, but it does reduce the number of books that need to be read before works of high quality are located. When a wide variety of selection aids is used and the reviews they contain are cross-checked from one aid to another, then some indication is found most especially of the extremes. This facilitates the compilation of a list of books that definitely should be read and at the same time permits the reader to bypass books that have been declared by a number of critics to be of poorer quality.

Social Studies

This section examines the nature of social studies education and current trends in the field which are relevant to the study.

The Nature of Social Studies

Social studies are derived from the social sciences. The social sciences are "the fields of knowledge which deal with man's social behavior and his social institutions" (McLendon, Joyce and Lee, 1970, p. 3). Various scholarly disciplines are encompassed by the term social sciences and the ones most commonly included are geography, history, economics, political science, sociology, anthropology and psychology. Some authorities include philosophy also.

Michaelis (1976) gave one of the most succinct yet comprehensive definitions of social studies when he said that it is "the study of man and his interaction with his social and physical environments in the past, present and emerging future" (p. 8). This is very similar to the one given above for the social sciences. However, in spite of the commonality of their subject matter, there is a significant difference between the two. The crux of the differentiation resides in their ultimate aims. It is said, on the one hand, that the primary aim of people in the field of social studies is "helping pupils develop understandings, skills, and attitudes needed for intelligent living in a democratic society" (Ragan and McAulay, 1973, p. 8). In attempting to achieve this aim, teachers utilize material from the subject areas included in the social sciences. Wesley and Wronski (1973) explained:

The justification for the social studies emerges out of the needs of the individual and the imperatives of society. Some kind of socialization process or social education

would be needed even if no entity called the social sciences existed. But the fact that it does exist provides the social studies teacher and student with a rich and indispensable source of concepts, insights, procedures and data. (p. 5)

On the other hand, the primary aim of people in the social sciences is to expand the boundaries of knowledge and develop scholarship in those subjects under their jurisdiction. Shaver in Morrisett (1967), made the observation that,

The social science course...is taught, or should be taught, with regard for the structures of the discipline; social studies courses should be taught with regard for the demands of general education. And frequently, general education in social studies has been taken to mean citizenship education. (p. 116)

This distinction was expressed similarly by Fraser and West (1961), Jarolimek (1977), Michaelis, Grossman and Scott (1975) and Wesley and Wronski (1973).

The overall aim of social studies education as stated by Ragan and McAulay above has been translated into many lists of goals. The following list is a representative example and was drawn up by Taba, Durkin, Fraenkel, and McNaughton (1971):

1. To help students understand the nature of the society in which they live by seeing something of the nature of its parts, while also comprehending something of its patterns as a whole.
2. To help students acquire those skills by which they can operate effectively within the society.
3. To help students understand themselves and their fellows as completely as their individual capacities permit.
4. To help students acquire the information and skills they will need in order to live and prosper in a pluralistic world.
5. To help students become committed to improving the quality of the life which they share in the society.

to contribute eventually to the improvement of life for all men everywhere, and to preserve those ideals and values which represent the highest manifestation of the human spirit. (p. 9)

In formulating objectives based on such goals most modern social studies programs use three major categories to organize them--knowledge and understandings, skills, and attitudes and values. Fenton (1967) pointed out that,

No two authorities state social studies objectives in exactly the same way. Most agree, however, that groups of objectives can be clustered under general headings, three of which occupy a place in virtually every scheme, the development of inquiry skills (sometimes called critical thinking or the use of a mode of inquiry), the development of attitudes and values, and the acquisition of knowledge....All of the new social studies curriculum projects, either explicitly or implicitly, embrace all three objectives, although with different emphases. (p. 11)

A statement issued by the National Council for the Social Studies makes clear how these three categories of objectives are related to the basic goals of social studies education:

(1) The ultimate goal of education in the social studies is desirable socio-civic and personal behavior. (2) This behavior grows out of the values, ideals, beliefs, and attitudes which people hold. (3) In turn, these characteristics must be rooted in knowledge. (4) For the development and use of knowledge people require appropriate abilities and skills. (Lee and McLendon, 1965, p. 7)

Price in Fraser (1969), gave a break-down of the type of components found in each of the three categories mentioned. He said that the knowledge category includes facts, concepts, generalizations, and principles and theories. The skills category includes the development of basic cognitive skills and also skills of inquiry and decision-making similar to those practised by the social scientist. The affective category includes attitudes, feelings, sensitivities and values. Preston (in McLendon, Joyce and

Lee, 1970), presented the consensus of a group of social scientists on the subject of social studies objectives. They gave details of specific content found in each of the categories:

Knowledge and Understanding:

Of the broad factual structure of each subject and topic pursued.

Of the cultural history, traditions, and values of the child's own society.

Of the cultural history, traditions, and values of selected societies representing varying beliefs and practices.

Of man's culture in varying environments and its influence upon his relations to his habitat.

Of society's management and use of its economic resources, both natural and human.

Of some of the methods employed by social scientists in their pursuit of knowledge in their respective fields.

Attitudes:

Toward the subjects and topics under study--curiosity about, and interest in, their subject matter.

Toward evidence--respect for it and acceptance of the rules which govern it.

Toward man--appreciation of human dignity and sensitivity to the feelings of others.

Toward the child's community and country--devotion to their welfare and development of a sense of responsibility with regard to them.

Toward generalizations about human behavior--critical reaction and discrimination.

Skills:

In examining data on human beings and their societies with objectivity.

In judging the validity and relevance of data.

In compiling and classifying data.

In interpreting maps, globes, and graphic material which present social data.

In practising some of the social scientists' methods in collecting firsthand data. (p. 5)

Material for implementing the objectives is drawn from the disciplines previously mentioned--history, geography, sociology, anthropology, political science, economics, psychology, and philosophy. In organizing this material into a sequential program several considerations are vital.

Michaelis, Grossman and Scott (1975) identified some of the major ones.

They said:

The breadth or scope of the program should adequately sample major areas of human activity; include ethnic, environmental, and other studies of critical importance; be balanced in terms of disciplinary emphasis, cultures, and areas selected for study; be related to problems, events and issues of importance in daily living. The sequence of topics and units in the program should be related to developmental stages and characteristics of children; provide for the progressive development of concepts, generalizations, skills, processes, and affective objectives; and permit adaptation and modifications at various levels so that individual differences can be met and important contemporary affairs can be given attention. (pp. 324-325)

These writers also assessed the contribution that social studies programs, organized along the lines described in the foregoing section, can make to the goals of education in general. The following is their summary:

Thinking ability is developed as children use concepts to guide study that calls for interpreting, generalizing, analyzing, and other processes; it is further extended as they check hypotheses, develop generalizations, evaluate proposals, and discover the importance of such attitudes as open-mindedness, respect for the views of others, and regard for freedom of expression. Self-realization is promoted as children learn about roles in the family, as they, in school, develop other concepts and social skills related to personal activities, and as they discover the importance of positive attitudes and values as a part of one's self-concept.

Human relationships are of central importance in the social studies, including relationships among people and groups, and between people and institutions, between people and value systems, and between people and the environment. Economic competence is developed through activities that focus on skills and attitudes of good workmanship, the world of work and career awareness, economic concepts such as division of labour, producer and consumer, and economic opportunities in a free society. Innumerable opportunities are provided to develop civic responsibility, ranging from responsibilities in home, school, and community activities to those in national and international settings. Many contributions are made to learning how to learn as children develop strategies and attitudes through individual and group study that are useful in lifelong learning. (p. 323)

In recent years many different proposals have been put forward for the re-organization of social studies programs and the emergence of a number of relatively new trends can be discerned. The trends which are pertinent to the present study are described in the following section.

Current Trends in Social Studies Education

Diversification of programs.

Traditionally, social studies programs were mainly composed of "content" or "information". The emphasis was upon facts to be learned and remembered. The teacher told the children about the topics and even gave them possible solutions to problems. The child was a passive receiver and note-taker. Today there has been a shift away from merely teaching facts; instead, consideration is also given to developing inquiry skills and problem-solving skills and promoting worthwhile attitudes and values (Preston and Herman, 1974).

Curriculum frameworks.

Social studies programs which were traditionally recommended to teachers by school boards and departments of education usually consisted of a set text for each grade level. In recent years there has been a change in this policy and now teachers are being given a framework of goals and objectives to be achieved as the child progresses through the grades. It is usually stated in terms of the knowledge, attitudes, values and skills which are to be developed. The development is to take place through study of specified topics and themes, a list of which is provided for each grade. Individual teachers then select from the list the specific topics and themes they intend to focus on and plan how to imple-

ment the objectives as the material is studied.

Diversification of resources.

In many schools in the past a single textbook was the sole resource used to teach the social studies program for the year. With the construction of curriculum frameworks or guides there was a movement away from this. The textbook is now regarded as merely a starting point and all types of additional resource materials are used too, not the least of which are other books, both non-fiction and fiction. Ploghoft and Shuster (1976) reported that recent times have witnessed "The utilization of a wider variety of media and resources in the classroom" (p. 12). Chase and John (1972) said that a common trend in classrooms was wider use of multi-media learning materials and procedures and "no basic textbook or multiple textbooks as principal sources of content" (p. 27). Jarolimek (1977) affirmed:

There was a time when a school district or a state changed its social studies curriculum by adopting a new textbook. Today a single textbook is not considered an adequate data source for social studies. The idea of providing a multimedia program is generally accepted, at least in principal. (p. 10)

Among the resources recommended for use are books of children's literature, or trade books as they are sometimes called. Ploghoft and Shuster (1976) made the judgment that, "Textbooks cannot do the whole job, nor should they be expected to provide the entire curriculum for the social studies education program" (p. 200). They suggested that,

Children's literature carefully selected as representative of a wide variety of folklore, fiction, autobiography, biography, historical material, stories of minority groups and about other lands should be available for instructional use. (p. 201)

D. W. Chambers (1971) expressed the following view:

Children's literature and social studies reinforce each other. The trade book is a good instrument for transmitting the mores of a culture and the beliefs of a people. The children's trade book offers a multitude of ways to know and learn about oneself and others. Through children's literature, the child can experience the common feelings of the family of man. Books can help children get to know people and places in their world. They can transport them to other times and other social settings. These books can help children see how man adjusts to his environment and understand the influences that shape it. (p. 42)

Michaelis (1963) outlined the benefits of using literature in the social studies classroom:

Literature makes rich contributions to social learning in the elementary school....Literary selections are used in the social studies program to heighten interest, deepen understanding, create mood and atmosphere, portray the diversity of ways of living and thinking among people in various cultures, stimulate imagination, give colorful backgrounds, promote more complete identification with others, give a warm feeling for the problems of others, improve attitudes toward others, build appreciations for the contributions of others, provoke creativity, and give vivid impressions of ways of living being studied in various units. (p. 528)

Jarolimek (1977) urges educators not to neglect the use of poetry and literary selections in teaching social studies. He said:

Sometimes teachers concentrate upon obtaining materials of a rather factual nature and overlook the possibility of using selections from children's literature which may be available in abundance. This includes stories, poetry, fiction, legends, fanciful tales, and biographies. (p. 138)

Search for realism.

Jarolimek (1977) made the observation that,

Almost all newer curricula in social studies, along with textbooks and other learning resources, reflect a genuine effort to present pupils with honest pictures of the kind of world in which they live. (p. 11)

He also pointed out (in Jarolimek and Walsh, 1974) that in the continuing search for ways to represent social reality accurately it is beneficial to extend the content base of social studies education beyond the conventional disciplines to include the humanities. Similar observations have been made by many other writers. This is a reaction to the type of textbook content which presents groups of people in terms of stereotypes, for example, "The Indian", "The Eskimo", "The Peasant". Attempts are made to capture the essentials of a "typical" Indian or Eskimo's life and the result is misleading for, of course, there are no more "typical" Indians than there are "typical" Americans or Canadians. Good children's literature has been recommended as a resource which can reveal man's individuality and provide some badly needed realism. The way in which historical fiction does this is examined in a later section of this chapter under The Relationship between Historical Fiction and Social Studies.

Teaching of values and valuing.

In new social studies programs increased attention is being devoted to the teaching of values and the development of worthwhile attitudes. This is bringing about a better balance than formerly between the cognitive and affective dimensions of instruction. In the past, because it was felt that the development of values and attitudes was difficult if not impossible to evaluate, educators were reluctant to include them on the program of study. Now, however, they are seen as essential components if social studies learning is to have benefits which transfer to the real

world, because worthwhile values and attitudes form the foundation of good citizenship. There is an attempt now to provide pupils with an opportunity to develop and examine their own value systems and in addition to help them understand the values of others. Fraser and West (1961) gave examples of the kind of elements now being emphasized: "The goal of developing ethical character through social studies instruction has come to include the building of socially desirable attitudes such as tolerance, international-mindedness, and a desire to contribute to the common good of humanity" (p. 370). Jarolimek (1977) made the following observation:

Early efforts to revise social studies curricula dealt almost entirely with subject matter componentsWe have come to realize that an important ingredient is missing when programs focus only on the subject matter. The ingredient is a concern for values and for the valuing process....

Currently some programs are providing pupils with an opportunity to develop and examine their own value systems. Additionally, the programs will need to help pupils understand the value systems that guide the lives of people in other societies and in the various subcultures of our own society. (p. 11)

Good quality fiction for children can make a unique contribution to this aspect of social studies education, a point that will be developed further in a later section of this chapter.

Teacher responsibility for selection of resources.

With the introduction of curriculum frameworks and the diversification of resources, it has become the teacher's responsibility to select the resource materials he will use to implement the objectives. Suggestions may be given in the form of lists of the type of resource materials which may be found useful, but it is very much left to the teacher to make

specific selections. These circumstances lead to the necessity for producing detailed guides to the various types of resources. The booklet which is the outcome of this study is just such a guide. It presents books of historical fiction which are appropriate for use with social studies programs, and can therefore be an important aid for those who wish to use children's literature but are not familiar with what is available. Chase and John (1972) confirmed this trend toward increased teacher responsibility for selection of resources. They said that modern programs issue an "invitation to teachers to substitute different content to achieve the purposes or ideals set up based on the availability of materials, their own personal inclinations and experiences and the knowledge of their pupils capabilities and interests" (p. 27). They pointed out that the implication to be drawn from this is that the teacher is to be regarded as a professional and, therefore, is to be given as much freedom and flexibility as possible within the general framework of the total program.

Use of concepts.

It has been recognized in recent years that social studies programs-- as well as programs in other areas--lacked a framework within which the ever-burgeoning amount of new information about the world could be organized. Jarolimek (1977) said, "A major shortcoming of past programs in social studies has been the seeming lack of focus on key ideas that provide learners with organizing frameworks within which they can fit related specific information" (p. 9). Researchers and program developers in the field of social studies education have been searching in recent years for ways to structure the knowledge component of programs. The work of Jerome Bruner (1960) has been especially useful to them because in his

own search for the structure of the disciplines we teach, Bruner came to the conclusion that there were certain key ideas or organizing concepts which could be identified by scholars in each particular field and these concepts could be used as a framework for categorizing information.

Michaelis (1976) defined concepts as "abstractions that apply to a class or group of objects or activities that have certain qualities in common" (p. 19). He went on to say that generalizations were "statements of broad applicability that indicate the relationships between concepts" (p. 19). A rationale for using concepts in instruction was provided by Banks and Clegg (1977) who said that,

Learning to use concepts is a vital part of our thinking process. They enable us to sort out the great variety of objects, events, ideas and stimuli with which we come into contact each day. Thus, they help reduce the amount of data to be processed by the brain to more manageable proportions. (pp.85-86)

Ragan and McAulay (1973) assessed the benefits of using concepts in the following way:

Concept learning provides the pupil with a scheme for organizing specific bits of information: it provides him with something resembling a drawer in a file cabinet into which he can place all the information he accumulates about a given topic; and it helps him to see the relatedness of information. The scheme represents an application of the theory of learning which holds that parts have meaning only because of their relation to meaningful wholes. (p. 29)

Becker in Fraser (1969) said that, "A curriculum organized around important concepts...would not be as greatly affected by change as a curriculum centered on specific content. Significant concepts will be modified as knowledge expands, but they have more lasting utility than particular facts" (p. 68).

At the request of social studies program planners, many different

lists of major concepts or key ideas have been drawn up by specialists in each of the disciplines from which social studies draws. These lists have much in common although some are very long while others consist of only a small number of the most significant and broad concepts. An example of this is that while one authority may list the concept of valuing another may subdivide this into such aspects of valuing as honesty, truth, justice, loyalty, and charity. Lists of major concepts are used in the planning of programs. Michaelis (1976) affirmed that, "The trend in social studies is to clarify the conceptual structure of the instructional program. Key concepts and generalizations from the social sciences are used to structure content within units and to plan sequences of instruction" (p. 14).

Morrisett (1967) noted that, "When the objectives of a curriculum or unit are stated, the understanding of certain ideas, or concepts, is usually included. The listing is selective: 'Key' ideas or concepts are chosen" (p. 4). Jarolimek (1977) made the following observation:

Today almost without exception the new curricula in social studies are defining major ideas to be developed....These "idea-centered" programs, whether they focus on concepts, generalizations, constructs, basic ideas, main ideas, or major understandings, can be referred to generically as conceptual approaches....Organizing knowledge around a few significant main ideas that have high transfer value is important in any field with an overwhelming amount of specific information. (p. 9)

Bruner suggested that concepts should be taught in a cyclical manner, meaning that the same set of concepts should recur over and over in the various grade levels but understanding will be broadened and deepened each time the child encounters them. Ragan and McAulay (1973) explained that,

The "spiral" system of placement of content introduces pupils to concepts from all the social sciences as soon

as they enter school and provides for revisiting them at increasingly more difficult and complicated levels as long as these pupils remain in school. Instead of learning history at one or two grade levels, and other social sciences at still other levels, children study the historical, geographical, political, economic, and social aspects of each broad concept at every grade level. (p. 29)

Preston and Herman (1974) commented as follows on this spiralling of concepts, which they called cycling:

The cycling of concepts can be seen in the Taba curriculum, in which certain basic concepts such as interdependence, are presented in a fresh context in the program for each grade. The child examines these ideas repeatedly as he proceeds through the program and as the concepts make return engagements in ever-new guises. As Bruner expressed it: "A curriculum as it develops should revisit these basic ideas repeatedly, building upon them until the student has grasped the full formal apparatus that goes with them". (p. 69)

They do, however, issue a warning to curriculum planners:

To stress the importance of weaving social studies around durable concepts and generalizations is not to suggest that lessons or a unit of related lessons should be labelled with the name of a concept or the statement of a generalization. Unit themes, simply stated as "Changing Cultures", "Communities Around the World," "The African Culture Area," and so forth, are preferred. They are the meat and potatoes of the social studies diet. Concepts and generalizations are their essential components but should not become their substitutes. Merely having pupils learn concepts or generalizations, one after another, would result in disconnected, artificial learning. (p. 62)

Michaelis (1976) gave an overview of the different ways in which programs can be organized. He mentioned the Conceptual Approach where units are structured around major concepts or key ideas--a method that Preston and Herman above did not endorse. He also described the Inquiry Approach where the program is organized to emphasize modes and processes of inquiry. The traditional approach is usually called the Topical

Approach, one in which learning is organized around various themes or topics. He then drew attention to a promising new development which involves linking these three elements together in an Inquiry-Conceptual Approach. Here, topics or themes form the units of study but they are selected on the basis of their being able to provide a suitable context in which significant concepts can be developed and processes of inquiry can be put to use.

Summary

Social studies, then, is the school subject concerned primarily with the study of man and his interaction with his environments, both social and physical, in the past, the present and the emerging future. This thesis, focussing as it does on the field of historical fiction, might be thought to be concerned particularly with the study of man in the past. This is, however, not quite so, for many of the themes and concepts found in books of historical fiction are just as applicable and relevant to the present and the future.

Those who teach social studies have as one of their principal aims the fostering in students of understandings (or knowledge), skills, and attitudes that they will need for "intelligent living in a democratic society" (Ragan and McAulay, 1973, p. 8). Material for teaching social studies is drawn from the disciplines of history, geography, sociology, anthropology, political science, economics, psychology, and philosophy.

Current trends in the field which have relevance for this study include the following:

1. Diversification of programs.

This results, among other things, in more emphasis being given to the development of inquiry skills and problem-solving skills and to the teaching of values and valuing rather than concen-

trating mainly on knowledge accumulation as in the past.

2. Curriculum frameworks.

These have replaced the set text as a curriculum guide and caused a shift towards giving the teacher more responsibility for selection of resources to teach the themes or concepts outlined in the framework. Resource guides have therefore become important tools for the teacher.

3. Diversification of resources.

This has meant that teachers are being encouraged to use a wide variety of resources--not just textbooks--to implement the objectives. Literature has been recommended by people in the field of social studies as having great potential as a resource to be incorporated into programs.

4. Teaching of values and valuing.

There is a better balance than formerly between the cognitive and affective dimensions of social studies education. Increased attention is being devoted to the teaching of values and the development of worthwhile attitudes. This is relevant to the resource guide because literature is an especially potent medium to help in this development.

5. The search for realism.

This has been a concern of social studies educators in recent years, and has led to the promotion of literature as a valuable resource. This is because literature presents human beings as individuals in contrast to the textbook type of presentation which tends to deal in stereotypes.

6. The use of concepts.

- Concepts have become widely used in structuring social studies programs. Therefore, in this resource guide, to help teachers link the historical fiction with their programs, significant social studies concepts have been identified for each book.

The next section examines in detail the relationship between social studies and children's literature--in particular historical fiction.

The Relationship Between Historical Fiction and Social Studies

The overall impression received from reading the literature on this topic is that almost all authorities from the two fields of children's litera-

ture and social studies are unanimous in their agreement that historical fiction can make a valuable and unique contribution when used as a resource in social studies education. The basic link between them is of course that historical fiction recreates history and history is one of the subjects of which social studies is comprised. The fact, however, that it is historical fiction, does not preclude it from being a valuable resource for social studies education in general, not just the historical aspect. This is because history is not just one of the subjects of social studies; it is, as Mills (quoted by Szasz, 1974) said, "the shank of the social sciences" (p. 54). Wesley (in McLendon, Joyce and Lee, 1970), endorsed this, pointing out that, "History is past politics, past economics, past sociology, past geography, past anthropology and past current events" (p. 110). Strayer (1950), in similar vein wrote, "History is the study of all past human activities" (p. 6), implying that all the areas mentioned by Wesley would be included as "human activities". Haskins (in Michaelis and Johnston, 1965), pointed out that, "The work of Herodotus, the 'father of history', contains elements of anthropology, archaeology, economics, geography, political science, psychology, and sociology" (p. 48). History should be looked upon as a way of thinking, an approach to the past. In the course of studying history we are examining all the other disciplines traditionally included in social studies but doing so in the framework of times past. Historical fiction, therefore, can be of benefit not only to the study of history but to all of social studies. It can make a unique and worthwhile contribution for a number of reasons and in a number of aspects of the program. The following sections present the justifications given by a multitude of writers for recommending the use of historical fiction as a resource in social studies education.

The Affinity Between Literature and Social Studies

One of the major reasons historical fiction should be used to good advantage in social studies programs is that, as Horn (1937) said, "Of all the subjects not traditionally included under the social studies, none is more intimately affiliated with them than literature" (p. 265). Rosenblatt (1968) agreed, saying, "The nature of literature embraces matters that are special to the historian, the economist, the sociologist, the anthropologist, the psychologist" (p. 23). She maintains that "intuitively the concepts of the social sciences enter into the study of literature" (p. 23).

Michaelis (1963) said that social studies is "the study of man and his social and physical environments in the past, present, and emerging future" (p. 8). Literature too is concerned with man in various relationships. It is stated in The English Course Guide for Grades Seven, Eight, Nine and Ten of Rochester Public Schools (1971) that,

The humanistic dimension [of literature] deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. (p. xvii)

The affinity between literature and social studies is made evident in a statement such as the following by Wellek and Warren (1956) in which they are discussing the nature of literature:

Literature represents 'life'; and 'life' is, in large measure, a social reality, even though the natural world and the inner and subjective world of the individual have also been objects of literary 'imitation'.... Thus a large majority of the questions raised by literary study are, at least ultimately or by implication, social questions: questions of tradition and convention, norms and genres, symbols and myths. (p. 94)

Smith and Park (1977) had the following reflections on the connection between literature and social studies:

Both literature and social studies are basically concerned with man's relationships to man, and the manner by which one develops the attitudes, appreciations, knowledges, skills, characteristics, and values necessary to live together in a democratic manner. Consequently children's literature can stand alone in meeting objectives set for the social studies, or it may be used as a tool to accomplish these objectives by providing social studies enrichment. (p. 448)

Thus, it can be seen that the basic preoccupations of the literary writer are very much in harmony with the preoccupations of people in the field of social studies. Having accepted this, the next question is, "What in particular can books of historical fiction offer to social studies students that would merit their being included among the resources employed by teachers in the presentation of their lessons?" The answers to this question are found in the following sections.

Stimulating Interest

Literature can be a valuable means of awakening or maintaining students' interest in social studies. For most young people, it is an enjoyable, entertaining way to learn because there is a story line, characters with whom they can identify and empathize, and situations created in which they can vicariously participate. Cam (1961) said that, "The first service that the historical novelist can render the historian is to give the young a taste for history" (p. 5). Commager (1966) believes that,

Teachers and scholars too commonly ignore the needs of children, forgetting that if they are to be attracted to the study of history their interests must be aroused and their sympathies enlisted, and forgetting that children want action, drama, adventure, heroes and villains. These the historical novel offers them. (p. 35)

Irwin (1971) said that while "Good historical fiction cannot replace good historical research and writing" it can nevertheless "provide a predisposition for it as well as a pleasurable supplement to it" (p. vii). Lively (1973) pointed out that the facts of history "by themselves may be awkward, but fiction can lure a child toward them" (p. 401). Fines (1970) said:

Literature is another sphere that could admit of wider use by the history teacher... So many students who enter college avowing a deep interest in History reveal that they have gained this from historical novels rather than their classes that it would seem wise to encourage a wider use of the better productions. (p. 15)

Some writers believe that in the early years of a child's education in social studies, the teacher's prime concern should be to arouse interest in the subject with the imparting of facts and knowledge being only secondary to this. Elton in Ballard (1970) wrote:

All that I would wish to say about those earlier years may be summed up in one phrase--concern and amusement. There are some children whose inclination is fixed upon the past; they pose no problems. The rest--the great majority--should be excited by stories and descriptions distinguished from other similar tales by being about real people; to try to give them more--to try them with the history of economies, or constitutions--is utterly mistaken. (p. 221)

Ploughóft and Shuster (1976) made the following contribution to the discussion of this topic:

History Professor Robert Koehl once shocked a group of elementary teachers when he said, "The major purpose of early experiences with history should be to build and sustain the child's interest in things that happened before now--that is all--nothing more." We agree with Professor Koehl and urge that efforts be made with experiences that hold promise as interest builders and question raisers. (pp. 146-147)

Strayer (1950) explained why interest-provocation should be a major concern:

The schools can never teach everything; what they can do is to create interests and attitudes that make continuing self-education possible. And certainly the best way to create continuing interest in the study of human society is to make history courses more interesting. They will not be interesting if they are weighed down with a mass of factual data that has no immediate meaning to the subject, and which, not being meaningful, will soon be forgotten. They will be interesting if they keep the story in history. (p. 26)

Works of historical fiction are, of course, the ideal way to keep the story in history.

Imparting Knowledge

One of the fundamental contributions that historical fiction can make to social studies is to impart information and knowledge in an enjoyable, entertaining manner. For many students, acquiring knowledge through the medium of an enthralling story is a more pleasurable way to learn than perusing the textbook or listening to lectures. Having accepted this, the question which social studies teachers will pose is, "Is the information that is to be gleaned from books of historical fiction accurate?" At one time historians had grave misgivings about the use of fiction to supplement historical study. Marriot (1970) pointed out that "Palgrave, the historian, said that 'historical novels are mortal enemies to history'" (p. 1). It seems, however, that there is more justification today than ever before for defending the use of historical fiction in the study of history, for the books written in recent times are in the main as historically accurate as painstaking research can make them. Townsend (1967), in reference to historical fiction, said that "Nowadays the level of accuracy and conscientiousness in presenting the issues is high" (p. 120). Gall (1963) expressed a similar belief: "The literature of historical fiction

includes much that is top-flight history in its own right because the author of historical fiction often engages in the type of painstaking research commonly associated with the scholar" (p. 141). Sutherland and Arbuthnot (1977) concur: "Historical fiction today is both historically authentic and well-written" (p. 34). Therefore, the social studies teachers who wish to use this genre to impart information to their students in an appealing and diverting manner can now usually do so with full confidence in the accuracy of the books.

Recreating Other Times and Places

Many writers have said that one of the major strengths of historical fiction in social studies programs is that it can reconstruct and recreate the past for the students rather than just "tell about it" as the textbook and the purely factual resources do. Many years ago Baker (1914) attested that a good historical novel "will probably succeed in making a period live in the imagination when textbooks merely give us dry bones" (p. viii). Belloc (1955) agreed, saying that, "for the run of men who cannot evoke the life of the past through reading its chronicles, or even from any wide acquaintance with its material remains, fiction will give what is needed" (p. 19). Allen (1944) also upheld the superiority of the novel as a vehicle for evoking the past. He noted that neither that historian nor the novelist can reproduce the real past but by employment of his particular art the novelist may give the reader "a more vivid, adequate, and significant apprehension of past epochs than does the historian" (p. 119). A. Chambers (1975) admits that we cannot directly experience what it was like to be alive in another historical period but he maintains that the nearest we can come to this is through literature because it "re-creates the texture

of experience" (p. 1). Horn (1937) believes that one of the purposes of history lessons should be to help students to "people an era with real individuals and to share imaginatively in their thoughts, their feelings, their conquests, and their tragedies" (p. 284). In trying to accomplish this he said that "the best historical fiction can be a valuable supplement to the systematic treatises" (p. 284). Bergman and Harper (1960) too, commented on the power of fiction to recreate the past and bring to life famous figures of history.

The novelist is able to recreate the past for us better than the historian because he gives us a vignette--a small but detailed portion of the past, usually lovingly worked over and rich with colour and detail and peopled by characters who have individual identities and whose thoughts and hopes and feelings, as well as their actions, are described for the reader. The historian usually has to confine himself to the actions alone, for his is a factual account. The novelist, however, is able to take the liberty of attributing thoughts and feelings to his fictional characters (though he must be careful when he does this with the real ones). He lets us hear them converse and hence we feel we have developed an intimate acquaintance with them. Also, he gives us a more detailed description of scenes and environments which enable us to make mental pictures.

Wheeler (1971) attributed this ability of the novelist to make the past come alive to the fact that he presents the "joys, sorrows, and problems of other times and other people" (p. 168) which constitutes a third dimension that factual material does not provide. Trease (1977) expressed a similar view when he pointed out that while non-fictional books are able to provide material truths, they are unable to convey the psychological

truths that books of fiction can. He said of non-fiction reference books:

They can show us the probable equipment of Cleopatra's dressing table, each unguent-pot and pair of tweezers authenticated by a museum exhibit, but they cannot bring Cleopatra and her maids to life as the novelist can. (p. 28)

Another feature of the novel which facilitates the re-creation of the past rather than just the recounting of it is that it individualizes and particularizes human beings. As Fraser and West (1961) indicated:

Instead of reading that millions of men were killed or wounded in a war or were unemployed during a depression--abstract figures which are of little meaning to most people--the reader sees the individual affected by these events. (p. 313)

Haines (1942) made a similar observation, saying that the greatest value of the historical novel is "its visualization and actualization of the past in terms of individual human lives embedded in the realities of their own day" (p. 108). Sheppard (1930) too, acknowledged that the novelist's peopling of the past with individuals contributes to the re-creation. He said:

One advantage the novelist has over the historian is that he may clothe and invest with speech and actions imaginary beings. The historian is more restricted; he deals with obscure folk, when he deals with them at all, in the mass rather than as individuals.... The novelist may, if he has the skill, take the inarticulate mob which the serious historian cannot individualize and make it speak and act and have separate identities through men and women who, while true and alive, are nevertheless the inventions of his imagination. (pp. 237-238)

In trying to make the past "live" some novelists succeed admirably while others fail. The real secret of success which lies at the heart of the recreation is the extent to which the author is able to digest all the factual material he himself has read in preparation for writing and then enter completely into the past and write as if he had actually lived then. Butterfield (1924) said that the re-creation effected in good novels comes

about because the novelist "does not merely acquire information about the past but absorbs it into his mind. Atmosphere comes out in his books as the overflow of a personality that has made a peculiar appropriation of history. It comes as part of the man himself" (p. 107). He goes on to explain that the novelist "enters into the experiences of others, he runs his life into the mould of their lives, he puts himself under the conditioning circumstances of their thinking" and it is because of this, "because personality is not cut off from personality, and a man is not entirely locked up within himself...that the novelist can so to speak, transpose himself and catch life into a person other than himself" (p. 111).

Influencing Attitudes and Values

A major aim of most social studies programs is to help children develop sound and worthwhile attitudes and values and to foster behavior based on these. Dawson (1965) said that, "Ultimately the goals [of social studies] are directed toward making good citizens, of developing in children the values that will develop interested, constructive citizenship locally, nationally and world-wide" (p. 294). A number of writers have pointed out that the usual social studies resources, consisting of textbooks and books of information, are not appropriate for this aspect of the program. Dawson (1965) observed:

[The] basic materials of the social studies tend to be skeletal, cold-bloodedly factual, pedestrian in style. They are unlikely to stir the reader's blood, to build strong pride in the character and acts of great men, to give insight, to develop ideals. If we are interested in developing patriotism, world citizenship, feelings of responsibility for making a contribution to humanity, we will have to look beyond textbooks, parallel readings, and encyclopedias. (p. 294)

The problem is rooted in the fact that the type of materials he mentions are directed mainly to the intellect, and yet values and attitudes have a strong

emotional element. Many people have said that children's literature can play a unique and invaluable part in the development of sound and worthwhile attitudes and values and can be used to good effect within the context of social studies programs. D. Chambers (1971) pointed out:

Educators have discussed at length, both philosophically and pedagogically, the process by which value learning is acquired. In general, most agree that good literature can exert a positive influence on young readers by fostering the development of a set of worthy values. (pp. 141-142)

Rosenblatt (1968) said that,

Literature acts as one of the agencies in our culture that transmit images of behavior, emotional attitudes clustering about different social relationships, and social and personal standards. (p. 223)

Boetto in Huus (1968) agreed with this and discussed the various kinds of attitudes and values that are deemed desirable for development:

It is generally accepted that books, especially biography and fiction, can and do influence attitudes and action. Among characteristics commonly accepted as desirable [today] are such virtues as honesty, integrity, respect for others and their rights, respect for property, courage to stand up for what one considers the right, and the moral and emotional stamina to endure hardship and face problems and obstacles when necessary. (p. 30)

One of the reasons that literature is such a potent force in values education is that it embodies many of man's most important social-ethical ideas (Russell, 1958). Rosenblatt (1968) affirmed that,

Literature can reveal to the adolescent the diversity of possible ways of life, patterns of relationships, and philosophies from which he is free to choose in a heterogeneous, rapidly changing democratic society. (p. 223)

Thus, the child is exposed to many alternative philosophies and value-systems through literature and may be led to re-examine his own value-system with a view to changing it in a positive way. Rosenblatt (1968) continued: "Imaginative participation in the wide variety of alternative philoso-

phies and patterns of behavior accessible through literature, and the development of the power to reflect upon them, can liberate the student from anachronistic emotional attitudes" (p. 274). Once the student has been freed, Rosenblatt believes that literature can then "nourish the impetus toward more fruitful modes of behavior" (p. 274). She explained how this comes about:

Literary experiences may help to fasten his emotions upon new and happier types of relationships or upon the images of new and more socially valuable satisfactions to be derived from life. Thus he may acquire the sympathy and insight, the critical attitudes, and the sense of human values needed for his creation of new ideals and new personal goals. (p. 275)

Huck (1976) agrees with this view of the effect of literature upon values and attitudes. She said: "Literature suggests alternative experiences in living and can provide the stimulus for thoughtful clarification of the reader's values" (p. 736).

Another factor which accounts for the potency of literature in values education is its emotional dimension. Rosenblatt (1968) explained why this is so significant:

Because the literary experience tends to involve both the intellect and the emotions in a manner that parallels life itself, the insights attained through literature may be assimilated into the matrix of attitudes and ideas which constitute character and govern behavior. Hence the opportunity for the student to develop the habit of reflective thinking within the context of an emotionally colored situation. (p. 274)

D. Chambers (1971) concurs, saying that "emotional identification" is "a necessary part of learning in the social studies" (p. 44); and, of course, this emotional involvement is facilitated when the child interacts with the characters in a story and empathizes with their problems, joys, hopes, fears and dilemmas. Smith and Park (1977) hold the following view of the process of attitude modification:

A child's attitudes toward life are developed not by what he knows but by what he feels....In real life a child may react to an immediate situation with an unleashing of his emotions when his basic needs go unmet. In literature he reacts emotionally to what he reads but then reads on to observe the results of his reactions farther along at any given place in the story. This long-range view of situations can do a great deal to help the child modify his attitudes and leave them more open to change. (p. 434)

They feel, too, that children are greatly influenced by the behavior of the heroes in the books they read and that they try to incorporate those behavior patterns into their own lives. Michaelis (1963) said that literature can take children beyond the facts of the textbook or lecture and expose them to the spiritual and esthetic qualities and values involved in human relationships. He maintained that, "The development of wholesome attitudes toward others and appreciation for problems, needs and contributions of others require that literary selections be used in the social studies" (p. 528). Garrod and Bramble (1977) made the following observations on the advantages of literature over hypothetical case studies in values education:

The social studies curricula based on the cognitive and developmental model has tended to rely heavily on case studies and hypothetical dilemmas....The characters and situations which exist [in literature]...are far more than skeleton figures and hypothetical circumstances. Through the artistic design of various authors, the characters exhibit clearly delineated values and attitudes (unlike Heinz, who can never be any more than a reflection of the characteristics which each reader projects upon him); and according to his established values, each character makes decisions whose consequences he must endure for good or ill. (p. 106)

Developing Social Studies Concepts

Many writers and researchers have expressed the belief that literature can be a means for helping the reader to develop a better understanding

of social studies concepts. Literature has been said to be more appealing and to have a more lasting effect in concept formation than the textbook (Wheeler, 1971).

In helping students to develop concepts it is usually deemed wise to approach the idea in question from a number of different perspectives. Literature can provide one of these perspectives. Fancett, Johns, Hickman and Price (1968) said:

Each individual builds his own concepts; no one can "give" a concept to another. A variety of experience related to the same general idea or concept, enables the learner to recognize the central idea involved....

If understanding a concept rests upon the repetition of a single experience, there is considerable likelihood that the understanding will be extremely narrow, and possibly even distorted. As truth is said to have many faces, so does a concept. Abundant experiences, all of which focus on the same general concept, should protect the learner from stereotyped patterns of thought. (p. 23)

These writers believe that students should be placed in situations which allow them to examine a concept from a variety of viewpoints and suggest that drawing on other fields of knowledge to do this will be beneficial. They recommend the humanities in particular because they vary the context in which a concept is examined, illustrate the differences in concepts held by people of another time, place and culture, and illustrate the changes of meanings of concepts over a period of time.

Literature is valuable also because it can present concepts in a concrete form, making them easier to comprehend. Horn (1937) drew attention to the difficulty of trying to teach concepts merely as abstractions:

By their very nature and definition, the social studies...deal with men and their problems; yet the individuals, for the most part, do not appear as real persons, but as mere figures and abstractions....Not only the people but movements and conditions are presented in abstract rather

than in concrete form. However pleasing or necessary such abstractions may be to the social scientists, they are less likely to grip the interest and challenge the imagination of the students in the...schools. (p. 283)

D. Chambers (1971) complained that textbooks are not adequate for promoting concept development because "by their very nature and format these books tend to verbalize concepts rather than present materials that would aid in the construction of these concepts" (p. 41). He proposed that the depth of understanding of concepts can be "heightened and enhanced by the use of good children's literature as part of the social studies program" because,

They can help us take children beyond the facts. They can provide real understanding about why the facts exist and what they mean in terms of the social movements we hope to bring to the awareness of children. (p. 42)

Rosenblatt (1968) also recommended literature on the grounds that it can translate for students abstract statements into a form more concrete and easier to apprehend. She said:

Social science discussions of general ideas should more frequently be translated back into terms of individual human beings. Such a shuttling back and forth between the abstract and the concrete, the general and the specific, which the use of literary materials might foster, would give social science study immediacy and lasting value. (pp. 242-243)

Further, literature can add the emotional dimension which is important to the satisfactory development of concepts. D. Chambers (1971) said, "Certainly, the concept depth that is of concern to us could be enhanced greatly if an empathic response could be created in the youngsters we try to influence" (p. 44).

An example can be given of how a concept is both concretized and approached from a number of viewpoints in literature. The concept of the

family is put into terms of actual human beings in novels such as Little House on the Prairie, Young Fu of the Upper Yangtze and Warrior Scarlet. Additionally, these three books present three different perspectives on family life. The families in each share some common characteristics but in many respects they are different from each other. Such families could profitably be compared by the student reader with his existing concept of family life as he has experienced it in his own home.

Providing Vicarious Experiences

Historical fiction offers to the child vicarious experiences which have relevance for his social studies education. It enables the child to participate in the lives of others with whom he can identify. Thus, he does not have to remain a passive observer of the social studies scene but can instead become involved with it. Fancett, Johns, Hickman and Price (1968) said that when direct experiences cannot be provided by the teacher, vicarious experiences are the next best thing and should be used. The number of direct experiences that can be provided in social studies programs is limited, so the teacher should be alert to provide as many vicarious experiences as possible for his students.

Many people have testified to the fact that literature can provide the child with vicarious experiences in a unique way that is not possible through any other social studies resource. Smith and Park (1977) pointed out that "Social studies books reach the minds of children, but literature reaches their hearts" and "Because literature is, in a sense, a recording of the experiences and feelings of the human race, it, in turn, provides a vicarious experience for its readers" (p. 16). Rosenblatt (1968) described the difference between conventional social studies resources and literature:

Literature provides a living-through not simply knowledge about....In contrast to the historian's generalized and impersonal account of the hardships of the pioneer's life, [the reader can]... share these hardships with PerHansa and Beret in Rolyaag's Giants in the Earth. The sociologist analyzes...the problems of the Negro in our society; in Wright's Native Son, Baldwin's The Fire Next Time, Ellisom's The Invisible Man they themselves suffer these problems in their human dimensions. The anthropologist can teach...the ethnology of the Eskimo and the social patterns in the Philippines or India; in Peter Freuchen's novel Eskimo, in Bulosan's The Laughter of my Father, and in Markandaya's Nectar in a Sieve, they themselves become part of these cultures. (pp. 38-39)

She recorded a statement made by Frank in 1931 and added her own comments to it:

"Contemporary psychology encourages the belief that the really important things in the education of youth cannot be taught in the formal didactic manner; they are things which are experienced, absorbed, accepted, incorporated into the personality through emotional and esthetic experiences."

Of all the elements that enter into the educational process--except, of course, the actual personal relationships and activities which make up the community life of the school--literature possesses the greatest potential for that kind of assimilation of ideas and attitudes. For literature enables the youth to "live through"--and to reflect on--much that in abstract terms would be meaningless to him. (p. 181)

Through historical fiction, children have the opportunity to share the struggles and perplexities and achievements of people who lived long ago and in unfamiliar environments. Through identification with appealing characters the child not only views the happenings, he also sensitively vicariously experiences them. Thus, rather than being a spectator, he becomes a participant. Such experiences benefit the student in a number of ways. First, they help him to come to a better understanding of social reality. Collins and Makowsky (1972) reported the

views of the social scientist Weber on the topic of how true understanding of social reality is reached. They wrote:

Weber believed that social reality is not merely to be explained by mechanical analogies to the natural world, but must be understood...by imagining oneself into the experiences of men and women as they act out their own worlds. (p. 99)

Literature provides the medium for this process of imagining oneself into the experiences of others. Smith and Park (1977) were of the opinion that emotional involvement was necessary to achieve understanding of social reality. They said, "Without the 'feeling' element, facts cannot help children understand life in a time or place different from their own" (p. 16). Again, literature promotes emotional involvement in the events.

Second, vicarious experiences widen the reader's horizons, expand his knowledge and give him the chance to develop fresh viewpoints and new perspectives. Huck (1976) pointed out that after the reader returns from his journey to another time period and place he will see himself and his immediate world in a new way because the experience will have made him "a little different, a little changed" (p. 706). Karl (1967) agreed, saying that because the reader has transformed himself into another person temporarily and put himself inside another point of view for a little while, the novel has "added to the total bulk of his experience and given him a wider base from which to look at the world" (p. 32).

Third, vicarious experiences liberate the child from the confines of his own life and personality. It can help him to transcend the limitation of having only one life to live. C. S. Lewis (1961) believed this to be a very important function of literature. He was especially concerned to point out that literature possesses a different power than that possessed by other kinds of writing which can merely provide us with knowledge. According to Lewis, literature enables the

reader not just to know but to become other selves. He gloried in this "extension of his being" which he owed to authors and pitied those who are unliterary and who are therefore doomed to "inhabit a tiny world" in which he would be "suffocated". He expressed his belief thus:

Literary experience heals the wound, without undermining the privilege of individuality....In reading great literature I become a thousand men and yet remain myselfHere...I transcend myself. (pp. 140-141)

Lord David Cecil (quoted in A. Chambers, 1973) agreed that one of the greatest gifts that literature can give is to enable people to enter into experiences that they could otherwise never have. He said:

In real life, experience is limited. The same person cannot be both a man and a woman, a saint and a sinner, a stay-at-home and an explorer, an ancient Roman and a modern Russian. But books can teach us all to be all those things in imagination. (p. 142)

In the process of allowing the reader to experience entirely different modes of life than the one into which he happened to be born, literature also may free the individual from "fears, guilt, and insecurity engendered by too narrow a view of normality" (Rosenblatt, 1968, p. 223), and, in helping him to "understand himself and his own problems more completely", may "liberate him from his secret self-doubtings and personal anxieties" (p. 223).

Providing Insights Into the Human Experience

Historical fiction can take students below the surface of events and give them insights and illuminate meanings that cannot be brought out in the factual account found in their textbooks. This is because one of the major concerns of the novelist is an exploration of human motives and relationships and in doing this he brings the reader to an understanding of underlying forces that lie beneath the surface events about which he is

learning. In today's social studies classroom this has significance because, as Hartill (1966) pointed out,

The role of the school has changed from creating an awareness of other lands, people and cultures to developing an understanding of other lands, peoples and cultures. Children need to be helped to see beyond superficial aspects to the "heart of the matter". Mere facts are no longer enough. (p. 156)

Facts are still necessary of course but increasing emphasis is being placed on having the child understand the forces that have caused the facts, because only then can lessons be learned from history and the repetition of previous mistakes that man has made, avoided. D. Chambers (1971) said that "Content in social studies often operates at the factual level not at a level on which a youngster can internalize and can conceptualize the broader ramifications and implications" (p. 41). Facts alone do not lead to understanding and so Chambers considered that literature is a valuable adjunct to social studies programs because it provides more depth and insight than can be found in the texts and general reference books. Burton, Donelson, Fillion and Haley (1975) strongly advocate the use of fiction to promote the understanding of issues and circumstances that are not conveyed by the text. They stated:

Although fiction, poetry, and drama are not true, they are lies with more reality in them than the real or the true. It may seem a paradox to young people to discover that literature lets them get past facts and actual events to a higher truth. For example, a reader wishing to learn facts about World War I can go to the almanacs or encyclopedias or Defense Department records to discover what battles were fought, how many died, or what generals were decorated. But the reader interested in learning what war was like or what it did to the people involved in it can read Cobb's Paths of Glory, Remarque's All Quiet on the Western Front, or March's Company K. A reader wishing to understand the depression would do well to read Steinbeck's The Grapes of Wrath or In Dubious

Battle or Hunt's No Promises in the Wind, all of which will yield more truth than the "true" facts of the Department of Agriculture or the Department of Interior Files. (pp. 171-172)

Burton (1960) drew attention to the value of a novel such as Johnny Tremain for helping children understand an event such as the American Revolution. He said that for many students the Revolution remains "a rather remote and hazy mélange of tea in Boston Harbor, a midnight ride of Paul Revere, and patriots whose feet were frozen at Valley Forge" (p. 104). In contrast, he pointed out that,

A novel like Esther Forbes's Johnny Tremain provides a moving close-up of that momentous time from the point of view of a realistic adolescent; understanding of the time and its issues as they entered the lives of people, which no history text can supply, is apparent in the imaginative work. (p. 105)

The peculiar ability of literature to provide insights and help students to get below the surface of events to motives, meanings and relationships is related first of all to the fact that the good novelist is always concerned with such matters. Peller in Catterson (1970) said that the novelist "implores the reader to examine and appreciate the complexity of the world about him, the complexity of human beings, the complexity of human relations" (p. 22). Lamme (1977) maintains that, "The strength of literature rests with its penetration of universals of the human condition" (p. 67). Meinig (1971) also perceives the novelist as being particularly pre-occupied with significant questions about the human condition which lead him to probe beneath the surface of events because "his real purpose is to transcend the local to display something of the universals in human life" (p. 4). Rosenblatt (1969) said that, "Literature continues to ask universal questions about the meaning of life and human relationships with nature and other people" (p. 707). Huck and Kuhn (1968) concurred, positing that,

Literature transmits the accumulated wisdom of mankind, and continues to ask universal questions about the meaning of life and man's relationship with nature and other men. (p. 652)

Richards (1925) tried to explain why the novelist can provide deep and meaningful insights into life. He wrote:

The arts are our storehouse of recorded values. They spring from and perpetuate hours in the lives of exceptional people, when their control and command of experience is at its highest, hours when the varying possibilities of existence are most clearly seen and the different activities which may arise are most exquisitely reconciled, hours when habitual narrowness of interests or confused bewilderment are replaced by an intricately wrought composure....[The arts] record the most important judgments we possess as to the values of experience. (p. 32)

Thus, it is because the novelist is particularly concerned with probing the depths of issues that works of historical fiction can provide readers with more insights than the facts of a textbook. In addition, though, the novelist is able to transmit these insights to his audience more easily because one of the characteristics of literature is that it reveals people and their thoughts and feelings in depth. In this, the novel excels even our daily interactions because, as E. M. Forster in Aspects of the Novel (1927) said,

In daily life we never understand each other; neither complete clairvoyance nor complete confessional exists. We know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy. But people in a novel can be understood completely, if the novelist wishes; their inner as well as their outer life can be exposed. (p. 46)

Another strength of the novelist is that he is able to clarify, give structure to, and organize those aspects of life that he portrays so that they are seen in a meaningful context, and significance can be attached to them. Rosenblatt (1968) observed that,

Much that in life itself might seem disorganized and meaningless takes on order and significance when it comes under the organizing and vitalizing influence of the artist....[In literature the reader] often finds meaning attached to what otherwise would be for him merely brute facts. (p. 42)

Anderson and Groff (1972) agreed with this too, saying that "literary portrayal takes place within certain structures and patterns which give a shape and order to life" (p. 2).

Thus, through the basic preoccupation of the novelist with fundamental questions of life, through his in-depth revelation of characters and their motives and through the organization, interpretation and coherence that he gives events, he is able to provide insights into the human condition which cannot be found in other social studies materials.

Developing Sensitivity and Compassion

Good literature has the potential for making the child more sensitive to his human environment--to other people, their problems, their feelings and their needs. It can help him to develop sympathy and compassion for his fellow humans, an appreciation for different lifestyles and the achievement of a sense of brotherhood with the rest of humanity. A preliminary to developing these feelings and attitudes is reaching an understanding of oneself and one's own personality and emotions. One of the aims of social studies programs is to help create sensitive, concerned human beings who feel a kinship with other human beings, who participate in group life and who try to understand others and help them when necessary. The usual social studies methods and materials cannot contribute to this humanization process as effectively as literature can. This is, first, because the development of sensitivity and understanding involves exposure to the

predicaments, problems, feelings and dilemmas of other human beings. Text-books and lectures tend to deal with human beings in a generalized sense, giving facts and figures but not revealing people as individual characters. Literature particularizes mankind. It deals with the individual who hopes, despairs, strives, loves and sacrifices. Cam (1961) pointed out that literature can "enlarge the sympathies by compelling the reader to see abstract generalizations, whether political, social or economic, in terms of the human individual" (p. 19). Wilson and Collings (1957) said:

It is important, in studying both literature and history, that the social process be humanized, that it be made real and not remote, concrete and not abstract. Elementary-school pupils need continually to be reminded that "history is people". (p. 244)

Banks (in Thomas and Brubaker, 1972) felt that such qualities as racial understanding and tolerance could best be developed through reading literature rather than learning about other races in general through a social studies lecture or textbook. He explained:

It is only when we are well acquainted with an individual or people that we suffer intensely when they are hurt or harmed. In literature, children can read about individuals from different cultures and subcultures, come to know them as human beings, develop intense feelings for them, and experience agony when they are exploited or mistreated. (p. 124-125)

Billig (1977) noted the shortcomings of textbooks:

Standard social studies texts offer facts but they do not necessarily lead to understanding, for the essential human element is missing, the human element that trade books provide in abundance. (p. 856)

Horn (1937) was of a similar opinion:

A story may aid materially in giving a sense of the human significance of the generalizations in which typical texts and reference books abound. (p. 285)

D. Chambers (1971) voiced the following criticism of the way textbooks present information:

Much of this basic material tends to be skeletal, poor in style, lacking any human element and void of much learning beyond the factual level. These books seldom offer any opportunity for identification, emotional reaction, human motivation, human behavior, or knowledge that social growth and social movement are concerned with people-- real people-- and their attempts to better interact with their environments. (p. 41)

Second, having introduced children to individual characters, literature promotes understanding and compassion because it exposes the innermost thoughts and feelings of the characters and thus provokes emotional involvement and identification. In life, our knowledge of the workings of the minds of others, their motivations, their fears, their ambitions, their inner thoughts, is very limited because most people do not express these aspects of themselves to others very frequently or in depth. The textbook does not reveal people's feelings in depth, neither does it involve the reader emotionally in their fortunes. As Smith and Park (1977) said,

Understanding...comes as a result of shared emotions rather than as a result of shared facts. This is why the use of children's literature in the classroom can become a great strategy for the teaching of social studies: it builds understanding through emotion, between a child now and one long ago. (p. 434)

E.M. Forster (1927) saw this as the great service of the novel, that it reveals the introspective life of the characters, because, as he said, in real life, there are a very limited number of persons whose inner life and motivations we know. When characters are exposed in this way to the reader he is lured into putting himself imaginatively into the place of others. From this experience he comes to empathize with them and feel for their problems and trials as if they were his own. Michaelis (1976) said that,

"A feeling for the joys, sorrows, and problems of others can rarely be kindled through the use of factual material alone". He believed that literature was necessary "to take children beyond facts to the spiritual and aesthetic qualities and values involved in human relationships" (p. 357). Rosenblatt (1968) asserted that "The whole personality tends to become involved in the literary experience" (p. 182). She continued:

Prolonged contact with literature may result in increased social sensitivity. Through poems and stories and plays, the child becomes aware of the personalities of different kinds of people. He learns to imaginatively "Put himself into the place of the other fellow." He becomes better able to foresee the possible repercussions of his own actions in the life of others. In his daily relations with other people, such sensitivity is precious. Through literature the individual may develop the habit of sensing the subtle interactions of temperament upon temperament; he may come to understand the needs and aspirations of others; and he may thus make more successful adjustments in his daily relations with them.

This increased ability to imagine the human implications of any situations is just as important for the individual in his broader political and social relationships. Many political blunders or social injustices seem to be the result not so much of maliciousness or conscious cruelty as of the inability of citizens to translate into human terms the laws or political platforms they support. (p. 184)

Further, she said:

As the student vicariously shares through literature the emotions and aspirations of other human beings, he can gain heightened sensitivity to the needs and problems of others remote from him in temperament, in space, or in social environment; he can develop a greater imaginative capacity to grasp the meaning of abstract laws or political or social theories for actual human lives. Such sensitivity and imagination are part of the indispensable equipment of the citizen in a democracy. (p. 274)

Jacobs (1965) endorsed a similar view of the potential of literature. He made the observations that,

The arts and humanities explore and illuminate that

which is human and humane.
 Man is alone in this world.
 In his aloneness, man reaches out to comprehend
 the mind and spirit of another.
 The arts and humanities explore not only the mind
 and spirit of the individual but also the bonds,
 the strains, the communication and communion
 between man and man.
 The arts and humanities illuminate the human success,
 the human dilemma, the decisions, the joys, the
 sorrows, the impulses of man making his living, of
 men involved in the human endeavor, in the enter-
 prise, of being human. (p. 48)

Lukens (1976) commented in like manner that literature brings understanding as the reader is led through an exploration of human nature and the human condition. Rosenblatt (1968) said:

In contrast to the analytic approach of the social sciences, the literary experience has immediacy and emotional persuasiveness....Will the history of the Depression impress him as much as will Steinbeck's *The Grapes of Wrath*?....May not literary materials contribute powerfully to the student's images of the world, himself, and the human condition? (pp. 7-8)

Troy (1977) in reference to a number of historical novels about the American Revolutionary War period, stated that,

A good historical novel includes the main events of the period it covers; it shows the reader the events leading to the war as they were experienced by young people. Best of all, because the reader becomes emotionally attuned to and identifies with the characters, he really feels what independence means. (p. 473)

Third, in addition to helping children to be more understanding and sensitive toward their fellow human beings, literature can facilitate their learning more about themselves and their own personalities, for, as Burton, Donelson, Fillion and Haley (1975) suggested, in literature we often encounter people who have problems similar to our own, and this encounter may help us to learn something about ourselves as well as discover that our

problems are not unique. They feel that, "Through reading, young people can find opportunities for self-understanding, self-identification, and self-evaluation" (p. 169). Burton (1960) said that literature can be a crucial vehicle" in the reader's "search for identity" (p. 1). Rosenblatt (1968) was of the opinion that,

Through books, the reader may explore his own nature, become aware of potentialities for thought and feeling within himself, acquire clearer perspective, develop aims and a sense of direction. (pp. x-xi)

Georgiou (1969) agrees, saying that literature provides the reader with "experiences that shape...insight into 'self' as he searches and encounters that self in stories that allow for identification" (p. 10).

Linking the Child With His Past and Present Social Environments

Many writers have claimed that it is through fiction that children can best develop a sense of what history is and an awareness of their place in the continuity of events. Children need to be shown that the world did not begin with their birth and will not end with their death. Rather they must learn that their lives are a part of the continuity of existence and that what is the present for them will be history for future generations. Sutherland and Arbuthnot (1977) believe that one of the benefits of reading historical fiction is that it impresses children with a sense of the reality of other days. Huck (1976) expressed a similar view:

Stories about the past may...develop a feeling for the continuity of life; they will help children to see themselves and their present place in time as a part of the living past. (p. 469)

She explained further:

The purpose of historical fiction is not to give an exact chronological understanding of history, rather

it is to develop an awareness of people living in the past. Such books will free children from the cocoon of their self-centered little worlds and enlarge their life spaces to include a feeling for the past....It can give children a sense of participation in the past and an appreciation for their historical heritage. It should enable the child to see that today's way of life is a result of what people did in the past, and that the present will influence the way people live in the future. (p. 470)

Fiction links the child of today with his past through his involvement in the story and his identification with the characters who lived long ago.

Butterfield (1924) addressed himself to this point as follows:

The real justification of the novel as a way of dealing with the past is that it brings home to readers the fact that there is such a thing as a world of the past to tell tales about--an arena of vivid and momentous life, in which men and women were flesh and blood, their sorrows and hopes and adventures as real as ours, and their moment as precious as our moment. The power of the novel is that it can give to people the feeling for history, the consciousness that this world is an old world that can tell many stories of lost years, the sense that the present age is the last of a trail of centuries. It makes history a kind of extension of our personal experience, and not merely an addition to the sum of our knowledge. (pp. 95-96)

Jacobs (1961) agrees that historical fiction has a unique part to play in this development of the historical sense. He explained the rationale for his belief as follows:

[A] significance of historical fiction is the sense of continuity through time, of the meaning of the human enterprise, both in the material and non-material culture. From identification with the characters and happenings in historical fiction, the needs of a human being, physically, mentally, emotionally, socially, and spiritually, are seen as having their urgencies then as now. Thus the child gets some feel for his kinship not only with men but also with the pulse-beat of mankind. Life, in its continuous flow, period into period, generation to generation, is illuminated, and alone though one may be in the flesh, he is inextricably related to those who walked their lone ways with others, in the past.

For a child, through fiction, so to feel his place in the great sweep of human destiny and link it with others now gone is a big, big experience, one that both enlightens and matures the beholder.

Historical fiction, at its best, may give the young reader a developing invitation to judgment upon the past, a perspective on today through yesterday.... Facts and events find their significance, then, in the flow of life, in the inspiration of man's ability to wrestle with his fate. (pp. 191-192)

Historical fiction, then, can make a significant contribution to the development of an historical sense and an historical perspective. Through stories the child comes to see the past as filled with living individuals with whom he can empathize and identify. This helps him to step outside the bounds of his own self and see himself objectively as one more of these individuals playing a part on life's stage for a brief time.

Summary

The foregoing section has presented a variety of reasons to support the use of historical fiction as a resource in social studies education.

These reasons are as follows:

1. The affinity between literature and social studies.

There is a basic affinity between the two areas, particularly in respect to their subject matter and the preoccupations of people in each of the fields.

2. Stimulating interest.

Literature can be a means of awakening or maintaining students' interest in social studies. They may relish reading a good story about a historical period while the textbook or lecture account may not captivate them. The capturing of students' interest in the subject is very important--in fact some say it is one of the most important considerations during the school years.

3. Imparting knowledge.

Historical fiction offers accurate information pertaining to

social studies presented in an enjoyable, entertaining way. This claim could not have been made at one time but most modern historical novelists are fastidious about their research and do not misrepresent the past.

4. Recreating other times and places.

Historical fiction recreates and reconstructs the past rather than just "telling about it" as the textbooks tend to do.

5. Influencing attitudes and values.

It has been affirmed by many authorities that literature influences the readers' attitudes and values, so good historical fiction can help in the values education aspect of social studies.

6. Developing social studies concepts.

Literature can be of assistance in concept development, an important aspect of social studies programs. It presents concepts in a concrete form making them easier to comprehend and also it provides another perspective on various concepts that are being examined in the texts.

7. Providing vicarious experiences.

Historical fiction offers the child the opportunity to participate vicariously in the past.

8. Providing insights into the human experience.

It has the potential for taking the reader below the surface of historical events and giving him insights and illuminating meanings which are not brought out in the factual account of the textbook.

9. Developing sensitivity and compassion.

Historical fiction of quality, like all good literature, has the potential for making the child more sensitive to his human environment--to the needs, problems and feelings of others. This is in harmony with one of the aims of social studies programs which is to help develop sensitive, compassionate human beings who participate positively as family members, neighbours and citizens.

10. Linking the child with his past and present social environment.

It has been claimed that it is through fiction that children can best develop a sense of what history is and an awareness of their place in the continuity of events.

Conclusion

This review of related research has presented information relevant to significant aspects of this study.

In the first section, Historical Fiction, the genre upon which the resource guide is centred was examined and, most importantly, the characteristics which distinguish fine examples of historical fiction were discussed. In identifying books for the resource guide these characteristics were made into a list of criteria and used as a basis for selection.

The second section inquired into the nature of Social Studies because this is the school subject for which the resource guide was being prepared. In particular the nature and purposes of social studies education were scrutinized in order to establish that the resource guide would be in harmony with these purposes. Current trends in the field were also investigated and these trends indicated both a need for and support for a resource guide such as the one produced.

The final section, Historical Fiction and Social Studies, forms the basis for the rationale of why historical fiction can profitably be used as a resource in social studies education. The relationship between the two areas was discussed and the various reasons which can be proposed for combining the two in the classroom were presented.

The next chapter describes the procedure for creating the resource guide.

CHAPTER 3

PROCEDURE FOR DEVELOPMENT OF THE HANDBOOK

Introduction

This chapter describes the procedure that was followed in the production of the handbook. The steps were (1) compilation of an extensive list of children's books of historical fiction; (2) critical examination of these books in the light of various criteria and specifications; (3) selection of the 25 books to be included in the handbook; (4) treatment of the selected books; (5) creation of the handbook.

Compilation of a List of Children's Books of Historical Fiction

A number of selection aids, both books and journals, were used to identify children's books of historical fiction which could be considered for inclusion in the handbook. Only books that received positive comments or recommendations were placed on the list. The selection aids used are listed in Appendix B. The preliminary list consisted of 107 books.

Critical Examination of the Books

The researcher read and evaluated all the books on the list. The evaluation was guided by research on literary criticism, the findings of which were presented in Chapter 2. One of the outcomes of the research was the identification of criteria which could be used in judging excellence

in children's literature with particular regard to historical fiction. The books on the list were evaluated according to these criteria, and, after evaluation, those books that were considered worthy were retained on the list. The remainder were removed.

A book was not required to meet all the criteria before it could be considered a book of excellence. As Pope (1711) said in An Essay on Criticism:

Whoever thinks a faultless piece to see,
Thinks what ne'er was, nor is, nor e'er shall be. (line 253)
(in Anderson and Buckler, 1967, p. 536)

Evaluating books according to a list of criteria is not an exact science; scores for the books cannot be computed. In this study, the criteria were looked upon as reminders of aspects to be considered in the evaluation of the books, not as a list of items to be checked off and totalled to provide a score.

In using such a list, it has to be born in mind that no definitive "scientific" answer has been found to the question of what constitutes excellence in literature. Although consensus can be obtained on many of the factors which contribute to excellence, the task of assigning these factors weight is not feasible. This fact, however, should not quash attempts to evaluate.

Selection of Books for Inclusion in the Handbook

From the list of books of historical fiction which were judged to be of superior quality, 25 were selected for inclusion in the handbook. The following were considered in determining the final selection:

1. Coverage of a wide range of history, both chronologically and geographically.

2. The potential of the books for illuminating significant social studies topics, themes and concepts.
3. Coverage of a range of reading levels and interests.

It should be noted, however, that no book was included simply because it dealt with a certain period of history or a certain topic or concept. Questions of balance and comprehensiveness did not take precedence over literary considerations.

It was decided to present a detailed and extensive coverage of a comparatively small number of books (25) rather than deal with a large number of books in a more superficial manner because the former approach may better persuade teachers to use the books. If teachers are given a large amount of information about each book, they may become more interested in it and may feel that they know sufficient about it to be able to identify easily where it can be fitted into their programs. Also, they will be capable of introducing the books to students in an interesting way because they will have been told something about the details of the story which they can pass on, and, in addition, they will have an excerpt which they can read to the class. Long lists of books with brief annotations for each are not likely to induce a teacher to get to know or read the books himself. Such lists neither provide sufficient information to enable him to know where the books can best be integrated into his program nor do they provide him with a means for introducing the books to children. A detailed overview of a small number of books is a more engaging way of promoting the use of literature than a large bibliography of hundreds of books for which little more than author, title, and a one or two-sentence summary of plot is given.

Treatment of the Selected Books

Each book received the following treatment:

1. The following bibliographical and publishing data were obtained:

Title of the book,

Author of the book,

Publisher and place of publication,

Date of publication

Edition (if more than one).

This is provided to help teachers and librarians who wish to order those books from the list that are not already available in their school.

2. The readability level was estimated using the Fry Readability Graph (Fry, 1972, p. 232) which gives a grade-level designation. Although the graph yields readability levels which correlate highly with other readability formulas--the Dale-Chall, SRA, Flesch, and Spache--Fry has confidence in its accuracy only to within a grade level (Fry, 1972, pp. 253-255). There are no completely accurate indicators of readability level because there are no rigorous standards of grade-level difficulty for reading materials. The graph was therefore used to provide an approximate indication of the minimum readability level of the books of historical fiction which was then confirmed or changed at the discretion of the researcher who made her own estimate of readability based on her knowledge and experience in the field of children's reading. The estimated readability level is given in order to help the teacher in recommending the book. It should, however, be used as a guide and not an inhibitor because for children "Readability, no matter how accurately derived, is always [only] one factor in a syndrome of factors designating the 'right

book'", and, "Given interest and familiarity with a topic...[the child] may navigate the language stream of a book that surpasses his alleged reading level by two years or even more" (Sebesta, in Huus, 1968, p. 23).

3. An extensive annotation was prepared giving details of theme, plot, character, and setting. The reasons for providing such detailed information are, first, that it helps the teacher to determine exactly where and in how many places each book can be integrated into the social studies program. The more information he has, the more use he may see for the book. Second, it allows the teacher to introduce the books to students without being compelled to read them himself beforehand--a task that some teachers might not welcome or for which they might not have time to spare.

4. Historical period, place, major historical events and personages and significant topics and themes were identified for each book to enable the teacher to ascertain where in the program the piece of fiction could be of use. In addition, the major social studies concepts that could be illustrated through each book were identified. Knowledge of the important social studies concepts to be considered came from reference to six lists of concepts that have been compiled by various individuals, committees and organizations in the fields of social science and social studies. The lists have been based upon what experts have considered to be the central and organizing ideas of each social science discipline. The six lists that were used in this study are detailed in Appendix C.

The identification of these diverse elements for each book makes the resource guide very flexible in its use. This information about historical period, geographic location, events and people, topics and

concepts which may be illuminated though use of the books means that the handbook is adaptable to a variety of social studies curriculum guides.

5. An excerpt from each novel was selected on the basis of its potential for enticing both teachers and children to read the book. These excerpts are quoted in full in the handbook. The advice given by Haines (1942) was followed in selecting the excerpts. She suggested:

Human interest material--episodes, delineations, commentary that in homely truth or charm or wit or graphic touch will appeal to an audience and deepen its interest. (p. 246)

and,

Provocative selections...[that]...present some vivid scene that indicates emotional or dramatic qualities, or...extracts that reveal striking character portrayal, that show play of humor or charm of expression. (p. 254)

The intention is that the teacher read the excerpt to his students as an introduction to the book and that the students will thereby be tempted to read the whole book. Squire (1968) maintained:

Reading aloud is a most effective way of 'advertising' a good book or author. Any teacher knows that the reading of an attractive passage prompts an immediate demand for the book. (p. 70)

Sebesta (in Catterson, 1970), supporting this idea, said:

The movie people have an idea. You give a preview or teaser--just enough to suggest something alive hopping around inside the book. (p. 88)

Cullinan (1971) and Meek (1964) also affirm the success of this technique as an effective way of both motivating and preparing children to read the books themselves.

Compilation of the Handbook

A handbook possessing the following features was compiled:

1. Introduction.

The introduction is addressed to teachers and explains the nature and purpose of the handbook. It stresses that this selection of books is only a beginning and encourages teachers to discover more books that they can use in their programs.

2. Rationale.

The rationale justifies to teachers the idea of using literature in the context of social studies programs. It outlines the particular benefits that are to be derived through the use of historical fiction. This is necessary because merely asking, telling or advising teachers to do various things is not sufficient. Instead, a reasoned appeal to their intellect must be made in the form of statements which point out in full why they should incorporate literature in their programs.

3. Guidelines.

The guidelines indicate to teachers how to make use of the information in the handbook.

4. Books of Historical Fiction.

This is a presentation of the 25 books of historical fiction in alphabetical order according to the surname of the author. Following the title of each book, the material prepared in connection with that book is given.

5. Index 1.

This is an index to historical periods dealt with in the books.

6. Index 2.

This is an index to the geographical places dealt with in the books.

7. Index 3.

This is an index to the major historical events and personages dealt with in the books.

8. Index 4.

This is an index to the major topics and themes dealt with in each book.

9. Index 5.

This is an index to the social studies concepts dealt with in each book.

10. Index 6.

This is an index to the titles of the books.

The handbook is found in Part II. It can be detached from the main body of the work and duplicated for general use by social studies teachers.

CHAPTER 4

SUMMARY AND RECOMMENDATIONS

The outcome of this study has been not only the production of a piece of practical educational material, but also the laying of the groundwork and the establishment of a rationale for the practice of using literature as a resource in social studies education. This being so, the avenues are open for the creation of more guides of a similar nature, for this guide is by no means an exhaustive one.

Further guides to historical fiction are needed, in particular a resource guide which follows on from this, because new and worthwhile books of historical fiction are being, and will continue to be published. In addition, a guide which is appropriate particularly for Grades 10, 11, and 12 would be useful. This guide contains mainly books of children's literature. A guide for the senior grades could present books from the field of adult literature.

There is of course, if one accepts the premise that literature of many kinds can be a valuable aid in social studies programs, a need for guides to genres other than historical fiction. Biography and autobiography immediately impress as having great potential and yet they are not likely to be used unless they are introduced to social studies teachers through a means such as a resource guide.

The design of this guide, comprising as it does a rationale, extensive information about each book, and a number of comprehensive indexes to facilitate its use, could be adopted by others who are interested in making further resource guides. It will be made available to teachers in Newfoundland through Memorial University Resources Clearing-

house; though, as has been pointed out, it is not intended specifically for use with the Newfoundland Social Studies program but rather has a broader applicability.

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APPENDICES

APPENDIX A

GUIDES TO HISTORICAL FICTION

GUIDES TO HISTORICAL FICTION

There exist a number of guides to historical fiction. Though these guides are useful in various ways, none of them is similar to the guide produced in this study, and none can serve the same purposes.

Historical Novels by Helen Cam was published in 1961 and hence no novels written since that time are included. The author lists approximately 220 historical novels for adult readers though some are marked with a J to indicate that they are suitable for juvenile reading. The books are rated according to "quality" but there is no explanation of this term. Author, title and date of publication of each book is given but there is no annotation and no further information. The books are presented chronologically according to the historical period in which they are set from ancient times to the present day.

World History Book List for High Schools was compiled by the World History Bibliography Committee of the National Council for the Social Studies in the United States, chaired by Alice Spieseke. It was published in 1962. Most of the twelve committee members were people from the field of history rather than from the field of literature and this is reflected in the choice of books. The list includes fiction, nonfiction and biography and almost 500 books are presented. The books are intended for the High School student. A readability level for each book is indicated by the terms "easy reading", which is about sixth grade level, and "advanced reading", which is said to mean adult material, challenging to ninth and tenth grade students. Each book is annotated, with average annotations being five lines in length. In some of these annotations, the writer admits that the book has short-

comings in the area of literary quality but justifies its inclusion in the list on the basis that it provides a good historical background.

American History in Juvenile Books by Seymour Metzner was published in 1966 and, as its title indicates, it contains only books which pertain to American history. Two thousand books of nonfiction, fiction and biography are presented. They were selected according to the criterion of their having "reasonable relevance to American history" (p. 12). The readability of each book is indicated on a three level scale; level one is a suggested reading level of third grade or lower; level two is a reading level of fourth or fifth grade; and level three is a reading level of sixth or seventh grade. Metzner obtained these levels from the suggested levels found in publishers' catalogues and book reviews. For some of the books, a one sentence annotation is given; for others, there is no annotation.

Helen Huus published the second edition of Children's Books to Enrich the Social Studies for the Elementary Grades in 1966. It is an NCSS publication and includes over 700 books of fiction, nonfiction and biography listed according to the following topics; Our World, Times Past, People Today, The World's Work, Living Together. Historical fiction was found under the heading Times Past but only ten books of this genre were presented, the rest were nonfiction or biography. Annotations averaging six lines were given for each book and the suggested reading ages--K-2, 2-4, 3-4, 3-6, 4-6, 4-7--were based on Huus' own judgement, taking into account her own estimation of readability, the nature of the topic, and the treatment of the topic. Title, author, illustrator, publisher and publication date were given for each book. According to Huus, the selection policy was as follows:

Although emphasis has been put on representation and recency in selecting books for this bibliography, the literary quality of the writing and the artistic quality of the photographs and illustrations were the main factors within these limits. Some books of less than top grade have been included where there are only a few available on the topic or where the books were needed to fill a gap. As a result, the list is not of equal quality throughout. (p. ix)

European Historical Fiction for Children and Young People was published by Jeanette Hotchkiss in 1967. In spite of the title, the list includes biography, legends and folk tales as well as historical fiction. Over 700 books are presented with a two or three-line annotation for each one. Information on readability is restricted to the two symbols I and YA. The former means "intermediate" and indicates books for eight to twelve year olds; the latter means "young adult" and refers to books for children of twelve and over. Hotchkiss assigned these symbols according to whether she found the book always on the children's shelves in the library or whether it was found sometimes on the children's shelves and sometimes on the adult shelves. Only books about Europe are on the list. Hotchkiss located them by exploring library shelves in a number of libraries. In addition, she reported that:

I also followed the book reviews in juvenile sections of newspapers and magazines, and consulted catalogues such as that issued by the H.W.Wilson Co., as well as the lists of Caldecott and Newbery Award Books.... I have made it a point to scan every book listed here and have, in fact, read through the majority of them. (pp. 9-10)

The selection procedures used by Hotchkiss seem somewhat haphazard and her list is more an attempt to be comprehensive in periods and countries covered than it is to be selective. The books are organized according to the historical period in which they are set and within each period they are organized according to the country in which they

are set.

Zena Sutherland published History in Children's Books, Volume V of the McKinley Bibliographies in 1967. Over 1500 books of fiction, nonfiction and biography are listed with a one or two-sentence annotation for each. Readability is indicated by a division of the books into lower grades, which is up to and including fifth grade, and upper grades, which is grades six, seven and eight. She does not explain her method of allocating books to each division. Standards of selection were not rigorous. The author said:

This is intended to be a semi-selective bibliography.
...There are, indeed, some titles included more
because they fill an unmet subject need than because
they are literary gems. (p. 9)

The World Civilization Booklist was published in 1968 by the World Civilization Booklist Committee of the National Council for the Social Studies chaired by Morris Gall. It was an outgrowth of the previously mentioned World History Book List. It presents over 1200 works of fiction, nonfiction and biography suitable for high school students. Author, title, publisher, date of publication, number of pages and price of each book is given together with a five or six line annotation. The quality of the books as works of literature was, according to the introduction, not one of the criteria for selection of the books.

Recent Historical Fiction for Secondary School Children was published by Kenneth Charlton in 1969. The 400 books are organized according to historical periods, and author, publisher, date of publication and a one sentence annotation are given. Readability level of the books is not suggested. The principal criterion of selection was the historical accuracy of the books.

The third edition of American Historical Fiction was published by A.T. Dickinson in 1971. It is a listing of 2,440 historical novels for adults which were published between the years 1917 and 1969. Author, publisher, date of publication and a very brief annotation are given for each book. The works are organized chronologically. There is no evidence that literary quality was a criterion of selection; in fact, the list is an exhaustive rather than a selective one.

A Guide to Historical Fiction, Volume I of the McKinley bibliographies, was published in 1971 by L.B. Irwin. It presents 2,000 books of historical fiction suitable for junior and senior high school students and college students as well as for the general reader. The books are organized according to the time period in which they were set. Author, publisher, date of publication and a one sentence annotation are given for each book. According to Irwin, the selection policy was as follows:

No books have been included that were not well received by critics and the public at the time of publication. (p. vi)

The "critics" are not identified so their credibility cannot be evaluated. The criterion of popularity with the public is not a reliable one for judging the literary merit of the works in question. No indication of readability level is given. This guide, too, is an exhaustive rather than a selective one.

World History in Juvenile Books: A Geographical and Chronological Guide was published in 1973 by Seymour Metzner. Fiction, nonfiction, and biography are included and 2,700 titles are presented. Information about each book is given in terms of author, publisher and date of publication, number of pages, presence of illustrations or maps, suggested readability level, and, for some of the books, a one sentence annotation. The readability level was obtained from publishers' catalogues, book

reviews, and Books in Print. The books are organized according to the location of the story and within this, according to the historical period in which they are set. The criteria for selection were availability and the relevance of the book to the study of world history.

Jeanette Hotchkiss published American Historical Fiction and Biography for Children and Young People in 1973. It includes historical fiction, mystery stories, biography, fairy tales, and legends. A one sentence annotation is given for each of the approximately 1,500 books. The criteria for selection were:

Historical authenticity, literary merit, readability (by which I simply mean good storytelling) and good taste. (p. viii)

"Literary merit" and "good taste" are not further defined, so it is difficult to comment on the quality of the books encountered on the list. The researcher, however, doubts that a list which has so many titles and which has been confined to books of historical fiction dealing with America, includes only books of excellence or very high literary quality for the reason that such books are not to be found in large quantities.

The second edition of the World Historical Fiction Guide was published in 1973 by Daniel D. McGarry and Sarah Harriman White. One sentence annotations are given for each of the approximately 6,455 books. The selection was intended to be appropriate for students in high schools, colleges and universities. Biography is included. The authors say that the guide is selective and "endeavors to include only better works of historical fiction". They point out, however, that "in some categories there is a dearth of historical fiction, and it has been necessary to include less distinguished works" (p. iv). No books dealing with the period after 1900 were considered for inclusion because "this period

is more contemporary than historical" (p. v).

Another type of historical fiction guide, of which an example will be cited, is the specialized guide to a single historical period or a single geographical area. Louis Bergman and Corinne Dorothy Harper published Teachers' Guide to Historical Information and Understandings in Junior High School Fiction: American Revolutionary War Period. Seventy books are presented which deal with this historical period. Only one of the seventy, Johnny Tremain, was familiar to the researcher in spite of her extensive study of the area of historical fiction. This type of guide usually includes the majority of books available on the topic or area, and literary merit is not taken into consideration.

APPENDIX B

SELECTION AIDS

SELECTION AIDS

A number of selection aids, both books and journals, were used to identify children's books of historical fiction which could be considered for inclusion in the handbook. Only books which received positive comments or recommendations were placed on the list. The selection aids used were as follows.

Journals

Bookbird published by the International Board on Books for Young People, and the International Institute for Children's, Juvenile, and Popular Literature, Vienna.

Bulletin of the Center for Children's Books published by the Graduate Library School, University of Chicago.

Canadian Children's Literature published by the Canadian Children's Literature Association, Guelph, Ontario.

Growing Point published by Margery Fisher, Ashton Manor, Northampton England.

In Review: Canadian Books for Children published by the Provincial Library Service, Parliament Buildings, Toronto, Ontario, Canada.

Junior Bookshelf published from Marsh Hall, Thurstonland, Huddersfield, Yorkshire, England.

School Library Journal published by R.R. Bowker Co., New York.

The Horn Book Magazine published by The Horn Book, Inc., Boston.

Books

Arbuthnot, M.H., Clark, M., Long, H.G., & Hadlow, R.M. Children's Books Too Good to Miss. Cleveland: The Press or Case Western Reserve University, 1971.

Eakin, M.K. Good Books for Children (3rd ed.). Chicago, Illinois: University of Chicago Press, 1966.

- Eaton, A.T. Treasure for the Taking (rev. ed.). New York: Viking Press, 1967.
- Egoff, S. The Republic of Childhood. Toronto, Canada: Oxford University Press, 1975.
- Fisher, M. Intent Upon Reading. Leicester, England: Brockhampton Press, 1972.
- Georgiou, C. Children and their Literature. Englewood Cliffs, New Jersey: Prentice-Hall, 1969.
- Haviland, V. Children's Books of International Interest. Chicago: American Library Association, 1972.
- Huck, C.S. & Kuhn, D.Y. Children's Literature in the Elementary School. New York: Holt, Rinehart and Winston, 1968.
- Meigs, C. (Ed.). A Critical History of English Literature. Toronto, Canada: The Macmillan Co., 1969.
- Notable Canadian Children's Books. Ottawa: National Library of Canada, 1976.
- Ray, S.G. Children's Fiction: A Handbook for Librarians (2nd ed.). Leicester, England: Brockhampton Press, 1972.
- Sutherland, Z. & Arbuthnot, M.H. Children and Books (5th ed.). Glenview, Illinois: Scott, Foresman and Co., 1977.
- Townsend, J.R. Written For Children. New York: Lothrop, Lee and Shepard Co., 1965.
- Trease, G. Tales Out of School (2nd ed.). London: Heinemann Educational Books, Ltd., 1964.
- Widdoes, E.B. (Compiler). Best Books for Children. New York: R.R. Bowker, 1972.

APPENDIX C

LISTS OF CONCEPTS

SOCIAL STUDIES CONCEPTS

Various individuals, committees and organizations have compiled lists of concepts which they believe to be the central and most important ones around which social studies programs should be structured. They have usually drawn the ideas for their lists from the social science disciplines. A number of lists were selected for use as reference tools by the researcher. They were needed to aid the identification of concepts in the books of historical fiction.

1. Major Concepts for the Social Studies by Roy A. Price, Gerald R. Smith, and Warren L. Hickman of the Syracuse University Social Studies Curriculum Center, New York, 1965.

The concepts suggested in this book are categorized as substantive concepts, value concepts, and aspects of method. Only the substantive concepts and the value concepts are applicable to the needs of this project. They are as follows:

Substantive Concepts

Sovereignty	Input--Output
Conflict	Saving
Industrialization--Urbanization Syndrome	Modified Market Economy
Secularization	Habitat
Compromise and Adjustment	Culture
Comparative Advantage	Institution
Power	Social Control
Morality--Choice	Social Change
Scarcity	Interaction

Value Concepts

Dignity of Man

Empathy

Loyalty

Government by Consent of the
Governed
Freedom and Equality

2. A Teacher's Handbook to Elementary Social Studies by Hilad Taba, Mary C. Durkin, Jack R. Fraenkel, and Anthony H. McNaughton, 1971.

This handbook presents eleven key concepts which can be used as organizers of the social studies program. They are explained fully in the handbook but only the key words are listed here.

Key Concepts

Causality

Conflict

Co-operation

Cultural Change

Differences

Interdependence

Modification

Power

Societal Control

Tradition

Values

3. A Design for Social Education in the Open Curriculum by Shirley Engle and Wilma S. Longstreet.

Engle and Longstreet suggest a concise set of powerful and broadly applicable interdisciplinary concepts. They are:

Conflict

Power

Valuing

Interaction

Change

Adjustment

4. Social Studies for Children in a Democracy by John U. Michaelis.

Michaelis identified major concepts, concept clusters, and

generalizations for each of the eight social studies disciplines. The concepts upon which the concept clusters and generalizations are based are as follows:

Geography

Environment	Resources
Earth-Sun Relationships	Population
Location	Urbanization
Distribution	Culture Regions
Association	Change
Interaction	The Globe
Region and Regionalizing	Maps
Cultural, Physical and Biotic Elements	

History

Time Concepts: time, day, week, month, season, year, decade, generation
century, millennium, B.C., A.D., period, epoch, age,
era, prehistoric, ancient, mediaeval, Middle Ages, modern.

Process Concepts: criticism, analysis and synthesis of primary and
secondary sources; reconstruction of events; interpretation;
periodization.

Organizing Concepts: event, theme, period, place.

Economics

Conflict Between Wants and Resources	Specialization
Scarcity	Interdependence
Division of Labour	Goods

Economics cont'd

Services	Demand
Consumers	Prices
Producers	Money
Factors of Production	Banking
Production	Credit
Consumption	Saving
Exchange	Spending
Distribution	Investing
Economic Systems	Trade
Economic Values	Inputs
Market	Outputs
Supply	Opportunity Cost Principle

Political Science and Law

State	Legal Processes
Power	Civil Liberties
Authority	Due Process
Political System	Equal Protection
Government	Justice
Constitution	Freedom
Rules	Responsibility
Laws	Democracy
Legal System	

Anthropology

Culture	Society
---------	---------

Anthropology cont'd

Values	Social Organization
Beliefs	Role
Tradition	Technology
Customs	Community
Change	Civilization

Sociology

Society	Expectations
Values	Social Institutions
Norms	Social Processes
Role	Groups
Status	Social Control

Psychology

Senses	Perceptions of Others
Learning	Personal-Social Needs
Remembering	Individual Differences
Group Processes	Intergroup Relations
Attitudes	Social Roles

Philosophy

Values	Justice
Moral and Ethical Principles	Truth
Right	Human Dignity
Duty	Patriotism
Freedom	Loyalty
Equality	Free Society

Philosophy cont'd

Free Inquiry	Cooperation
Common Good	Creativity
Individual Interest	Open-mindedness
Responsibility	Concern for Others

5. Social Sciences Education Framework for California Public Schools (Sacramento, 1968). This framework was developed by the California Statewide Social Sciences Study Committee and is structured around three elements: modes of social inquiry; concepts drawn from the social sciences; and particular times, places, people, issues, or problems. The framework is divided into units, each of which helps the student to develop modes of inquiry and concepts in respect to particular settings. The concepts which the committee identified for use in the framework are as follows. They appear in the order in which they are found in the framework which is organized around significant questions such as "What is man?" "How do men and animals adapt to and change the land they live on?" "How has urbanization altered man's relation to the natural environment?"

Landforms and Water Bodies	Leisure
Climate, Weather	Needs
Topography	Wants
Rules	Technology
Roles	Individual Differences
Division of Labour	Individual Contributions
Division of Authority	Ethnic Differences
Work	Ethnic Group Contributions

Biological Adaptation	Segregation
Cultural Adaptation	Immigration
Technology	Discrimination
Social Organization	Cultural Pluralism
Natural Environment	Ethnocentrism
Resources	Racism
Communities	Law
Comparative Advantage	Race
Factors of Production	Culture
Specialization	Cultural Diversity
Market	Class, caste
Trade	Individuality
Spatial Distribution, Association, Interaction	Myth
Urban Form and Functions	Religion
Economic Activities	Ideology
Decision making	Political System
Life Cycle	Authority
Communication	Legitimacy
Interaction	Constitution
Values	Civil Rights and Liberties
Value Conflicts	Economic Systems
Migration	Social Stratification and Mobility

6. Master Guide for Social Studies, K--XII, Government of Newfoundland and Labrador, Department of Education, St. John's, 1979.

This guide provides a general framework for the social studies programs in the province of Newfoundland and Labrador. It develops

a rationale for Social Studies, specifies general goals, outlines desired content to fulfill the goals and describes the philosophy and methodologies of instruction. It is intended that the guide will function as a "blueprint" for the Social Studies curriculum and that specific course outlines for each grade will be developed from it. The specific course outlines for grades K through VI have already been developed and published in Design for Social Studies K-VI in Newfoundland and Labrador, released by the Department of Education in 1981.

The Master Guide states the program in terms of major understandings, values and skills around which content learning is organized. The concepts which are embedded in the statements of understandings and values are the ones of relevance to this study. The key concepts for grades K through VI are given in the K--VI design and are as follows:

Basic Needs	Change
Interdependence	Society
Environment	Culture
Human and Natural Resources	Values
Conservation	Behaviour
Technology	

The key concepts for grades X through XII are found in the Master Guide and they are:

Society	Industry
Culture	Change
Environment	Continuity
Technology	Values

Interdependence

Democratic Living

Personal Development

The concepts for grades VII through IX are not made clear in the guide and the specific design for the program is not available yet.

In addition to the above, the statements of values in the guide embody concepts which have been identified and listed below:

Honesty	Charity
Truth	Self-discipline
Justice	Work
Empathy	Respect for the Worth of Each Individual
Loyalty	Consideration of Oneself as a Person of Worth
Dependability	Respect for the Values and Beliefs of Others
Cooperation	Appreciation of our Heritage
Tolerance	Faith in the Future

PART II

THE RESOURCE GUIDE

HISTORICAL FICTION AS A RESOURCE
IN SOCIAL STUDIES EDUCATION

A Guide for Social Studies Teachers

by

Margaret Wrigley

TABLE OF CONTENTS

	Page
INTRODUCTION.....	1
RATIONALE FOR USING HISTORICAL FICTION AS A RESOURCE IN SOCIAL STUDIES EDUCATION.....	4
GUIDELINES FOR THE USE OF THE HANDBOOK.....	9
CONCLUSION.....	11
REFERENCES.....	13
BOOKS OF HISTORICAL FICTION.....	14
<u>Castors Away</u> by Hester Burton.....	14
<u>Time of Trial</u> by Hester Burton.....	18
<u>The Door in the Wall</u> by Marguerite de Angeli.....	23
<u>I, Juan de Pareja</u> by Elizabeth Borton de Trevino.....	28
<u>The House of Sixty Fathers</u> by Meindert DeJong.....	32
<u>Johnny Tremain</u> by Esther Forbes.....	36
<u>My Enemy, My Brother</u> by James Forman.....	42
<u>The Slave Dancer</u> by Paula Fox.....	47
<u>Smith</u> by Leon Garfield.....	52
<u>The Little Fishes</u> by Erik Christian Haugaard.....	56
<u>The Namesake</u> by C. Walter Hodges.....	61
<u>Rifles for Watie</u> by Harold Keith.....	66
<u>Young Fu of the Upper Yangtze</u> by Elizabeth Foreman Lewis.....	71
<u>The King's Fifth</u> by Scott O'Dell.....	75
<u>Cry, the Beloved Country</u> by Alan Paton.....	79
<u>My Kingdom for a Grave</u> by Stephanie Plowman.....	85
<u>The Witch of Blackbird Pond</u> by Elizabeth George Speare.....	93
<u>The Grapes of Wrath</u> by John Steinbeck.....	99
<u>The Eagle of the Ninth</u> by Rosemary Sutcliff.....	105
<u>The Lantern Bearers</u> by Rosemary Sutcliff.....	109

TABLE OF CONTENTS (cont'd.)

	page
BOOKS OF HISTORICAL FICTION (cont'd.)	
<u>Warrior Scarlet</u> by Rosemary Sutcliff.....	115
<u>Bows Against the Barons</u> by Geoffrey Trease.....	120
<u>Cue For Treason</u> by Geoffrey Trease.....	124
<u>Viking's Dawn</u> by Henry Treece.....	128
<u>Little House on the Prairie</u> by Laura Ingalls Wilder.....	132
INDEXES.....	138
INDEX TO HISTORICAL PERIODS.....	139
INDEX TO PLACES.....	142
INDEX TO EVENTS AND/OR PERSONAGES.....	145
INDEX TO TOPICS AND THEMES.....	151
INDEX TO CONCEPTS.....	159
INDEX TO TITLES.....	169

INTRODUCTION

This handbook is designed to foster and facilitate the use of children's literature of high quality as a resource in social studies education. It introduces to teachers some books of historical fiction which can profitably be used as resource material to enrich and enliven their programs.

The books which are presented here are suitable for use with social studies programs for grades four through twelve. For each book teachers are provided with information which will help them determine where it can be integrated into their courses of study. In addition, sufficient details are given to enable teachers to introduce the book to students in an interest-provoking way without needing to actually read it themselves. Nevertheless, teachers are encouraged to read these books because this is a selection of the finest works of historical fiction that have been written for children and they will be found to be extremely enjoyable as well as informative and of educational benefit.

Each book has been carefully selected on the two bases of literary merit and its potential for enriching social studies programs. A list of criteria of excellence in historical fiction was used as an aid to selection and many books were read by the researcher before the twenty-five presented here were chosen.

For each book the following information was obtained or the following material prepared:

- (a) bibliographical and publishing data;
- (b) an estimated minimum readability level -- based on the Fry Readability Formula;

- (c) identification of
 - (i) historical periods,
 - (ii) places,
 - (iii) events and/or personages,
 - (iv) topics and/or themes,
 - (v) concepts,

which can be developed through use of the book;

- (d) an annotation giving details of theme, plot, character, and setting;
- (e) an excerpt from the book which was selected on the basis of its potential for encouraging further reading of the book.

At the back of this resource guide are a number of indexes which help teachers to rapidly identify where these books can be incorporated into their programs.

Resource guides such as this one are becoming more and more necessary since the new social studies programs which are being presented to teachers by Departments of Education usually take the form of a framework of goals and objectives, areas of emphasis and concepts. They no longer simply specify a text as the sole course of study for each grade; rather they recommend that teachers not only select their own resources for teaching but that they use a diversity of material, not confining their students to one text, but, wherever appropriate, branching out into other subject areas to find exciting and illustrative material there.

Literature has great potential for contributing to social studies education but unless guides such as this are produced teachers will not be able to easily call upon this resource. This is because teachers of social studies, unless they happen to have also specialized in the field of children's literature, will have minimal knowledge of historical fiction that would be suitable for use with their programs. In addition, they do not have the time to spend searching the vast field of literature for appropriate items. Even if they were to undertake

this task of trying to find books appropriate for their topics, they might well stumble into literature which, although pertinent, is of poor or mediocre quality. This guide has eliminated the inferior works and instead has followed the dictum that if children are going to read literature to reinforce social studies learnings, they should be reading the best books available so only books which meet standards of literary excellence are included.

At present there is no other selection aid for social studies resources which performs the same functions as this one. The existing guides to historical fiction tend to emphasize quantity rather than quality. Typically they contain many hundreds and often thousands of titles of books of historical fiction. Often the author is making an attempt to give as many titles as he can find for every historical period from prehistoric times to present day so the teacher is left with the problem of trying to locate the worthwhile books amongst all those cited. If he selects titles haphazardly to recommend to his students they are likely to be reading poor literature since only a minority of books published are truly excellent. Children cannot afford to waste their time reading poor literature. Childhood is such a short period that the young person has the opportunity during this special time of his life to read only a comparatively small number of books. He should not waste any of it reading poor or mediocre literature. In addition the childhood years are the impressionable and formative ones. What the child becomes as an adult is influenced by his experiences during this time, so reading material should be judiciously selected. Only twenty-five books are presented in this guide, but because of the attention which has been paid to literary quality, teachers can be assured that they will be introducing to children some of the finest fiction

available for them--books which are "too good to miss" but which, were it not for the social studies teacher, they might otherwise not encounter.

Other guides to historical fiction, in addition to paying little attention to quality, do not usually give much information about each book. Annotations, if they are provided, are brief--one or two sentences--and this is not very helpful to the teacher. The extensive annotations given in this guide enable the teacher to assess the suitability of each book for his programs and also provide him with a means of introducing the book to the children by giving an indication of what it is about.

It has been found that other guides are usually organized chronologically and sometimes also geographically. This guide however, in addition to chronological and geographical analyses of the literature, also indicates the historical events and personages dealt with, the significant themes and topics, and the social studies concepts which may be illustrated or developed through use of the book.

Excerpts from each book are given in this guide. These provide a means whereby the teacher can provoke an interest in the book amongst his students. The excerpts have been carefully selected to give exciting and intriguing "teasers" which will whet the students' appetites for the book.

RATIONALE FOR USING HISTORICAL FICTION AS A RESOURCE IN SOCIAL STUDIES EDUCATION

It should first be stated that apart from the benefits to be derived in each particular area of study when one subject is integrated

with another in the school curriculum, integration is a worthwhile practice in its own right. Many educators encourage integration at least for part of the program in order that students may appreciate that subject matter boundaries are man-made and that in actual fact all knowledge and understanding is based on a combination of input from different subject areas. In dealing with real life problems we usually need to synthesize information and insights we have gained from many disciplines as we search for solutions (Whitehead, 1959; Wilson, 1974; Wise, 1966).

From the point of view of social studies teachers, historical fiction can make a valuable and unique contribution when integrated with their subject area. There is, of course, an obvious and fundamental link between them in that historical fiction tells the reader about history and history is one of the subjects of which social studies is comprised. In addition, however, history can be regarded as the pivotal discipline of the social studies. In the course of studying history we are involved in a study of all the other disciplines traditionally included in the social studies--geography, economics, sociology, politics, anthropology, philosophy--but we are doing so in the framework of times past. Historical fiction, therefore, can be of benefit not only to the study of history but to all of social studies.

An examination of the nature of historical fiction and the nature of social studies reveals many significant links between them which justify recommending the use of one as a resource in the study of the other. The relationship between them and the benefits to be derived from using historical fiction in social studies education may be described as follows:

1. Historical fiction and social studies share common subject matter. They are both basically concerned with people and their relationship to

themselves, to each other and to their environment.

2. Historical fiction contains accurate information about social studies matters and a means whereby this information can be conveyed to the student in a pleasant, palatable way. In the past the social studies specialist may have looked upon the outpourings of the historical novelist with suspicion regarding the accuracy of the historical information. Recent years have witnessed the production of more and more books which are based on painstaking research and the literature which has been selected for inclusion in this handbook merits the full confidence of the historian.

3. Historical fiction can be a potent force in values education which is a component of social studies education. This is because literature, by its very nature, embodies many of man's most important socio-ethical ideas. Thus, the child in his reading is exposed to many alternative philosophies and value systems and may be led to re-examine his own value system with a view to changing it in a positive way. Also, when reading good literature, children become emotionally involved with the characters and empathize with their problems, joys, hopes, fears and dilemmas. Further, readers can be greatly influenced by the behavior of the heroes of the story. They identify with them and may then try to incorporate these behavior patterns into their own lives.

4. Historical fiction can be a means of awakening or maintaining students' interest in social studies. For most young people it is an enjoyable, entertaining way to learn because there is a story line, characters with whom they can identify and empathize, and situations created in which they can vicariously participate.

5. Historical fiction can facilitate the student's recall and retention of social studies information. This is because knowledge,

facts and concepts are presented within the context of a narrative framework. The framework links them together meaningfully and the story line aids retention.

6. Historical fiction reconstructs and recreates the past for the reader. In this respect it is superior to other social studies resources such as textbooks or lectures which merely "tell about" an era. Fiction can capture the atmosphere and flavor of another time. It enables events to take on a feeling of reality and makes the students realize that these events happened to real people.

7. Using historical fiction as a resource helps counter-balance the current emphasis in social studies programs on the scientific approach. The notion that all important knowledge of the universe is of an empirical nature is a false one. Truth has to be sought from all directions, not only through reason and evidence and logic, but also through knowledge of the human heart as it is revealed in the humanities and especially in literature.

8. Historical fiction can take students below the surface of events and give them insights and illuminate meanings that are not brought out in the factual accounts found in the textbooks. This is because one of the major concerns of the novelist is an exploration of human motives and relationships and in the course of such exploration he can bring the reader to an understanding of forces that lie beneath the surface events about which he is learning. Thus, through the novelist's basic preoccupation with fundamental questions of life, through his in-depth revelation of characters and their motives, and through the organization, interpretation and coherence that he gives events, he is able to provide insights into the human condition which cannot be found in other social studies material.

9. Historical fiction can be a medium for helping the student to develop a better understanding of concepts in social studies. This is

because it puts into concrete form the abstractions of the textbook and thus makes them easier to comprehend.

10. Historical fiction can offer the child vicarious experiences which have relevance for his social studies education. It enables the child to participate in the lives of others with whom he can identify. Thus, he does not have to remain a passive observer of the social studies scene but can instead become involved with it. Rather than just "learning about" a topic a child is able to "live through" it.

11. Good historical fiction, like all good literature, has the potential for humanizing the reader. It can make the child more sensitive to his human environment -- to other people, their problems, feelings and needs. It can help him to develop sympathy and compassion for fellow humans, an appreciation for different lifestyles and the achievement of a sense of brotherhood with the rest of humanity. It has an advantage over textbooks and lectures in this respect because they tend to deal with human beings in a generalized sense, giving facts and figures but not revealing people as individual characters. Literature, on the other hand, particularizes mankind. It deals with the individual who hopes, despairs, strives, loves, and sacrifices. It promotes understanding and compassion because it exposes the innermost thoughts and feelings of the characters and thus provokes emotional involvement and identification on the reader's part. This is of value since one of the major aims of social studies programs is to help create sensitive, concerned human beings who participate in group life and who try to understand others and help them when necessary.

12. It has been claimed that it is through fiction that children can best develop a sense of what history is and an awareness of their place in

the continuity of events. This is because fiction can impress children with a sense of the reality of other days and thus can help them to develop an awareness of the continuity of life and to see themselves and their present place in time as part of the living past.

13. For the social studies teacher children's fiction can be the medium through which the diverse elements of the program he is presenting are synthesized. Such traditional categories as production, protection, transportation, communication, education, government and religion, are brought together in literature and in this synthesis the essential essence of the period or event is able to emerge, something that is missing when only cognitive categories are studied.

GUIDELINES FOR THE USE OF THE HANDBOOK

The twenty-five books presented in the handbook are arranged alphabetically according to the surname of the author. After the title and author the publishing data is given. This is to enable teachers or librarians to order copies of the books if they are not already available in the school.

The readability level has been obtained for each book using the Fry Readability Formula. This is intended as a general indicator to the teacher of the minimum reading level required before a child will be comfortable reading the book. It should not, however, inhibit the teacher from recommending the book to students who have been given some background to the topic and who seem interested in learning more about it, because this preparation will enable them to read material that is ostensibly above their level. It must be borne in mind that readability, no

matter how accurately derived, is always only one factor in a number of factors designating the "right" book.

Following this comes an identification of (i) historical periods, (ii) places, (iii) historical events and/or personages, (iv) topics and/or themes, and (v) concepts which can be illustrated or developed through use of the book. This identification is of assistance to teachers in determining where and how the book can fit into their programs. At the end of the handbook, indexes for all these areas enable the teacher who is dealing with a particular period, place, event, topic, theme or concept, to ascertain which of the books have something to offer. They refer the teacher to the appropriate pages in the handbook.

The annotations for each book are extensive and provide details of theme, plot, character and setting. Again, they can be used by the teacher to assess the suitability of each book for his programs. Also, he can use them as the basis for a synopsis of the book that he may deliver to students to arouse their interest and prepare them for what they will be reading.

Excerpts from each book are given. They can be read out loud to students in order to stimulate them to read the book. In Introducing Books to Children (1973) Aidan Chambers suggests reading aloud one part of a novel to whet the listeners' appetites for reading the book themselves. He said that the excerpt chosen should have a unity of its own, a wholeness that offers a complete experience without at the same time giving away everything. It should need little prior explanation and preparation for the individual to understand what is going on. It should end on a high note, an emotional and narrative climax, and leave questions hanging in the air to lead the listeners on to wonder what happens next.

The excerpts which have been selected from these novels of historical fiction should prove very effective in helping the teacher to persuade his students to read the books.

Further helpful hints for the teacher are:

1. Enlist the help of the librarian to make book displays to promote historical fiction.
2. Try to have more than one copy of each book available so that after introducing it students do not have to wait too long to obtain a copy.
3. A variety of approaches should be used in integrating historical fiction into the social studies programs. Sometimes one of the novels could be taken and studied by the whole class; another time the reading of the novel can be assigned for homework with perhaps follow-up tasks or questions; at other times the option of whether or not to read the novel can be left to the students' discretion.
4. A short list of questions can be compiled by the teacher to help his students to focus on the features of the novel that are the most significant for the purposes of his program at the time. These questions can be duplicated and distributed to each student to be used as study guides when he obtains the book.

An example of the way a book might be introduced is as follows.

The teacher could say: "Here's a book you might enjoy about the (theme) or (period) we are studying". Then he could tell a little about the story and read the excerpt. Questions about the book might be duplicated onto paper, made into bookmark size and distributed to each child to slip into the book when he reads. The teacher would explain that the questions are to serve as reading guides and the children should try to find the answers as they read.

CONCLUSION

It is hoped that teachers will find this guide a practical, workable tool that will make it easier for them to translate into practice the

theory of using literature as a resource in social studies programs. In addition, once teachers recognize the benefits that can be derived from integrating literature with their programs, it is hoped they will establish a regular practice of using not only historical fiction but other kinds of literature as well. To extend their knowledge beyond the bounds of the information contained in this guide and thus be able to incorporate more historical fiction as well as other kinds of literature into their programs, social studies teachers could make a regular practice of reading reviews of new children's books in journals and magazines. Asking advice from the school librarian is another means of learning more about children's literature, or even setting oneself the weekly task of reading or skimming at least one children's book which seems to have potential for use with the social studies program.

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BOOKS OF HISTORICAL FICTION

Castors Away

by

Hester Burton

Publishing Data

Oxford University Press, Ely House, London, W.1.

First published -- 1962

Readability

6th grade

Historical Period

19th century

Place

England

Historical Events and/or Personages

Napoleonic Wars -- the struggle between France and England

Battle of Trafalgar

Lord Nelson

Topics and Themes

Health and Medicine

Imperialism

Judicial Systems

Methods of Warfare

Seafaring and Ships

Topics and Themes cont'd.

Tyranny

War

Women's Struggle for Equal Opportunities and Rights

Concepts

Conflict

Equality

Freedom

Human Dignity

Human Rights and Liberties

Patriotism

Annotation

This story, which takes place in England at the time of the Battle of Trafalgar, centres round the Henschman family of four children, their widowed father who is a country doctor, and a shipwrecked soldier. James Bubb has been left for dead on the seashore near their home after his ship ran aground. The family find him and perform the seemingly miraculous task of resuscitating him. From then on his fortunes become intertwined with theirs. In a short time the various members of the family find themselves involved in different ways in the conflict which is taking place between England and France and Spain. The culmination is the sea battle off the Cape of Trafalgar where the victory falls to the English. During the battle the teenage Tom Henschman and James Bubb are serving on board the Pericles, one of the flotilla of ships following Nelson's Victory. Their experiences provide a first-hand account of the grimness and horror of the confrontation, the defeat of Napoleon and the

death of Admiral Nelson. Not only Tom but the other Henchman children too became caught up in a variety of ways in the events of this period; and each of them in some way is forced to leave childhood behind as he encounters and copes with the harsh and challenging realities of these troubled times.

Excerpt

(After the battle of Trafalgar, young Tom is very disturbed and distraught. The horror he has witnessed has taken its toll. Only gradually does he begin to "thaw out" and recover somewhat from the experience. His Aunt Susan is suffering too. She has lost her husband Simon in the battle. He was Captain of the ship that Tom served on.)

Strangely enough, apart from Nell, it was Aunt Susan -- the most grievously hurt of them all -- who helped Tom best to come to himself. In that first fortnight, his father sent him to stay at Walsingby, thinking it might comfort his sister-in-law to have the boy with her:

They sat long one afternoon in the old kitchen, the shadows growing dark about them. They had said not a word for half an hour. Tom was whittling a wooden soldier for Martin out of a piece of ash-wood; he felt happier and less bewildered, using his hands. His aunt rocked herself gently in the rocking chair and looked out unseeingly at the grey December dusk.

'It's not such an ill thing, Tom,' she said at last. 'Not such an ill thing to have died doing one's duty.'

She said it to comfort herself as much as Tom. She and Simon had longed for the quiet days of retirement when they might enjoy living at Walsingby together. So much of their married life had been spent apart. It was monstrous; it would always be monstrous that he had died after the battle had been won. Yet she said it again, as though the words had a magic healing in them.

'It's a good end for a man, Tom. Better than dying by inches in his bed.'

She was right. Tom saw that at once, Uncle Simon would have roared with vexation at dying of old age. Yet Tom could not forget the horror of his last hours, stumping the poop-deck in the storm, almost mad with pain. The taut, unrecognizable, grey face on the cot pillow haunted his dreams. Death appalled him. He could not understand it at all.

Aunt Susan understood it all too well. She had watched a father die -- and a brother. Now that her husband had gone, too, she knew exactly the nature of the grief that lay ahead. It was the relentless

silence, the gradual, inexorable self-effacement of the dead. In two years -- six years, ten years -- their memories would have become blurred. In twenty years, all but William and Julia and herself would have forgotten the real Simon. In forty years, he would be a name from the past, spoken only when men spoke of Trafalgar.

'Tom!' she said, almost sharply. 'Remember him as you saw him on the morning before the battle. Tell me again. Tell me everything that you can remember.'

So Tom told her again how he had run up on to the quarterdeck in the grey dawn and how Uncle Simon had pointed out the enemy ships and how happy and excited they had both been. He told her about the cocked hat and the sun catching in the buckles of his shoes. And he told her, too, of seeing him later, standing by the captain, waving his bleeding arm like a proud banner, and shouting out the victory -- boisterous, triumphant, gay.

'That's him!' cried Aunt Susan. 'That's him, Tom!. That's how we must remember him! That's how he must go down the years!'

(pages 174-175)

Time of Trial

by

Hester Burton

Publishing Data

Oxford University Press, Amen House, London, E.C.4.

First published -- 1963

Readability

5th grade

Historical Period

19th century -- 1801

Place

England -- London

Historical Events and/or Personages

Effects of the Agricultural Revolution

Effects of the French Revolution in England

Topics and Themes

Child Labour

Crime

Economic Disparity

Education

Judicial Systems

Poverty

Prison Conditions in the 19th century

Social Problems

Social Reform

Topics and Themes cont'd.

The City

Welfare

Concepts

Common Good

Democracy

Equal Protection

Freedom of Speech

Human Rights and Liberties

Justice

Roles -- Male and Female

Social Change

Social Stratification

Urbanization

Value Conflicts

Annotation

Margaret Pargeter and her brother John live with their widowed father, a humble bookseller in Holly Lane, London. In 1801, when the story takes place, Margaret is seventeen years old and Britain is involved in the Napoleonic Wars with France. The Pargeters have a lodger, Robert Kerridge, son of a wealthy Suffolk doctor who stays with them while he pursues his studies as a medical student in London. Margaret and Robert are strongly attracted to each other though the difference in their backgrounds does not auger well for such a relationship. Margaret's father is not a wealthy man but he is well-read, intelligent and thoughtful, and he observes with much compassion and anger the plight of London's poor people at this period. The agricultural revolution and consequent losses

of jobs in farming have forced out-of-work rural dwellers to come to the cities to seek shelter and employment. Many are unable to find jobs that will provide them with a reasonable standard of living. Wages are low and housing is of very inferior quality. As Mr. Pargeter observed -- there were two completely different nations in Britain -- the rich and the poor -- and he was prepared to fight on behalf of the poor to help improve their lives.

After the collapse of a Holly Lane tenement building with the consequent death of many of its inhabitants who were buried in the rubble, Mr. Pargeter was driven to write a pamphlet, The New Jerusalem, which set forth his ideas on how society should be reorganized to make the lot of the poor more equitable with that of the rich. To publish this at a time when the English government and the aristocracy were still quaking from what they had witnessed during the French revolution was very dangerous. It was immediately denounced as sedition and Mr. Pargeter sent for trial. The subsequent chain of events form the core of the story and in their unfolding the reader is brought to a vivid awareness of a number of social problems which were affecting English society at this time -- and to some extent still are present.

Excerpt

The Poultry Compter was indeed a matter for tears. Of all the prisons to which the City magistrates might have committed Mr. Pargeter while he awaited his trial, the Poultry Compter was quite the most horrible. It was an old brick building in Wood Street in a ruinous state of repair and notorious for its cramped and ill-ventilated cells. Gaol fever was almost as deadly here as it was in Newgate. It should have been pulled down years ago and one of Mr. Howard's new, airy, and well-regulated prisons built in its stead. It was terrible for Margaret to think of her father arrested like a criminal and confined in such a pestilential hole.

'He doesn't deserve it,' she sobbed on Robert's shoulder. 'He's a good man.'

Robert fumbled in his pocket for his lawn handkerchief and clumsily tried to mop up her tears. He did not know how to comfort her.

'Where's John?' he asked at last. 'Did he go with your father to the prison?'

She shook her head.

John was in the snugery pacing up and down, up and down.

'He shouldn't have done it,' he shouted bitterly to Robert. 'He shouldn't have written that blasted pamphlet. He had no right to question the way things are.'

'No right?' exclaimed Robert. 'Then how can anyone reform the country's ills?'

'Ills?'

'There's so much that's wrong.'

'I don't see what's wrong. The country seems all right to me.'

Robert looked at John wearily. Margaret knew that he thought him a fool.

'You should have been at the hospital this morning,' he said quietly. 'A man and a child were carried in off the streets. They both died this afternoon.'

John shrugged his shoulders.

'Fever, I suppose? Or gin?'

'Neither. Lack of food.'

'How dreadful!' exclaimed Margaret.

'No government can be expected to legislate against poverty,' her brother retorted grimly.

'Why not?'

John looked up startled, and then flushed.

'You're as bad as my father,' he shouted angrily.

'As bad? You mean as good. Only even there you'd be wrong. I haven't his courage.'

'Good. Bad. Good. Bad,' came Mrs. Neech's tart voice.

She was standing in the open doorway with a small rush skep in her hand and the old sharp look of disapproving resignation back in her face.

'I don't know whether your father's a saint or a fool, Master John. But I do know that he'll be a cold, unhappy, hungry old man tonight in that filthy prison they've taken him to, unless you go to him with a blanket and this basket of food.'

'I'll go,' said Margaret, grasping the handle of the basket. She could not bear the shouting and anger about her. She wanted to go away quietly somewhere and put her mind in order. She wanted to be able to show her father quickly -- at once -- that she was ready and calm and steadfast. And yet, with John cursing their father for his folly and Robert angrily protesting his courage, she felt none of these things. She was distraught with grief and shame. John was his son. His only son. Whatever he had thought of his father, he should have been loyal to him at such a time.

Elijah had crept beside her and was tugging at her arm.

'Can I go with you?' he whispered.

Mrs. Neech guessed his request.

'You bide with me, boy,' she said. 'There'll be time enough for you to visit your master another day. And many a day, too. It's months they keep them before a state trial.'

The three of them walked in silence to the prison along streets that were soon to become all too familiar to them. John dreaded the journey's end. The degradation and humiliation that his whole family was suffering filled him with angry shame, and he avoided the eyes of the passers-by, as though staring at the cobbles straight in front of him in some way

made him invisible and, therefore, not concerned with the ignominy that lay ahead. It was not he that was going to the Poultry Compter but a stranger who had never heard of the name of Pargeter. In the heavy silence of that walk, John was mentally contracting himself out of his family.

Margaret's and Robert's thoughts, on the other hand, were drawing them closer and closer to Mr. Pargeter. Mrs. Neech's dour word had shocked them both into realizing the stark misery of prison life. Someone they loved and revered was going to suffer hunger and cold and loneliness; and, though they could bring him a little food and a blanket and visit him when they were allowed, nothing could make amends to him for the long and lonely night vigils, when he was locked up in a sordid and crowded cell with thieves and pimps and murderers. Nothing could save him from the anguish of being shut up away from his family and his friends and his home.

As they waited at the prison gate, a pot-boy came up and stood beside them, also waiting for admission. Over his arm hung a large open basket filled with broken victuals. Margaret saw a wedge of pork pie with a large mouthful bitten out of the middle of it and two mutton chops that had been over-singed on the grill and broken bits of bread rolls and half-eaten apples and the remains of a fly-blown hock of gammon.

'What's all that?' she asked curiously.

'Broken meats for the prisoners,' came the cheerful reply. 'Master always remembers them. Sends a basket round twice a week with the bits that's left on the customers' plates.'

'Customers?' asked Robert with a frown of incomprehension.

'Yes, sir. Them that eat at The Shaven Crown in Pump Lane. My master's the landlord.'

John turned away, sickened with disgust and shame.

'It looks horrible,' whispered Margaret faintly.

'Them in there are pleased enough with it,' grinned the pot-boy, jerking his head towards the prison gate.

(pages 61-64)

The Door in the Wall

by

Marguerite de Angeli

Publishing Data

Doubleday and Company, Inc., Garden City, N.Y.

First published -- 1949

Readability

4th grade

Historical Period

13th century

Middle Ages

Place

England

Historical Events and/or Personages

Hundred Years War

Border Wars with Scotland

Welsh Border Uprisings

Edward III

Topics and Themes

Feudalism

Mediaeval Life

Minority Rights

Monastic Life

Religion

Welfare

Concepts

Compromise and Adjustment

Individual Contributions

Individual Differences

Personal Development

Respect for Self

Self-Discipline

Annotation

The story is set in thirteenth-century England. Young Robin's father, Sir John de Bureford, has left to go to the Scottish Border Wars and his mother has been summoned to serve the Queen as lady-in-waiting. Robin is left behind at his home to wait for John-the-Fletcher to take him to the castle of Sir Peter de Lindsay where he is to begin his training as a page.

The plague is raging through England at this time however, and plans go awry. Robin is struck down with a mysterious illness which leaves him unable to walk. He is bed-ridden in an empty house when Brother Luke, a friar from St. Mark's hospice, comes by. Robin is taken away to live in the hospice and there the despairing young boy is told, "Thou hast only to follow the wall far enough and there will be a door in it (p. 16). Under the tutelage of the monks, Robin learns many things -- to carve wood, to swim, to read, to write, and to get about on crutches. All these accomplishments are doors in the wall of his helplessness. He gradually learns to cope with his handicap and above all to be more patient.

When he is able to walk with the aid of crutches, Brother Luke takes him to Sir Peter's castle. Sir Peter is as understanding as the

monks have been about the handicap and assures Robin that everyone has his place in the world and that there are many ways to serve. Sir Peter's castle is on the Welsh border and during a siege by the rebellious Welsh, Robin finds a unique way to serve both his master and the king. Through this and other experiences, Robin is gradually able to come to terms with his disability and make a worthwhile and happy life for himself in spite of it.

Excerpt

Robin drew the coverlet close about his head and turned his face to the wall. He covered his ears and shut his eyes, for the sound of the bells was deafening. All the bells of London were ringing the hour of Nones. St. Mary le Bow was nearest, St. Swithin's was close by, and not far away stood great St. Paul's. There were half-a-dozen others within sound, each clamoring to be heard. It seemed to Robin as if they were all inside his head screaming to be let out. Tears of vexation started to his eyes, but he held them back, for he remembered that a brave and "gentil" knight does not cry.

Ever since he could remember, Robin had been told what was expected of him as son of his father. Like other sons of noble family, he would be sent away from his mother and father to live in the household of another knight, where he would learn all the ways of knighthood. He would learn how to be of service to his liege lord, how to be courteous and gentle, and, at the same time, strong of heart.

Robin thought of his father and how he had looked on that last day when he rode off to the Scottish wars at the head of the column. Now, remembering, Robin could almost feel the weight of his father's mailed glove on his shoulder as he said good-by. Then he had been straight and strong, standing there in the courtyard as the men rode forth.

"Farewell, my son," his father had said, "forget not to be brave. God knows when we shall meet again. Farewell."

He must not cry.

Robin thought of his mother and how she, too, had said farewell, the day after his tenth birthday. She had called him to her side in the solar where she sat weaving.

"Since your father left for the wars, it has been a comfort to have you near," she said, "but you are ten and no longer a child to be looked after by womenfolk. It is time now for you to leave me. John-the-Fletcher will come for you in a few days and will take you to Sir Peter de Lindsay, as we have arranged. There, too, you will be away from danger of the plague, which seems to be spreading. And now it is fitting that I obey the wish of the Queen to be her lady in waiting, for she is in need of my care. Today an escort will be sent for me and I shall go. Jon-the-Cook, Gregory, and Dame Ellen will serve you until John-the-Fletcher arrives. Farewell, my son. Be brave."

She had drawn Robin to her and had turned away so he would not see her tears.

Little did she know how much Robin would need her! For the very

next day he had become ill and unable to move his legs. That had been more than a month ago.

He was cold. He wished Ellen would come to mend the fire.

The bells stopped ringing, and Robin heard the boys from the Brothers' School running and shouting along the street. He hoped that William or John, Thomas or Roger would come in to tell him the news, but when their voices grew faint, he knew they had gone on past.

How he wished he were with them. Even the tiresome lessons of singing and reading would be worth doing if only he could run down the street with the other boys. But he could not run. He couldn't even get out of bed.

Because he was unable to see out of the wind hole (window) Robin had learned to guess at what was going on down in the street. He knew the sound of armor and knightly equipment, for the King's men passed that way going to and from the Tower or Westminster, to joust or tournament, to parade, or on business for the King. A horse was passing now, but Robin was sure it was not of that order. It was probably the shire reeve's horse, for above the slow clatter over the cobbles Robin could hear the grating of runners on a kind of sled the horse was dragging. From the odor that came through the window he could guess that Wat Hokester had been taken again for selling putrid fish in the market stall.

Robin chuckled. He knew that soon Wat would be standing in the stocks near the fish market with his evil-smelling goods hanging from his neck.

Now Robin heard the sound of Dame Ellen's feet shuffling along the passage to his wall chamber.

He turned his head to see what kind of dish she carried, but quickly looked away again when he saw that it was a bowl with steam rising from it. Was it barley soup? Was it a stew of rabbit? He didn't know and didn't care. The thought of it was all mixed with the sickening odor that came up with the raw wind from the street.

Ellen's skirt brushed the bed as she leaned toward Robin. She was near enough so he could hear the creak of her starched linen coif as she peered at him to see whether he was asleep. He shut his eyes so as not to see the great whiskered wart on her chin, and tried to close his ears to the sound of her Cockney speech. She saw by the squinching of his eyes that he was awake.

"Turn over, do, there's a good lad," she said intending her voice to be soft, but it was not. It sounded harsh and flat, "as if her mouth had been stretched too wide," thought Robin. He shook his head and closed his mouth tight against the food.

"Will not have this good porridge all with honey spread?" Ellen's coaxing voice went on. Robin shuddered, and buried his face in the cushion.

If only his lady mother were here. She would have seen to it that the porridge had been smoothly cooked and salted. She would speak in her gentle way with the pleasant mixture of Norman French and good English words that were becoming the fashion. If only she were here, all would be well. The damp, sweaty feeling would leave his head, his legs would obey him and take him where he wanted to go, racing up and down alleyways or along the high street. He would be running with the boys down Pudding Lane or across London Bridge, playing tag among the shops.

But his legs would not obey him. They were like two long pieces of uncooked dough, he thought, such as Jon-the-Cook rolled out on his molding board.

Ellen tugged gently at the coverlet.

"Sweet lad," she begged, "'twill give thee strength and mend those ailing limbs."

Robin would neither turn nor answer. Let her take the sickening stuff away. Let her throw it into the street on top of that fishmonger who had just gone past.

"Come, my pretty-----" But Ellen got no further with her wheedling. Robin gathered all his strength and flung his arm toward the bowl of porridge, sending it flying out of Ellen's hands and spreading its contents all over her. He was ashamed as soon as he had done it, but Ellen did look funny with the mess hanging from her chin.

"Wicked boy!" she cried. "No more will I serve thee. Scarce able to stand have I been this day, yet have I been faithful. But I am a freewoman and can go my way. Just wait and see when more victuals are brought thee! Ungrateful wretch!" She burst into loud weeping and left the room, wiping the porridge off with her apron. Robin turned again to the wall. "She will come back," he thought, "as she has done before, and she had better bring something I like if she wants me to eat it."

But she didn't come back. An hour went by. Then another hour. It grew colder and colder. (pages 7-11)

I, Juan de Pareja

by

Elizabeth Borton de Trevino

Publishing Data

Farrar, Strauss and Giroux, New York.

First published -- 1965

Readability

6th grade

Historical Period

17th century

Place

Spain

Historical Events and/or Personages

Diego Velázquez -- the Spanish painter

Juan de Pareja -- his slave and assistant -- also a painter

King Philip IV of Spain

Rubens

Topics and Themes

Renaissance

Slavery

Spanish Life in the 17th century

Concepts

Culture

Equality

Topics and Themes' cont'd.

Human Dignity

Individual Contributions

Interdependence

Loyalty

Annotation

Juan de Pareja was born a Negro slave in the early 17th century. His mother died when he was young and he became the servant of a pleasant, rather indulgent lady in Seville, Spain. Having served her for some years and having being taught by her to read and write, upon her death Juan is bequeathed as part of the estate to her nephew, a painter. This painter is the famous Velázquez who lived and worked in Madrid.

On his journey to Madrid, Juan is placed into the charge of a vicious muleteer who is supposed to escort him safely to his new master. Juan eventually succeeds in escaping from his unscrupulous companion and finally gains the safety of his new master's home.

The relationship between master and slave is from the outset one of mutual respect but it blossoms into deep friendship over the years and through the experiences they share. This is the period of the Renaissance in Europe when there was tremendous interest in and exciting new developments in all the arts. Painting flourished, and contemporaries of Velázquez, such as Rubens and Murillo, also feature in the story.

When Velázquez is appointed court painter to Philip IV, Juan has the opportunity to observe the close relationship which develops between the king and the painter. Juan himself becomes fascinated by the art of painting and wants to learn the techniques but slaves were forbidden to practise the arts. The solution to this problem is eventually

found by his master who performs an act uncharacteristic of the time. Throughout the hardships of voyages to Italy to paint the Pope, throughout the illnesses of Velázquez and his family, and in spite of the personal frustrations and disappointments that beset him, Juan serves devotedly and warm-heartedly until the death of his master and friend in 1660.

Excerpt

What do I remember of my youth? I remember Master and his studio.

Within a week I was quite well and had been given new clothes. They pleased me, for Master did not dress me up like a pet monkey in bright silks and turbans as Dona Emilia had done in her innocent fancy. He was an austere man himself, uninterested in furbelows except when he had to paint them. He bought me a good, serviceable jacket and knee trousers of country-woven wool, dyed dark brown. I felt a momentary quiver of distaste as I saw my brown hands and wrists emerging from the brown stuff; I thought I must look in this suit as if I were covered with a second skin. Master himself stood back and stared at me with his detached, impersonal regard.

"One gold earring came among my aunt's things," he said suddenly. "It would look well on you."

"Perhaps it is the other of a pair that were my mother's," I told him. "Mistress gave me one, but I lost it on the road. She told me she would keep the other for me."

No doubt the gypsy had stolen my earring as I lay unconscious. real was gone, also.

Master brought the earring, and I took it with reverence and worked it through the hole in my ear. It was my mother's; I was glad to feel it bobbing against my cheek. Master looked pleased to see the sparkle of gold against all the brown.

I wore that hoop for many years, until I sold it one day in Italy. But that was much later. I will tell you about that in good time.

Our household was a simple one, but ample and comfortable. The Mistress, Dona Juana de Miranda, was a round, bustling little woman, very active and competent in managing everything. She had a cook and a housemaid, between whom she divided all the household chores. I wondered just how much she would require of me, but I had no qualms, and I was determined to be trustworthy and careful and to do whatever she wished. I gave thanks daily that I had found a good Master and that I would never again be in the power of creatures like Carmelo.

I ate in the kitchen with the cook, who soon pampered me with tidbits, and I had a small room to myself, off the kitchen. It had been made for the pot boy and stable help, but Master kept neither horse nor carriage. He walked when he had to go somewhere, and Mistress hired a carriage once a week to make her calls and go shopping.

However, I soon found that I was not to do anything but serve Master, and he did not even want me to help him dress or to lay out his

clothes. I brushed them and rubbed oil into his belts and boots, but Mistress herself, like a good wife (and I suspect because she adored him, and loved to work over and touch his things), sewed and mended his linen and saw that it was fresh. Master had other plans for me.

He had allowed me to rest and heal in those first days in his home. As soon as I was well, he said, "Come," and he took me into his studio.

(pages 40-42)

The House of Sixty Fathers

by

Meindert DeJong

Publishing Data

Harper and Brothers, New York.

First published -- 1956

Readability

5th grade

Historical Period

20th century -- 1940s

Place

China

Historical Events and/or Personages

Japanese invasion of China during World War II

Topics and Themes

Chinese Culture

Resettlement

The Family

Victims of War

War

Concepts

Courage

Interdependence

Concepts cont'd.

Loyalty

Values

Annotation

Tien Pao, his mother and father and his little sister have fled as refugees from their small Chinese village which has been bombarded by the invading Japanese. The family sail in their sampan to Hengyang where they look for work. Shortly after their arrival, while his parents are away working on a new airfield that the Americans are building, Tien Pao is accidentally carried away back down the river when the sampan loosens from its moorings. He finds himself drifting far back into the Japanese-occupied territory from which he and the family have just escaped.

Having eventually succeeded in reaching dry land Tien Pao anxiously starts out on the journey back to find his family. His companion is the family pig, Glory-of-the-Republic. One day he sees an American airman shot down by the Japanese and goes to his aid. Together they hide while the Japanese search for the airman. They escape detection and later encounter some Chinese guerillas who help them separately to get back into Chinese territory. Tien Pao has more difficulties and dangers to face before he finally reaches the safety of the House of Sixty Fathers (an American airforce base). He soon comes to the realization, however, that the task of finding his parents again amongst all the thousands and thousands of homeless and dispossessed people fleeing from the oncoming Japanese is going to be very difficult if not impossible. He begins to despair but then hope begins to glimmer again when he devises a plan which involves the co-operation of the American airmen. They generously agree to help him and he finally performs the almost miraculous

task of locating his lost family and is joyfully reunited with them.

Excerpt

Tien Pao squeezed his eyes shut. He trembled. He could not bear to see the helpless planespinning and whistling down to the earth. His fists clenched and unclenched.

Then a new sound came to Tien Pao's ears, the sound of a motor coughing. When he opened his eyes the aeroplane had somehow straightened out of its helpless dive. It was going down, but it spun no longer. Somehow it found the road. Somehow it leaped and bumped down on to the road, bounced along it with the swiftness of light. It stopped too soon! It stopped too short! Its tail flew up and flipped over. There lay the plane on its helpless back. A roaring mass of yellow flames gushed out of it.

On top of the cliff Tien Pao could not breathe. There lay the flaming plane. No one could be alive in that! But out of the flames a man came tumbling. His clothes were on fire. He tumbled and rolled away from the plane, and he beat at his clothes with his bare hands. He jumped up, ripped off the aviator's helmet that was smouldering at the back of his neck, and beat at the flames with that. But was that the airman? Was it the yellow-haired airman he had rowed across the river--his river god? Tien Pao could not believe it. With his eyes riveted on the man, he talked to Glory-of-the-Republic about it -- short little unbelieving words. It couldn't be. Oh, it couldn't be. He had seen only the one airman -- maybe all Americans had yellow hair. It must be that.

In the valley the Japanese had started running. They jumped up from everywhere and ran toward the distant burning plane. The airman crouched in the bushes, still beating at his smouldering clothes.

"Run! Run!" Tien Pao wanted to shout. "RUN!"

He must not shout -- he dared not shout.

As if the yellow-haired airman had heard the shout Tien Pao had not shouted, he suddenly backed away into the bushes. The first two Japanese came racing down the road toward him. They did not know anything alive had come out of those flames. In the bushes a pistol gleamed. It spat. And again! The two Japanese fell on the open road. But others were coming, and the white soldier knew it, for now he broke from the bushes and ran toward the river. But he was so slow! He must run faster. Faster! Then Tien Pao saw that he dragged his leg. Now he stopped, he clung to a bamboo clump for support. Now he limped off again in his crouching run.

He did not run straight. He kept clumps of bushes and bamboo between him and the Japanese. Now he started on the last short sprint to the riverbank. Two Japanese came around a bamboo clump. The white soldier threw himself flat. Then his pistol barked. One Japanese fell, but the other crawled on, hidden by the bamboo. And as he crawled he held his pistol ready, but he did not shoot. By that Tien Pao knew that the Japanese were trying to take the airman alive. And he remembered what his mother had told him: if they caught him they would torture him -- bamboo splinters under the fingernails. The crawling torture pains stabbed up into Tien Pao's fingers again the way they had done when he had sat before his mother on the bench in the sampan. And there was nothing he could do

for the airman -- nothing.

But the airman had known about the second Japanese. There was a shot. The Japanese let slip his hold on the bamboo clump, and sagged. The airman turned to dive into the river. It was a trick. It was a trick! Didn't the airman know -- didn't he see? The Japanese was coming around the bamboo -- in one bounding leap clearing the space between him and the airman on the bank.

Before he realized he was doing it, Tien Pao was screaming out: "LOOK OUT! LOOK OUT!"

It was Chinese, but it was a warning scream, and that the airman understood. He whirled, he shot. It was all one motion, but this time the Japanese crumpled, and this time it was no trick. And now the airman slid over the bank and into the river. From the high cliff Tien Pao saw him swimming under water. He angled off with the current toward a big branch floating down the middle of the river. The current took him away, and then he was gone from sight. Just the branch floated downriver.

The Japanese had also heard Tien Pao's screams. From across the river up-pointed rifles searched the cliff. A rifle spat. The shot shattered a branch of the thorn bush above Tien Pao's head. Tien Pao shook in terror. Somehow he kept himself from running. One thing he had learned from the airman -- he did not run in terror. Instead he threw himself flat and lay as still as death behind the bush. He pressed Glory-of-the-Republic down beside him. But he couldn't keep himself from staring in fascinated horror through the branches of the bush at the up-pointed searching rifles. It couldn't be believed! He could clearly see the riflemen with their cheeks laid over the rifles, searching, aiming. Searching for him, aiming for him -- to kill him. It couldn't be believed!

Tien Pao had to fight off panic. Had to fight to keep from running headlong over the cliff and down the path. He must keep down, mustn't move; and if he moved, he mustn't raise himself at all, but crawl, slow, slow, slow. That was what the airman had done -- slow now, keep down, crawl.

Slowly Tien Pao twisted his face away from the river bank and the rifles. He studied the path up which he had come. Slow now, slow. Slide flat, inch ahead. Holding Glory-of-the-Republic down by the front legs so that he couldn't possibly rear up, Tien Pao slithered face down towards the path up which he had come. He dragged the little pig inch by inch beside him. Glory-of-the-Republic mustn't squirm. No, Glory, no!

The little pig did not care to be dragged along on his side. He grunted, he struggled. Tien Pao forced him down again. Even that quick movement had been seen. A shot rang out. The bullet smashed against the polished boulder, bounced and cannoned off with an angry, stinging whine. Something smacked hard against Tien Pao's cheek. He clapped his hand to his stunned cheek. He hand came away bloody.

Before him lay the flattened slug of the bullet that had bounced from the rock and hit his cheek. Tien Pao stared at it -- stared at his bloody hand. He lay deathly still. It was suddenly silent down below in the valley. Then there were shouts far down the river. And Tien Pao knew horror, for he realized what the Japanese were doing. They were going after the airman in force, but meanwhile one or two riflemen were keeping him on the high, solitary cliff. That was all that was needed -- just a bullet now and then to keep him on the cliff -- and when they had the airman, they'd come and get him. There were two shots far down-river.

(pages 64-69)

Johnny Tremain

by

Esther Forbes

Publishing Data

Houghton Mifflin Company, Boston.

First Published -- 1943

Readability

6th grade

Historical Period

18th century -- 1773-1775

Place

America -- Boston, Massachusetts

Historical Events and/or Personages

American Struggle for Independence

Boston Tea Party

American Revolution

Battle of North Creek

Battle of Lexington

Paul Revere

Topics and Themes

Anglo-American Trade

Apprenticeship System

Growth of Political Democracy

Nationalism

Topics and Themes cont'd.

Political Parties - Whigs and Tories

Revolution

Concepts

Conflict

Freedom

Government by Consent of the Governed

Human Dignity

Human Rights and Liberties

Individual Contributions

Integrity

Personal Development

Social Stratification

Annotation

Johnny Tremain is a young silversmith's apprentice who lived in Boston in the days that marked the beginning of the American Revolution. He is a proud and arrogant boy and extremely competent at his job, lording it over his less-talented fellow workers. One day, however, his right hand is severely burned and crippled in an accident and he is forced to abandon his ambition of being a fine silversmith. Bitterly and reluctantly he sets about the task of finding a new way to make a living. He gets a job with a local newspaper, the Boston Observer, which is published by a young man who is only a little older than Johnny -- Rab -- and his Uncle Lorne. Through them he becomes caught up in the current conflicts between the colonists and the British who wish to impose taxes on the people without allowing them parliamentary representation. Resistance to this is manifested in the incident of the Boston Tea Party

when the taxed tea is thrown into the harbour by angry Bostonians. The British reaction to this incident is quite dramatic -- they close the port completely -- and from then on the situation deteriorates until the final outcome is the start of the American Revolution.

Johnny is a rider for the newspaper and he combines this job with being messenger boy for the secret society, The Sons of Liberty, of which Rab and Uncle Lorne are members. Through this work, Johnny becomes closely involved in the revolutionary events especially as he and Rab have become good friends. The purpose of The Sons of Liberty is to encourage resistance to what is perceived to be British tyranny. Unfortunately, Rab is killed in the first skirmish of the Revolution. Johnny is crushed at the loss of his brave young friend, yet because of the experiences he has been going through, he begins to realize that sometimes such sacrifices are necessary in the name of freedom. He becomes a willing and enthusiastic convert to the vision of America as a country "where a man can stand up", and eventually is prepared to give his all in the struggle for this.

Excerpt

On rocky islands gulls woke. Time to be about their business. Silently they floated in on the town, but when their icy eyes sighted the first dead fish, first bits of garbage about the ships and wharves, they began to scream and quarrel.

The cocks in Boston back yards had long before cried the coming of day. Now the hens were also awake, scratching, clucking, laying eggs. Cats in malt houses, granaries, ship holds, mansions and hovels caught a last mouse, settled down to wash their fur and sleep. Cats did not work by day.

In stables horses shook their halters and whinnied.

In barns cows lowed to be milked.

Boston slowly opened its eyes, stretched, and woke. The sun struck in horizontally from the east, flashing upon weathervanes -- brass cocks and arrows, here a glass-eyed Indian, there a copper grasshopper -- and the bells in the steeples cling-clanged, telling the people it was time to be up and about.

In hundreds of houses sleepy women woke sleepier children. Get up and to work. Ephraim, get to the pump, fetch Mother water. Ann, get

to the barn, milk the cow and drive her to the Common. Start the fire, Silas. Put on a clean shirt, James. Dolly, if you aren't up before I count ten...

And so, in a crooked little house at the head of Hancock's Wharf on crowded Fish Street, Mrs. Lapham stood at the foot of a ladder leading to the attic where her father-in-law's apprentices slept. These boys were luckier than most apprentices. Their master was too feeble to climb ladders; the middle-aged mistress too stout. It was only her be'loves that could perstrate to their quarters -- not her heavy hands.

Boys?

No answer.

'Dove?'

'Coming, ma'am.' Dove turned over for one more snooze.

Frustrated, she shook the ladder she was too heavy to climb. She wished she could shake 'them limbs of Satan.'

'Dusty Miller -- let me hear your voice.'

'Here it is,' piped Dusty pertly.

Her voice changed to pleading.

'Johnny -- you get them two lazy lug-a-beds up. Get them down here. You pull that worthless Dove right out'er bed. You give Dusty a kick for me. I'm waiting for him to fetch fresh water so's I can get on with breakfast.'

Johnny Tremain was on his feet. He did not bother to answer his mistress. He turned to the fat, pale, almost white-haired boy still wallowing in bed.

'Hear that, Dove?'

'Oh -- you...leave me lay, can't you?' Grumbling, he swung his legs out of the bed the three boys shared.

Johnny was already in his leather breeches, pulling on his coarse shirt, tucking in the tails. He was a rather skinny boy, neither large nor small for fourteen. He had a thin, sleep-flushed face, light eyes, a wry mouth, and fair, lank hair. Although two years younger than the swinish Dove, inches shorter, pounds lighter, he knew, and old Mr. Lapham knew, busy Mrs. Lapham and her four daughters and Dove and Dusty also knew, that Johnny Tremain was boss of the attic, and almost of the house.

Dusty Miller was eleven. It was easy for Johnny to say, 'Look sharp Dusty' and little Dusty looked sharp. But Dove (his first name had long ago been forgotten) hated the way the younger apprentice lorded it over him, telling him when to go to bed, when to get up, criticizing his work in the silversmith's shop as though he were already a master smith. Hadn't he been working four years for Mr. Lapham and Johnny only two? Why did the boy have to be so infernally smart with his hands -- and his tongue?

'Look here, Johnny, I'm not getting up 'cause you tell me to. I'm getting up 'cause Mrs. Lapham tells me to.'

'All right,' said Johnny blandly, 'just so you're up.'

There was only one window in the attic. Johnny always stood before it as he dressed. He liked this view down the length of Hancock's Wharf. Counting houses, shops, stores, sail lofts, and one great ship after another, home again after their voyaging, content as cows waiting to be milked. He watched the gulls, so fierce and beautiful, fighting and screaming among the ships. Beyond the wharf was the sea and the rocky islands where gulls nested.

He knew to the fraction of a moment how long it would take the two other boys to get into their clothes. Swinging about, he leaped for the head of the ladder, hardly looking where he went. One of Dove's big feet

got there first. Johnny stumbled, caught himself, and swung silently about at Dove.

'Gosh, Johnny. I'm sorry,' snickered Dove.

'Sorry, eh?...you're going to be a lot sorrier...'

'I just didn't notice...'

'You do that again and I'll beat you up again. You overgrown pig-of-a-louse. You...'

He went on from there. Mr. Lapham was strict about his boys swearing, but Johnny could get along very well without. Whatever a 'pig-of-a-louse' was, it did describe the whitish, flaccid, parasitic Dove.

Little Dusty froze as the older boys quarreled. He knew Johnny could beat up Dove any time he chose. He worshipped Johnny and did not like Dove, but he and Dove were bound together by their common servitude to Johnny's autocratic rule. Half of Dusty sympathized with one boy, half of him with the other, in this quarrel. It seemed to him that everybody liked Johnny. Old Mr. Lapham because he was so clever at his work. Mrs. Lapham because he was reliable. The four Lapham girls because he sassed them so -- and then grinned. Most of the boys in the other shops around Hancock's Wharf liked Johnny, although some of them fought him on sight. Only Dove hated him. Sometimes he would get Dusty in a corner, tell him in a hoarse whisper how he was going to get a pair of scissors and cut out Johnny Tremain's heart. But he never dared do more than trip him -- and then whine out of it.

'Someday,' said Johnny, his good nature restored, 'I'll kill you, Dove. In the meantime, you have your uses. You get out the buckets and run to North Square and fetch back drinking water.'

The Laphams were on the edge of the sea. Their well was brackish.

'Look here -- Mrs. Lapham said Dusty was to go and...'

'Get along with you. Don't you go arguing with me.'

Fetching water, sweeping, helping in the kitchen, tending the annealing furnace in the shop were the unskilled work the boys did. Already Johnny was so useful at his bench he could never be spared for such labor. It was over a year since he had carried charcoal or a bucket of water, touched a broom or helped Mrs. Lapham brew ale. His ability made him semi-sacred. He knew his power and reveled in it. He could have easily made friends with stupid Dove, for Dove was lonely and admired Johnny as well as envied him. Johnny preferred to bully him.

Johnny, followed by his subdued slaves, slipped down the ladder with an easy flop. To his left was Mr. Lapham's bedroom. The door was closed. Old master did not go to work these days until after breakfast. Starting the boys off, getting things going, he left to his bustling daughter-in-law. Johnny knew the old man (whom he liked) was already up and dressed. He took this time every day to read the Bible.

To his right, the only other bedroom was open. It was here Mrs. Lapham slept with her four 'poor fatherless girls,' as she called them. The two biggest and most capable were already in the kitchen helping their mother.

Cilla was sitting on the edge of one of the unmade beds, brushing Isannah's hair. It was wonderful hair, seemingly spun out of gold. It was the most wonderful thing in the whole house. Gently Cilla brushed and brushed, her little oddly shaped face turned away, pretending she did not know that Johnny was there. He knew neither Cilla nor Isannah would politely wish him the conventional 'good morning.' He was lingering for his morning insult.

Cilla never lifted her eyes as she put down her brush and very deliberately picked up a hair ribbon (the Laphams couldn't afford such luxuries, but somehow Cilla always managed to keep her little sister in hair ribbons). Very carefully she began to tie the child's halo of pale curls. She spoke to Isannah in so low a voice it was almost a whisper.

'There goes that wonderful Johnny Tremain.'

Isannah took her cue, already so excited she was jumping up and down.

'Johnny worth-his weight-in-gold Tremain.'

'If you don't think he is wonderful -- ask him, Isannah.'

'Oh, just how wonderful are you, Johnny?'

Johnny said nothing, stood there and grinned.

(pages 1-5)

My Enemy, My Brother

by

James Forman

Publishing Data

Meredith Press, New York.

First published -- 1969

Readability

7th grade

Period

20th century -- 1939-1955

Place

Poland

Germany

Israel

Historical Events and/or Personages

World War II

The Jewish Pogroms

The Jewish Migration to Israel

Arab-Israeli War

Topics and Themes

Concentration Camps of World War II

Conflict between Arabs and Israelis

Methods of Warfare

Migration

Race Relations

Topics and Themes cont'd.

Refugees

Territoriality

The Jews' Struggle for a Home Land

The Warsaw Ghetto

Tyranny

Victims of War

War

Concepts

Change

Conflict

Ethnocentrism

Habitat and its Significance

Human Rights and Liberties

Intergroup Relations

Moral and Ethical Principles

Personal Development

Racism

Respect -- for the worth of each individual

Annotation

Daniel, a young Jewish boy, is caught up in the pogroms conducted by the Germans in Warsaw at the beginning of World War II. His family resist their would-be captors by retreating into what became known as the Warsaw Ghetto. This prolongs their life for a period but nevertheless Daniel's mother and father eventually perish in one of the German attacks. Daniel and his grandfather escape through the sewers and find refuge at the home of an old acquaintance. Their freedom is short-lived for they

are betrayed, captured, and sent to a concentration camp. Almost miraculously they both survive the horrendous years in the camp and at the end of the War, when the Russians liberate them, they set off wearily together to rebuild their shattered lives.

They return to Daniel's home which has been completely destroyed and stay just long enough to dig up some valuables which Daniel's father had secreted at the beginning of the War. They then go to the village where the old man lived, only to discover that his house is occupied by strangers. The occupants offer to let them stay temporarily in the shed where his grandfather used to carry on his trade as watchmaker. Daniel experiences feelings similar to those of other young Jews after the War. They are dispossessed and homeless, searching for somewhere to put down roots. When Daniel meets Sholem, Hanna and Gideon, who for diverse reasons are going to embark on the long trek to Israel, he decides to join them.

When he eventually reaches Israel he finds it offers life in a kibbutz -- Promise of the Future -- but also the anguish of conflict and violence from which he was hoping to escape. He is a peace-loving boy and war experiences have not hardened or embittered him.

The troubles in the Middle East at the present time have their roots in the events and situations of these years immediately following the war. Daniel's friend Gideon epitomizes the attitudes, outlook and fanatical zeal which characterized many of the young Jews. They joined associations such as the Irgun who were pledged to use violence to re-establish what they saw as the Jew's rightful home in Palestine and no cost was too great to achieve this. Daniel finds himself involved in acts of bloodshed which he feels are more senseless and hence more evil than even the Nazis' extermination of the Jews. Only Hanna, and the love which

grows between them, keeps alive his faith that life can be good in spite of horrendous experiences that he has faced.

Excerpt

At first, living under the Nazis was endurable. There were insults and arrests. Houses were occasionally entered forcibly for no good reason, and valuables were taken. It was at this time that the jewelry went into the table leg, which was sealed and reset. But life went on, with Dan and his family feeling somehow safer in sharing the fate of thousands. Then one day his mother returned from shopping empty-handed. She would not look at him, and when she did turn around he saw a white face and hands clutched at her waist to keep them from trembling. That night they went out as a family into the pale-red lights of sunset to examine the piles of bricks, the pyramids of sand, and barrels of water at the end of their street. Jews were at work there, building something which gradually took shape, growing, closing off the outer world. It was a wall.

That night, in their growing confinement, his father played only German compositions. He played them defiantly, for German music had been forbidden to Jews.

At first the wall brought with it an odd comfort, providing protection from German indignities. Life in the ghetto went on, differing little from normal life. Only the normal pressures were magnified. There seemed to be an intensification of human emotions: hate, love, greed, generosity. Food diminished, and typhus showed itself with the summer, but other normal things continued. A fine symphony orchestra gave weekly concerts. The streets were full of crowds, trundling carts loaded with onions and turnips and herring that Dan could smell a block away. There even developed ghetto fashions. Wooden-soled shoes became normal, jackets became colorless, and furs disappeared to the Russian front. Unhappily for Dan, school, which had been forbidden by the Germans sprang up again in attics and cellars.

They found bizarre things to laugh at, like the wig factory that flourished next door. As a result of typhus, women were losing their hair, and at the same time the more orthodox men, to avoid insults and street beatings at Nazi hands, were shaving their beards. So what could be more economical than a combined barbershop and wig factory? Everything was upside down. Janitors, who before the war said "sir," were now the men of power. Housing was short, but never as short as food. A black market burgeoned, and Dan at first wondered whether his mother would not rather starve than sell her things. All the troubles of that year showed in her face. The living room became bare. The piano stood alone, along with Dan's collection of glass animals which she insisted must never be touched.

The Baratz family had grown accustomed to ghetto life when, in the summer of 1942, another change came. "Resettlement in the east," it was called. Some thought it really meant resettlement; deportation to keep them from the danger of the front lines, farm work to feed Greater Germany. Bread and marmalade were offered as bribes to those who volunteered to board the trains, and in the beginning many accepted.

Resettlement took place during daylight hours. When volunteers no longer materialized, houses were entered. "Alle Juden, raus! Raus! Hinunter, alle Juden hinunter!" All Jews out, downstairs! Sometimes

the search parties were near enough for Dan to hear the barking shouts and see the residents assembling in the streets. Those with valid papers formed on the right, the rest turned left and were marched eventually to the loading platform of the Danzig Station siding, where boxcars were waiting. Mila Street was threatened with evacuation, but a ransom collected by the residents fore-stalled it.

The summer wore on and with it the growing acceptance of a truth too ghastly to believe. There was no resettlement for those who were deported. There was only death. By the autumn of 1942, almost half a million Jews had vanished from the shrinking ghetto. One choice remained for the survivors, and Dan's father announced it to his family in a gentle voice, incompatible with his stark words. They could die like sheep in a concentration camp or die fighting in the streets of Warsaw.

Dan had prickled all over with fear and excitement. He was too young to believe in death. His mother had put her hand to her side and had leaned, whimpering, against the piano. "I'm too old, I'm too old." She had cried all that night, and in the morning Dan had helped her to dress. His father and grandfather were already at work in the basement digging out a bunker. That afternoon they bumped the piano down all the way at the cost of its legs. Its lid would form a kind of secret trap door.

Resistance began quietly all over the ghetto.

The Baratz bunker was connected with many others by passages cut from cellar to cellar and through sewers. Across the street was the Zuckerman bunker. In their own subterranean fortress, Dan's father was in charge. With Germans closing in street by street, the place quickly filled to capacity, then became overcrowded and congested. Its cavernlike walls were stalactited with the dangling necessities of life and the implements of self-defense. Food was scarcer than ever. The usual diet was broth tintured with lamb and a slice of bread from a neighboring bakery which had gone underground. The baker had promised only the best for his fighting friends, but this meant a good share of sawdust nonetheless.

In the half-light of a few guttering candles, Dan and his grandfather made fire bombs. All that was required was a gasoline filled bottle, below the neck of which they fastened two little capsules, one of potassium chlorate, the other of sulfuric acid. From their bunker the supply went out through the subterranean byways of the ghetto.

At times Dan's mother helped them. She was dressed in an old fur coat, long hidden from the Nazis. It looked like the fur of a molting dog, but she wore it proudly, carrying the memory of her beauty with dignity. Her dark eyes reflected a spirit which seemed to have experienced deepest sorrow and mounted above fear into some higher realm.

Dan's father never changed. For him the world had turned dark and deadly, but it was the same world. His wife had awakened into a nightmare where none of the old values applied. She could study the manuals of survival and killing as she might once have perused a flower-seed catalog, and calmly pass the information on to Dan. With a wild windmill sweep and a crashing to the ground, she demonstrated how to hurl a grenade and then how to take cover before the air was full of steel splinters.

The Germans were never referred to by name; only as "they," absolute evil. While the beehive of activity went on below the streets of the ghetto, "they" prepared their final solution. It came to Mila Street in formation, SS troops marching abreast, doing the goose step on perfect unison. The Jews watched them over the sights of their guns and then opened fire.

(pages 16-19)

The Slave Dancer

by

Paula Fox

Publishing Data

Bradbury Press, Scarsdale, New York.

First published -- 1973

Readability

6th grade

Historical Period

19th century -- 1840

Place

America -- Southern States -- New Orleans

On board ship between America and Africa

Historical Events and/or Personages

Forced Migration of Slaves from Africa to America

Topics and Themes

Race Relations

Seafaring and Ships in the 19th century

Slavery

Concepts

Attitudes

Discrimination

Equality

Ethnocentrism

Concepts cont'd.

Freedom

Moral and Ethical Principles

Racism

Respect for the Worth of each Individual

Annotation

Jessie Bollier is a thirteen-year-old boy living in New Orleans in the year 1840 when he is kidnapped and carried off to serve on board a ship travelling to Africa to pick up a cargo of black slaves and bring them back across the Atlantic to be sold. By this period slave trading had been made illegal so the journey carried additional risks and hazards besides those associated with crossing the ocean in the days of sail when the ships were at the mercy of winds and storms and the crews often suffered thirst and starvation, mortal dangers and even torture at the hands of their captains.

Jessie had been selected to serve on The Moonlight by two sharp-eyed crew members who had seen him playing his fife down by the docks to earn a few pennies to help eke out a living for himself, his widowed mother and his sister. The cruel and dangerous Captain Cawthorne who ruled his ship with an iron fist, made a practice of having the slaves "danced" on the deck regularly to keep their muscles strong and their bodies relatively healthy to ensure a profitable sale.

The horrors associated with this trade and the terrible journey to Whydah and back with 98 captured Ashantis are vividly recounted by Jessie who alone among the callous crew is young, innocent and still capable of feeling shock. Everyone else on board seems to be so hardened as to be indifferent to human suffering.

On the return voyage, foul weather, disease and brutality kill some slaves and crewmen, but the final tragedy comes when the ship is pursued during a storm off Cuba and there are only two survivors -- Jessie and one young black slave. They succeed in making their way to shore and Jessie eventually gets home to be reunited with his family. His experiences have had an impact on him, however, which lasts his lifetime. This is symbolized by the fact that he can never again bear to listen to music of any kind -- voice or instrumental -- because of the nightmare memories that are awakened by it when once again he sees the slaves dancing, "the dust rising from their joyless thumping, the sound of the fife finally drowned beneath the clanging of their chains".

Excerpt

I felt restless and reluctant to return to the room full of brocade, so I took the longest way home, using alleys that kept me off the main streets where sailors and gentlemen and chandlers and cotton merchants and farmers went to make themselves drunk in taverns, and where women gotten up like parrots kept them company.

My mother, repeating the Sunday warnings of the parson about the sinfulness of our quarter, had asked me to promise her I would never enter a tavern or mingle with the nightly throngs on Bourbon and Royal Streets. By keeping to these narrow byways, I avoided breaking the promise but still had the diversion of hearing from over the rooftops the rumble and rise and fall of men's voices, the bird shrieks of women, laughter and the shouts of quarrels and the abrupt iron-like strokes of horses' hooves on cobblestones, as the horsemen set off toward unknown destinations.

Someday, I might become a rich chandler in a fine suit, with a thousand canries to hand if I needed them instead of three grudgingly given stubr. I imagined the splendid house I would live in, my gardens, my carriage and horses. I was so intoxicated by my vision that I rose up on my toes as though to meet the fate I had invented. What I encountered was foul smelling canvas, a sky full of it, covering me entirely, forcing me to the ground.

I heard men's voices. Hands gripped me through the canvas. I was tossed, then trussed, then lifted up and carried like a pig to market.

"Take up that pipe, Claudius," a voice growled near my bound head. "He's worth nothing without his pipe!"

"I don't see it," said another voice in a complaining gurgle.

I was dropped on the ground, and the canvas loosened around my face. I tried to shout but the musty cloth filled my mouth and I could get no air into my lungs. My limbs were twisted like threads; the mis-

erable candles I still gripped in one hand pressed cruelly against my knee. I managed to spit out the canvas and gulped like a fish out of water. An orange moon floated before my eyes, then a hundred little black dots.

"Ah, it's right by your foot, Claudius," said someone.

The canvas tightened. I felt myself being lifted and then I knew nothing -- for how long I cannot say. But when I regained consciousness, I was on my feet, my head free, supported by a tall man who was gripping my neck to keep me upright.

"Well now," said the man called Claudius, "he acts dizzy, don't he?"

I twisted my head.

"He wriggles," said Claudius.

"Cast off," said the other. "I'll see to him."

Claudius pushed me, and I slumped against the other man like a top run down.

"If you promise not to make a sound, I'll set you loose," said he. "Promise now!"

I nodded. I could not have spoken anyhow. My throat was parched with dust and tight with fear.

Suddenly I felt the ground move. At the same moment, I realized the three of us were standing on a small raft and that all about us was the shifting darkness of the river.

I was carelessly unwrapped like a gift no one wanted and forced to sit, my arms clasped about my knees. My captors then ignored me. They hadn't any reason to worry about my escaping. There was no place to go.

Poling the raft to keep it off the bank yet away from the swift uncertain currents, the two figures looked like pieces of the night itself. I couldn't make out their features or how they were dressed. They must be pirates, I thought, out of Baratataria Bay. I had heard tales about pirates all my life but had only half believed them. Yet here I was, soon to be part of their pirate lives and pirate feasts. I shivered, feeling truly alone.

I stared at the black water and thought desperately of my father. I thought of the fate of drowned people and wondered if my father's bones lay somewhere nearby, white as chalk on the river bottom.

We were not long on the river but I wish we had been longer. The next part of our journey was on land, and I was made to walk between the two men. The marshy ground gave way beneath my feet and each time my boot sank into it, I waited with horror for a cottonmouth to strike. Sometimes there was a noisy flap of wings when we frightened a heron away from its night roost, sometimes a slither and damp muddy sigh as an otter, belly flat, headed into a pool of fetid water. We marched for several miles and although I was nearly fainting with exhaustion, I dared not ask the men to rest.

The marshy ground changed to sand. Ahead lay a stretch of water and no longer able to keep still, I asked timidly, "Is this Baratataria Bay?"

"Lake Borgne," said Claudius without turning to look at me. I was given a sudden push from behind. "Keep moving," ordered the other man. "We have a long sail before us."

His words filled me with a new fear. I had by then resolved that I would somehow be able to escape from a bayou settlement of pirates, but a long sail? I nearly cried out, nearly begged them to let me go! We

came to the edge of the lake and there I saw a small boat, a kind of fishing smack I'd seen on Lake Pontchartrain.

Claudius lit a lantern and held it up over my head. I looked at the two men. I could see their nostrils, their teeth like rows on an ear of corn, each hair of Claudius' black beard, pock marks, warts, scars, the very liquid of their eyes. I covered my own face, scattering bits of soft wax over my hair, all that was left of the candles for the sake of which I was surely to be killed.

My hands were snatched away and held tight.

"Don't you remember a man who gave you money?" asked one of the gaping mouths. I stared at his big face. "I'm about to do even more for you," the teeth clacked. "I'm going to take you on a fine sea voyage." He released my hands and placed an orange in them. Then I remembered his voice and his face.

It was a sailor who only that afternoon had given me two pennies to play him a martial tune down near the fruit stalls by the river. As I played, he had stuffed three oranges in his mouth, one by one, spitting out skin and pits and letting the juice run down his huge chin. It was with those pennies I had offered to buy my mother the candles she needed.

(pages 10-14)

Smith

by

Leon Garfield

Publishing Data

Puffin Books, Penguin Books Ltd., Harmondsworth, Middlesex, England.

First published in Puffin -- 1968

Readability

8th grade

Historical Period

18th century

Place

England -- London

Historical Events and/or Personages

Agricultural Revolution

Topics and Themes

Child-labour

Crime

Economic Disparity

Education

Judicial Systems

Prison Conditions

Social Differences

Social Problems

The City

Urban Life -- 18th century

Welfare

Concepts

Class

Justice

Social Stratification

Urbanization

Annotation

Smith is an irrepressible twelve-year-old pickpocket in eighteenth century London. He lives in the dingy cellar of a disreputable tavern with his two sisters who make a living by altering the clothes of men who have just been hanged at Newgate prison. They have no parents and Smith supplements the family income by picking pockets. One day he inadvertently steals a document from a man who only a few seconds later is knifed in the back by two men who search him for the very document that Smith has taken. The boy's action has not gone unobserved and presently Smith finds himself in the unhappy position of being a fugitive from the people who want to retrieve the document. During his attempts to evade them he is befriended by a blind old Justice of the Peace and his daughter and taken into their house for a while, only to be falsely accused of murder and thrown into jail. The subsequent chain of events which leads to the unraveling of crime and conspiracy involves Smith in an exciting and dangerous adventure and some of the more colourful, albeit seamier, aspects of eighteenth century London life are revealed.

Excerpt

Chapter 6

(Smith has been befriended by the wealthy, elderly Justice of the Peace and taken into his home. On the first morning after his

arrival the boy awakens to the visit of two footmen.)

The door opened. Two footmen with real hangmen's faces entered. Alarm seized Smith. Why had they come? And why so grim?

'Up with you!' said one.

'And then down with you!' said the other.

'W--What d' you mean?'

They grinned. 'Miss's instructions. She says, afore you commence on scrubbing the yard, that self-same necessary thing must be done to you! So down to the scullery, young Smith!'

Smith's eyes glittered in alarm. Most likely he paled too... but that wasn't so easy to see. He looked about him. But there was no escape. He looked up to the footmen. No mercy, nor even pity, there.

'To the scullery, young Smith.'

Now Smith had never been washed since, most likely, the midwife had obliged, twelve darkening years ago. Consequently, he suspected the task would be long, hard and painful. He was not mistaken.

Two more footmen, aproned over their livery, stood ready and waiting by a steaming iron tub.

'Take off them wretched rags, Smith.'

'Rags? What rags?' (The scullery was grey and steamy and full of strong vapours).

'Your clothes, Smith. Take off your clothes.'

The window was barred and the door was shut. He began to undress. Disdainfully, the footmen watched him, and indignantly, he stared back.

'Ain't you never seen a person take off his clothes before?'

Disdain gave way to amusement...and then to surprise. Several times the footmen reached forward to seize him, for they thought he'd finished, but each time he waved them back.

'Ave the goodness to wait till I'm done, gen'lemen.' 'Ave the goodness!'

For Smith wore a great many clothes. Indeed, to the best of any-one's knowledge, he'd never thrown a single item away. Coats and waist-coats worn to nothing but armlets and thread now came off him, and shirts down to wisps of mournful lace: one by one, removed carefully and with dignity, then dropped, gossamer-like, to the floor.

Then there were breeches consisting in nothing more than the ghosts of button-holes, and breeches that came off in greasy strips -- like ever-cured slices of ham; and breeches underneath that were no more than a memory of worsted, printed on his lean, sharp bottom.

These memories of perished clothes were everywhere and plainest of all on his chest, where there was so exact an imprint of ancient linen that Smith himself was deceived -- and made to take off his skin!

At last he crouched, naked as a charred twig, quivering and twitching, as if the air was full of tickling feathers.

'Ready,' he said, in a low, uneasy voice, and the four footmen set to work.

Two held him in the tub; one scrubbed, and one acted as ladle-man. This last task was on account of the water having been dosed with sulphur, and it consisted in spooning off Smith's livestock as it rushed to the surface in a speckled throng.

From beginning to end, the washing of Smith took close upon three hours, with the scullery so filled with sulphurous steam that the footmen's

misted faces grew red as the copper saucepans that hung like midnight suns on the scullery's steaming walls.

At last it was done. He was taken out, rinsed, and wrapped in a sheet-- the ghost of his former self. For he was now a stark white replica of the previous Smith and, had his sisters seen him they'd have shrieked and sworn it was his spectral image!

His clothes were burned before his oddly saddened eyes...which eyes were now seen to be somewhat larger and rounder than might have been supposed. But his hair, in spite of shock and scrubbing, remained as black as the river at night.

'Me clothes,' he said. 'Me belongings. I can't go about like this.'

Then he was told a livery was being cut down for him, and he was to go back to his room and wait. He mounted the stairs, much hampered by the sheet he was wrapped in. But there was great determination in him. Each fresh disaster he endured seemed to strengthen his bond with the document...and whatever it might contain. In a way, it seemed to be payment in advance.

He opened the door to his room. He stared. His eyes filled with tears of horror and dismay. The bed was stripped. The bedding was gone. And with it -- the document! (pages 57-59)

The Little Fishes

by

Erik Christian Haugaard

Publishing Data

Houghton Mifflin Company, Boston.

First published -- 1967

Readability

6th grade

Historical Period

20th century -- 1940s

Place

Europe -- Italy -- Naples

Historical Events and/or Personages

World War II

Topics and Themes

Facism

Refugees

Survival

Territoriality

Victims of War

War

Concepts

Adjustment

Basic Needs

Concepts cont'd.

Co-operation

Empathy

Faith in the Future

Human Dignity

Integrity of the Individual

Morality and Choice

Respect for Self

Scarcity

Self-discipline

Annotation

Guido is a twelve-year-old boy who has been left an orphan by the death of his father in military service in Africa and the death of his mother through illness. He is living in Naples, Italy at the time of the second world war, when the city is being besieged by enemy attacks, food is very scarce and the only way for many hungry, homeless children to survive is to resort to begging or stealing. These are the "little fishes", so named by a German officer who encounters a group of them grovelling and begging in the ruins of the City and makes the observation, "In the unclean waters live the little fishes. Some are eaten; most I believe. But some will escape." Guido wants to be one of the ones who manage to escape, and so in spite of circumstances, he strives not to sink to the level of some of the victims of war who he sees are prepared to degrade themselves in any way in order to eat. He struggles to preserve his self respect and dignity, bearing in mind the advice his mother gave him before she died, "Guido, you must be strong. You are alone. Be strong like iron--but be kind, too; or you

will wear yourself and others out. Don't be so strong that you will become lonesome."

Guido befriends Anna and her small brother Mario, who are also orphans, and the three of them set out on the northward journey from Naples to Cassino. During the course of this journey they encounter many hazards and challenges. Anna is faced with the death of her little brother who in his starved condition succumbs to illness. During these experiences, Guido is revealed as an individual who is caught in the midst of a conflict between his senses and his mind. His senses demand food and shelter, rest and safety. His mind restrains his impulses to satisfy these demands at any cost and he struggles to find some meaning to life amidst the devastation and horror of a war-torn country.

At the conclusion of the story the children's grim quest for satisfaction of their basic needs is still continuing. However, the reader has observed that in the face of privation, Guido demonstrates a measure of human understanding and compassion, which, coupled with his strength of character and initiative, single him out to be one of those who has the qualities necessary to survive disasters and tragedy not only in a physical way but also in spirit.

Excerpt

"When you boil unclean water, it will form a scum on its surface." The captain looked at me and the other children with disgust. "There is the scum!" With a clean, slender finger he pointed at me, probably because I stood nearest to him.

I held out my hand and mumbled, "Signor Capitano, we are starving."

The officer turned toward his companion, a German, who smiled not unkindly at me. "Who knows...." he started to say in broken Italian. "Who knows what water is unclean?"

"The Italy that produced Caesar is buried in the dirt of poverty and beggars. Naples!" The captain spat the word out as if he were saying a curse.

The German did not reply. He was staring at us children. There were at least ten of us. Carefully he took out of his small leather purse one coin and threw it among us. It fell so far away from me that I knew I would not have any chance to grab it, so I did not join the heap of sprawling arms and legs. I stood still watching the officers.

One of the smaller boys cried out as one of the older ones kicked him. At that sound a slight smile passed over the foreigner's face. "Don't you think there were any beggars when the Caesars reigned?" he asked the captain, taking out another coin to throw among us.

This time the coin fell quite near me and my instinct--acquired from having passed so many days without food--made me wish to throw myself upon it; but I didn't. A voice within me asked, why, and I could not answer.

"Naturally, there were beggars then; but not like this!"

The German officer yawned as if the captain bored him; and at that moment, I realized that his feeling towards the captain was the same as the captain's feeling towards us.

The second coin, a girl managed to snatch. Now she stood eagerly watching the German, waiting for him to throw another. The little boy who had cried out walked up to the German. The boy's hand was filled with dirt from the street. He showed it to the German. "Capitano, I will eat this, if you will pay."

The German nodded and smiled, while he held up a small coin between two of his fingers. The child stuck the filth into his mouth and tried to swallow it but it was too dry. He coughed and spat it out. The German laughed and the other children laughed with him. The boy started to cry again and the officer gave him the coin.

I had not laughed and sometimes silence is louder than laughter, for now the German was looking at me. He selected a large coin and threw it. It rolled to within an inch of my right foot. All I had to do was place my foot upon it and it would be mine. I didn't; while my brain shouted "With that you can buy a whole bread!" my foot kicked it away.

The German laughed and even the Italian captain smiled. "Now you shan't get any," the foreigner said thoughtfully. I nodded to show that I understood. "In the unclean waters live the little fishes. Some are eaten; most, I believe. But some will escape." And with a mock salute the German turned from us. The Italian captain followed him, and they both walked down the street.

Most of children ran after them. The boy who had offered to eat dirt and the girl who had caught the second coin remained behind. The boy opened his hand to look at his coin and the girl snatched it from him; even before he could start to cry, she was gone.

Tears ran from his eyes down his dirty cheeks, like little rivers through a dusty landscape. I thought, 'Some people's faces are made to smile and laugh. Some are made for anger. And his little face was made for tears.'

"Little fishes," I repeated the words of the German aloud.

The boy kept on crying. Now he was sitting on the curb. He had rubbed his face with his hands, and the tears and dirt had mixed. I walked over to him. I had seen him before but I did not know his name. I wanted to tell him that he could not have bought much with that coin, but I knew that it was not for the money alone he was crying.

Suddenly the boy looked up at me and spoke through his sobs, "It

was my sister." The telling of this fact brought on new tears.

Roughly, with no kindness in my voice, I said, "Stop it."

The little boy put his hands up in front of his face, but he did not stop crying.

"Come with me," I ordered. Without looking back to see whether he was following me, I started walking towards the Church of St. -----.

(pages 1-5)

The Namesake

by

C. Walter Hodges

Publishing Data

G. Bell and Sons Ltd., York House, Portugal Street, London, W.C. 2.

First published -- 1964

Readability

7th grade

Historical Period

9th century

Early Middle Ages

Place

England

Historical Events and/or Personages

Reign of King Alfred

Invasion of the Danes into Saxon England

Topics and Themes

Compromise in Conflict -- its value

Mediaeval Life

Methods of Warfare

Strategy -- its use in warfare

Concepts

Beliefs -- Religious

Civilization

Compromise and Adjustment

Concepts cont'd.

Conflict -- Its origin, expression and resolution

Continuity

Cultural Diversity

Faith in Progress

Faith in the Future

Moral and Ethical Principles

Sovereignty

Annotation

In the ninth century Saxon England was invaded on a number of occasions by the Danes who came in their galleys and attempted to conquer the various kingdoms of Wessex, Mercia, Northumbria, East Anglia and Kent. They succeeded in conquering some kingdoms, but King Alfred of Wessex proved to be a match for these heathen. The story of the conflict between the Danes and the Saxons of Wessex is told by Alfred-the-one-legged, the King's namesake. He is a young man who was disabled in his childhood during a Danish raid. In a subsequent raid he flees from the monastery of Thornham in East Anglia where he lived with the monks and in his travels he encounters King Alfred. Later he is given the opportunity to train as assistant to the King's secretary so is able to provide a first-hand account of many of the violent skirmishes between the Danes and the Wessex Saxons.

The Saxons, who were once heathen themselves and as barbaric as the invading Danes, have for many years been Christians and their faith plays a very significant part in their lives. King Alfred, too, attaches great importance to the skills of literacy and the consequent ability to record events, for he believes that it is through this medium that man is able to forge a link between the generations and

achieve a sense of continuity from age to age. In contrast to the heathen also, Alfred's methods of warfare are more sophisticated. He uses strategy rather than relying totally on brute force as his enemies do.

Alfred became one of the great kings of all time because he possessed vision and wisdom uncommon to the age in which he lived. Superstition did not play as significant a part in his life as it did in the lives of many people living at this time. He believed that "Luck is like a seed. It thrives best where the ground has been prepared to receive it" (p. 196). Alfred recognized the value of compromise in conflict even if it led him into such things as paying the Danegeld to rid Wessex of the Danes. He believed in this case that it was better to keep the kingdom intact even without glory and honour than risk losing it forever in a decisive battle with the Danes.

The Marsh King (1967) is a sequel to The Namesake and tells about further struggles between King Alfred and the Danes, who, as he had already anticipated, are not bought off forever with the one payment of Danegeld.

Excerpt

(King Alfred gathers together his nobles to discuss plans for how to deal with the invading Danes. The account is given by Alfred-the-one-legged.)

Later that day, towards evening, the hall began to fill with men. Outside there was a noise of horses. I saw many of the nobles of Wessex in the hall, Odda, and Sigeric, and Ethelnoth, and presently the Bishop of Winchester. When there was a great number there, and the torches lit and the door closed, the King sat in his chair and they all sat down on the benches in a great square about the hearth. The torchlight and the firelight moved; but the men were still while the King spoke.

'Lords and good friends,' he said, 'I have sent for you to discuss a certain question which I shall put to you. But first I do not wish you to misunderstand me. I have no doubt of your courage, my lords, and I hope you will have no doubt of mine.'

A murmur went up that they had no doubt of it. After a brief pause the King then said:

'The question, my lords, is this: Am I to make peace with these heathen?'

There was silence for a moment, then voices from every side broke out, speaking all at once:

'How, lord King? Make peace? They would laugh in our faces. They would tear us apart.'

Ethelnoth said, 'Kind Alfred, we have courage, as you have said; but who could have the courage to go to them on such an errand as this?'

The King answered:

'I believe we shall not need to go to them. I would not ask it of any of you. Instead, I believe they will come to us.'

The thanes were again silent, this time not knowing what he could mean.

'Understand me,' King Alfred then went on, 'these heathen are all barbarians and men of blood it is true; but that is not why they are here in our land. They are here because they wish to become men of peace, settled like ourselves in homesteads of their own.'

'King, not in their homesteads, but in ours,' said one of the thanes, and a murmur of agreement followed him.

'True', said the King, 'and for these they fight. But then fighting is only a means to an end, not the end itself. With us it is different. Fighting, of itself alone, will always serve our turn, even if we do not always win. So long as we are always there and always ready to fight, they cannot ever enjoy the fruits they are fighting for. So long as we keep our courage, we shall in the end discourage them. They will think of other places, maybe, where the fruits are easier to get; and they will be ready to go away from here, where their work is so hard and so unrewarding.'

'We can fight all the year round if need be,' said Ethelnoth, 'though if some of us do not get back to our farms this summer, we may starve next winter. Better, if we can, to fight for it now in one great battle and make an end of it for good and all.'

'Ay!' cried many voices, 'make an end of it all!'

'An end, one way or the other,' cried one voice above the rest.

'And do you not care which way?' asked Alfred. 'Is it all the same to you? I know that feeling well. It is called desperation, and it is next door to despair. Heave up your strength for one great final stroke, it says, and even if you do not win you will die gloriously in the oblivion you have made, pulling down the whole world on top of you, like blind Samson in the temple. That is a fine dream, thanes, but it is only a dream. It will not happen like that. The world will not disappear because we have died. Something will go on; and what goes on after us, for good or bad, is decided by what we do here and now. I ask you, is there any man among you who can stand up now and say before God and before his kindred that he does not care what happens in the world after he is dead?'

The King waited. All were silent. The King continued: 'I have to preserve this kingdom. By some means, by any means, no matter what it costs in life or work or wealth, this kingdom of Wessex has to be held together and kept secure. Whatever we now have left, however little, must go first of all to this task. For you see what is happening beyond our borders. All the other kingdoms of this land have

fallen. The Danish stream rolls in at every door. Everywhere else the walls are down. The Church of Christ itself is washed away. Nothing stands. Only Wessex stands, a Christian kingdom in the flood. This kingdom I will keep secure by whatever means I can from day to day. Where fighting will do it I will fight. Where bargaining will do it I will bargain.' He paused, and then said slowly: 'Where gold will do it I will pay. I do not care if this kingdom is kept without glory, so long as it is kept. The glory may come again later.'

The square of thanes remained silent but they nodded their heads. The flame of the fire blazed, the wind blew in at the window, the hangings moved and the shadows nodded on the wall.

'So now I have this to tell you,' King Alfred went on. 'The Danes are tired of Wessex. Say if you like that Wessex has tired them out. They are ready to talk about going, about marching away, leaving us alone. I know this, because they have sent to me secretly to find out my mind.' A hubbub of surprise broke out around the fire, but ceased again as the King held up his hand and continued: 'They want to know whether I am ready to meet Halfdan, to talk about a price for their going. About payment in gold. A price, to buy them off.'

The Ealdorman of Devonshire, Odda, the fierce hater, sprang to his feet and cried:

'King, they will deceive us! If they march out of here, where will they go? Back to the last poor man who paid them to get out, to bid them pay again. And then again and then once more'. And then in the end they will chop him up and divide his lands, and come back here and grin at you again, and hold out their bloody hands for more. And what then?'

'That is the question, Odda,' said the King. 'What then? Do you think I am a fool? Do you think I think them any more trustworthy than you do? But should they come again to Wessex, what will they find? Will they find us stronger or weaker than this time, shall it not be harder next? Thanes, I tell you that if Halfdan is ready to come bargaining with me, I am ready to meet him. But first I will make this bargain with you, that if the Danes come a second time to Wessex they will get no payment, but only a great flea in their ear.'

'And what if they come a third time?' asked Odda.

The King laughed.

'The third time, I shall have them all baptised,' he said. 'We shall have to make Christians of them. It will be the only thing left to do.'

This ended the meeting. A few days later King Alfred rode to Shaftsbury and held a Council with all the Ealdormen and bishops of his kingdom. They debated the matter all day, seated in the church. They considered the strength of their forces, the pressing need for men to go back to their farms for the spring sowing, what money they could raise to pay the Danes, and, if this were done, how then to prepare against the future. No one was glad to have such a decision, but all agreed with it. A breathing space must be bought. The next day King Alfred sent back Halfdan's messenger with a careful answer.

(pages 100-105)

Rifles for Watie

by

Harold Keith

Publishing Data

Thomas Y. Crowell Company, New York.

First published -- 1957

Readability

5th grade

Historical Period

19th century -- 1861-1865

Place

America -- Linn County, Kansas; Missouri; Arkansas; Cherokee Nation

Historical Events and/or Personages

American Civil War

Battle of Prairie Grove

General Stand Watie and the Cherokee Rebels

Topics and Themes

Health and Medicine in the 19th century

Methods of Warfare

War

Concepts

Causality

Conflict

Courage

Concepts cont'd

Democracy

Loyalty

Respect for the Values and Beliefs of Others

Respect for the Worth of Each Individual

Annotation

The central character in this story is Jefferson Davis Bussey, a sixteen-year-old boy who leaves his family and farm life in Kansas to enlist in the volunteers on the Union side of the American Civil War. The year of his enlistment was 1861 and violence had erupted on the Kansas-Missouri border where farmers on the Kansas side are terrorized by frequent raiding parties of pro-slavery Missouri bushwhackers. To the south of Kansas lies Cherokee Indian territory where the Confederate Cherokee Cavalry unit is led by General Stand Watie. The title of the story refers to shipments of arms from the Union side which are being smuggled to Watie's Confederate troops by a Union traitor.

After a year of frustration and impatience awaiting his chance to engage in action against the enemy, Jeff finally has the experience of fighting on the Union side and seeing his friends and comrades maimed and killed. He proves himself an able and brave soldier and is asked to go as a scout behind enemy lines. This task places him in the position of having to pretend to be a potential recruit to the Confederate army. He joins up with the enemy side and during the time he lives with the men he begins to develop genuine friendships with some of them. He realizes that this army is made up of men who are just as fine and admirable as the men of the Union side. His loyalties become confused. A further complication is the fact that he falls in

love with a Confederate girl whose father and brother are fighting valiantly for the Confederate side.

During the war Jeff is exposed to many constraints and horrors--hunger, fatigue, carnage, loss of dear friends--for which his previously tranquil farm upbringing has not prepared him. Besides the friends that Jeff makes during his army service he also makes an enemy--hard-bitten Captain Clardy of the Union side, a cruel officer who hates Jeff and who carries a dark secret with him. While engaged in his spy work amongst the Confederates, Jeff witnesses the delivery of a shipment of smuggled rifles to General Stand Watie. He then discovers that the Northern traitor responsible for the delivery is his enemy, Captain Clardy. Clardy realizes that Jeff has seen him and Jeff's fate will be to face a Southern firing squad. The young man is forced to flee to the North again and during this journey he encounters incredible hardships and has many narrow escapes before he finally reaches the Union encampment once more.

Jeff's unusual opportunity to see the war from the standpoint of both sides leads him to the discovery that people and causes are often a mixture of both good and evil. After the war he plans one day to return to the South and find Lucy, the girl he loves. Together, he hopes, they will find happiness in spite of their differences and have the chance of helping to reunite the divided country.

Excerpt

(Jeff Bussey and his friend Bostwick have temporarily joined up with the Confederate army in order to spy for their own Union side. As the excerpt begins Jeff and a group of Confederate soldiers are making their way back to camp after a battle with the Union men.)

Just before dark a slow, chilling rain set in. Owing very few slickers, the Watie men had to take it like the cattle in the near-by fields. The road had now become so slippery that they slowed their pace to a walk. Wet to the skin, Jeff was so exhausted that he dozed in the saddle. He discovered that by balancing himself squarely over the horse and kneeling slightly forward, he could sleep while the dun was walking.

Once when they were crossing a creek, Hookey Pogue, a wiry, rollicking little Cherokee mixed-blood who was sound asleep in the saddle, tumbled off his horse into the water with a loud splash.

"What happened?" Fields asked irritably.

Gasping and thoroughly awake now, Pogue scrambled to his feet in the knee-deep water.

"Excuse me, Sam," he sputtered. "I thought you said dismount."

A roar of amused laughter arose above the noise of the downpour. It was the first laugh Jeff had heard since the battle. Again, he marveled at privates and sergeants conversing as equals, addressing each other by their first names.

The gray rain sluiced down in long, wind-slanted lines. Jeff could feel it pelting his shoulders and spattering noisily off his hat brim.

"Whew!" somebody called. "It's sho comin' down. Sounds like pourin' peas on a rawhide."

They had ridden two hours in the rainy darkness when they were hailed to a stop between North Fork Town and Perryville by a man standing in the road waving a torch. He wore an old carpet strip for a raincoat. It had a hole in the top for his head.

"Camp's over here," he told them, pointing his torch to the right. The torch flickered feebly, threatening to go out.

As Jeff obediently followed the others, he felt a sudden chill and wished for a warm coat. Then he saw the round bulge of a commissary wagon wheel and heard the peculiar sobbing voice of Heifer Hobbs directing the weary men to their tents. They were back at their original camp.

The cook had made a rude lamp from a bowl full of sand, thrusting a nail through a rag and then deep into the sand, with the rag emerging at the top. Using oil he had rendered from a fat possum he had killed that afternoon, he poured the possum oil in the sand and onto the rag, then lit the rag and set the lamp on the shelf at the rear of the commissary wagon, out of the rain and the wind. The home-made device smelled a little but Jeff was surprised at its good light.

Feeling his way in the blackness, he staked out the dun and gave him a ration of corn from the commissary wagon. He felt ravenously hungry but figured he would either have to eat cold food or go without. Nobody could cook in this downpour. But again he reckoned without the resourcefulness of Heifer.

For weeks the cook had saved all his bacon rinds and axle-grease boxes for fires. He also had a few dry tree branches hidden away in his commissary wagon. While Jeff held a blanket over the fire, keeping it alive, Heifer went to work.

Quickly he mixed a great dishpan of corn-bread dough, plastering some of it on small boards, which he leaned near the fire. He wrapped the remainder in corn shucks and buried them in the hot ashes. Soon he

was able to offer the wet, exhausted men hot corn bread and steaming plates of a Southern dish Jeff had never tasted before, Irish potatoes and green apples boiled together, mashed and seasoned with salt, pepper and onions. And there was plenty of hot "coffee" to wash it down.

Nobody joshed or teased the cook tonight. Gratefully the tired men in Fields' mess scooped up the food with their fingers or their bowie knives as they discussed in hushed tones the battle they had just lost and the comrades who had been killed or wounded.

Afterward Jeff threw the blanket around his shoulders and wondered where Bostwick was. A doctor had ridden up from the rebel hospital at Boggy Depot to treat the wounded. Tents were going up all around, hog fat lamps were lit, and soon the place began to look and sound more like a military camp.

Jeff had pitched in and was helping Heifer clean up when he heard feet sloshing toward them in the dark. The slim figure of the sergeant appeared, his wounded arm in a sling and an oilcloth thrown carelessly over his shoulders, in the fashion of a cape. The rain had slackened somewhat but now the wind had arisen and the cold seemed to blow right through Jeff's sodden clothing.

Fields stood looking accusingly down at Jeff.

"Yore pal, Bostwick--he ain't comin' back. Shell got him," he reported, his voice low with passion.

Shocked by the bad news, Jeff eyed Fields bleakly in the flickering light that came from Heifer's "possum" lamp. Bostwick dead! Jeff breathed a silent prayer for the Missourian's soul and waited. There was something sinister in the sergeant's manner.

Fields went on, "He fell close to me. All day long I watched him drink from the canteen of his. I figured it was whisky. After I got hit, I needed a shot of whisky. So I took the canteen off his dead body and upped it. You know what I found? Coffee! Yankee coffee! He was a blue belly. And so are you!"

Jeff felt a premonition of disaster. He stood facing Fields, thankful for the partial darkness that blotted out the guilty expression he was certain must be on his face. He thought fast. He was on the wrong side of the river. His life might depend upon what he said next.

Heifer said it for him. The cook straightened over his pots and pans, the firelight playing fitfully over his terribly deformed face. Suddenly, he blew his nose into the fire, using his finger and clearing one nostril, then the other, with nasal blasts that rang like a horse snorting.

"Sam, yore addled," he blurted. "What else does the boy have to do today to prove himself to ya--tote cha on his back all the way from Honey Springs to Red Rivah?"

Fields snarled something unintelligible.

Heifer kept talking, "You otta git down on yore knees and beg his pardon. Where'd yuh be today if it wasn't for him? I'll tell yuh where. Walkin' to a prison camp someplace in Kansas. If this boy's what yuh say he is, he coulda left you on the battlefield an' gone on ovah to Blunt. Or he coulda taken yuh with him to Blunt. You was helpless."

"Sam!" somebody called from the darkness, "Sam Fields! Major Adair wants to see you."

(pages 245-248)

Young Fu of the Upper Yantze

by

Elizabeth Foreman Lewis

Publishing Data

Holt, Rinehart and Winston, New York.

First published -- 1932

Readability

6th grade

Historical Period

Early 20th century -- 1909 onwards

Place

China -- The Middle Kingdom -- Province of Szechuen -- City of Chungking on the Yantze-Kiang

Historical Events and/or Personages

Beginning of China's transition from Imperialism to Communism

Revolutionary Movement in China

Nationalist Government coming to power in China

Topics and Themes

Apprenticeship System

Chinese Culture

Communism

Cultural Revolution

Education

The City

The Family

Transportation and Communication

Concepts

Beliefs -- Religious

Community

Cultural Change

Customs

Government

Political Systems

Social Control

Tradition

Urbanization

Values

Work

Annotation

This is the story of a coppersmith's apprentice, Young Fu, who moves with his mother from an outlying rural area to the city of Chungking. The action takes place in the period of the first quarter of the twentieth century. This was a time of great turmoil in China -- a time of revolution and conflict between various warring factions in the country. The old empress Tsu Hsi died in 1909 and immediately contenders for the Imperial throne appeared on the scene, each with his private army. These contenders were called tuchun. Each ruled temporarily in his area until another drove him away. It was a time when soldiers terrorized the people of the areas in which they were fighting. They stole their goods and ravaged their fields. Lawlessness was rife for bandits and robbers roamed the countryside and cities unchecked. Young Fu, in this period of turmoil, did his best to live an honest,

hardworking life. He and his mother had been compelled to move to the city after his father's death in order to make a living. He became apprenticed to one of the finest coppersmiths in Chungking and the story traces the gradual adjustment of Young Fu and his mother to the new experiences of city life. It tells too of Young Fu's maturation into a fine coppersmith in his own right. At the same time, a picture is created of the changes taking place in China. At first the tuchun are warring amongst themselves, but as the years pass the Nationalist government takes over. The Chinese Nationalists are led by Chiang Kai-shek. Also, during this period, the first seeds of the Chinese Communist Movement were beginning to grow under the leadership of Mao Tse-tung. Through Young Fu's experiences the reader is given a good background to the "old" China that the new leaders decided must be eradicated in order to make way for the "new" China. Certainly, the community in which Young Fu lived based its life on age-old customs and traditions, fear of evil spirits and belief in religious powers. "The Four Olds" -- old ideas, old customs, old habits and old culture -- had to be removed and the subsequent history of the country during the twentieth century shows that this was accomplished fairly effectively.

Excerpt

At midday rice he [Young Fu] experienced the first taste of that torment with which a new apprentice is always greeted. Without acknowledging his presence, the men began to discuss the differences between city and country people, and the first seemed to have everything in their favor.

"Countrymen are always stupid!"

"Yes, but that can be forgiven; it is their appearance I find hardest to bear. Their heads are usually the shape of a turnip, and their hands and feet are twice the size of a normal being's."

"I, myself, could like them, if I had no nose. As it is, the odor of manure about their garments makes me hurry in the opposite direction."

"And such garments!"

"And their talk!"

One remark followed the other, and the men, with sly glances at the newcomer, agreed gravely to all that was said. Old Tsu's quips, though few in number, were more to the point than the rest, and Den, aping his elders, wagged his tongue incessantly.

Young Fu burned with shame and anger. He was aware of the sting of truth in much that they said. His trousers and short coat were made differently from theirs, and the earth language he spoke did contain words these people did not use. He himself had to listen sharply to catch all that they said. As for his appearance, he thought miserably that perhaps his head was the shape of a turnip. He would look into the next puddle he came to and find out. Hungry as he was, the hot rice stuck in his throat. He wanted nothing so much as to get back to that village which only last night he had scorned. He forced the food down his throat as Den's voice ran on; he would not let these city people see how much he suffered at their hands.

Unexpected relief came with Tang's entrance. The master sat down and told Den to bring him food. Old Tsu squinted in mock horror, "Let me bring it, please, instead of this honorable apprentice. His talk this noon has been weighted with wisdom. I had not guessed he knew so much about this business. Is it possible that you have offered him a partnership?"

Tang joined with the others in laughter, and Young Fu forgot his own wretchedness long enough to appreciate this fun at Den's expense. The talk turned abruptly to politics, and the men were soon in a hot discussion as to what would happen to Chungking if the present tuchun should be defeated.

(pages 22-24)

The King's Fifth

by

Scott O'Dell

Publishing Data

Houghton Mifflin Company, Boston.

First published -- 1966

Readability

5th grade

Historical Period

16th century -- 1540

Place

America -- New Spain (now Mexico); Arizona, California

Historical Events and/or Personages

Spanish exploration of the New World

Invasion of Native American Indian territory by Spain in the sixteenth century

Reign of King Charles V of Spain

Conquistadores

Topics and Themes

Exploitation

Exploration

Judicial Systems

Transportation and Communication

Concepts

Justice

Concepts cont'd.

Morality and Choice

Value Conflicts

Annotation

This story is told by Estéban de Sandoval, a seventeen-year-old boy from Ronda in Spain. He writes from a prison cell in Vera Cruz where he is undergoing trial for supposedly cheating the King of Spain, Charles, of his fifth share of the gold that Estéban and his companions found in New Spain. A law of the time decreed that the King was entitled to this fifth share. Estéban is a young map-maker. He left his native village of Ronda, went to Seville to the Casa de Contratación and having studied for and received his diploma in cartography, set sail for the New World. Having arrived in Vera Cruz, New Spain, he signed on with a fleet sailing north from Acapulco with Admiral Alarcón taking food and supplies to General Coronado's army which had been on the march for many days.

While on board ship, Captain Blas de Mendoza tries to seize command of the vessel for he has plans of his own and he involves Estéban the young map-maker in them. Mendoza wants to search for the Seven Golden Cities of Cibola and the gold that lies there. He is not content with solely exploration and seizing of territory which is the venture that the Spanish army is engaged in at that time.

Mendoza manages to persuade Estéban to join in the search for gold by suggesting that from his travels he will be able to draw a new map of a territory as yet unexplored and thus gain fame and fortune for himself.

On their journey to the Seven Cities they are accompanied by Father Francisco from General Coronado's army and a young girl, Zia, of whom Estéban becomes very fond. Neither the Father nor Zia becomes caught up in the gold fever which seizes the rest of the party. Unfortunately,

Estéban whose original interest in the journey was the making of maps, does become involved in the quest for gold at any cost. The story is the age-old tale of the greed of men and what they will sacrifice to the lust for gold -- blood, honour, sanity, and life itself. Only when he realizes that he is responsible for the death of Father Francisco does Estéban come to his senses once more and dispose of the gold in such a way that he prevents anyone from retrieving it ever again. The prison sentence that he receives for withholding the King's fifth holds little terror for Estéban after what he has gone through. He is only thankful to be free of the obsession that crept over him and threatened to destroy his sanity and cause him to lose the affection of Zia, the one he loves.

Excerpt

The Fortress of San Juan de Ulúa
Vera Cruz, in New Spain
The twenty-third day of September
The year of our Lord's birth, 1541

It is dark night on the sea but dusk within my cell. The jailer has gone. He has left six fat candles and a bowl of garbanzos that swim in yellow oil.

I am a fortunate young man. At least this is what the jailer said just before he closed the iron door and left me alone.

He stands in the doorway and says under his breath, "Garbanzos, a slice of mutton, the best oil from Úbeda! Who ever has heard of such fine fare in His Majesty's prison? And do not forget the candles stolen from the chapel, for which I could be tossed into prison myself. Worse, mayhap."

He pauses to draw a long finger across his throat.

"Remember these favours," he says, "when you return to the land of the Seven Cities. Remember them also if by chance you do not return!"

He leans toward me. His shadow fills the cell.

"I have maravedis, a few cents," I answer, "to pay for your kindness."

"Kindness!" He grinds the word between his teeth. During his life he must have ground many words for his teeth are worn close. "I do not risk my neck from kindness, which is a luxury of the rich. Or for a few ducats, either. Let us be clear about this matter."

He closes the iron door and takes one long step toward me.

"I have seen the charge brought against you by the Royal Audiencia," he says. "Furthermore, I deem you guilty of that charge. But guilty or not, I ask a share of the gold you have hidden in Cibola. The king demands his fifth. A fifth I likewise demand. For I do more than

he and at dire peril to my life."

His words take me aback. "If I am found guilty", I say evasively, "then I shall never return to Cíbola."

"It is not necessary that you return. You are a maker of maps. A good one, it is said. Therefore you will draw me a map, truthful in all details, by which I can find my way to this secret place." His voice falls to a whisper. "How much gold is hidden there? Tell me, is it enough to fill the hold of a large galleon?"

"I do not know," I answer, being truthful and at the same time untruthful.

"Enough, perhaps, to fill a small galleon?"

I am silent. Two fingers thrust toward me, sudden as a snake, and nip my arm.

"You may have heard the name Quentín de Cardoza," the jailer says. "An excellent gentleman, in any event, and innocent as a new-born babe. Yet four years he spent in San Juan de Ulúa, in this very cell. And died in this cell before his trial came to an end. You also may spend four years here, or five, or even more. Trials of the Royal Audiencia consume time, as dropping water consumes stone. These trials have two equal parts. One part takes place in the chambers above, before the judges. The other part takes place here below, under my watchful eye."

He tightens his grip on my arm and moves his face so close to mine that I can see the bristles on his chin.

"Remember, señor, that what I do for you I do not for a handful of maravedis. Neither for money nor from kindness. I do it only because of a chart, limned with patience and skill, which you will make for me."

"It is a crime," I answer, still being evasive, "To draw a map without permission of the Council of the Indies,"

He loosens his grip upon my arm. "The Council," he says, "resides in Spain, thousands of leagues away."

"So also does the King who accuses me of theft," I boldly say.

"Yes, but do not forget that the King's loyal servant, Don Felipe de Soto y Ríos, does not reside in Spain. He stands here before you, a man with one eye which never sleeps."

Don Felipe steps back and squares his shoulders. He is tall, with a long, thin forehead and a jaw like a cudgel. He says nothing more. Softly, too softly, he closes the door and slides the iron bolt. His footsteps fade away into the depths of the fortress.

(pages 1-3)

Cry, the Beloved Country

by

Alan Paton

Publishing Data

Jonathan Cape, Bedford Square, London.

First published -- 1948

Readability

7th grade

Historical Period

20th century -- 1946

Place

South Africa

Historical Events and/or Personages

Urbanization of the rural population of South Africa

Disintegration of Tribal Life in South Africa

Topics and Themes

Agriculture

Apartheid

Exploitation of one group by another

Race relations

Re-settlement

Rural versus Urban Life

Tribal Communities

The City

Concepts

Cultural Change

Cultural Diversity

Culture

Industrialization

Intergroup Relations

Racism

Secularization

Social Change

Social Stratification

Social Control

Urbanization

Annotation

The main character in this story is a Zulu priest who leaves his South African village to go and search for his missing son Absalom and sister Gertrude who have left their native valley and gone to live in the big city of Johannesburg. He has received a letter from a priest in the city who says he has come into contact with Gertrude. The Reverend Stephen Kumalo has spent all his life in a village and is unaccustomed to the ways of the city and its inhabitants, but when this opportunity presents itself and with it the possibility of discovering something about his only son from whom he and his wife have not heard for a long time, he seizes it and travels to the city.

At this period of South Africa's history many young men and women were leaving their tribes and native villages to go to the big cities because the countryside was becoming impoverished. Since the Europeans came to South Africa, the land which previously belonged

wholly to the native population had been taken over. Portions had been left for the original owners but not sufficient for them to make a satisfactory living. The land had been overworked and the soil became so poor that it produced less and less each year. The consequent migration to the cities brought with it the disintegration of tribal life. The villages were left to the old men and women and children while the young people tried to carve out a new life for themselves in an unfamiliar urban environment. The social controls, in the form of traditions, customs and laws, which previously governed their lives, were no longer influential and many young natives fell prey to corruption and crime. This was the fate of the minister's son and sister. During his search for them and the subsequent encounter, the Reverend Kumalo came face to face with many of the other complicated problems of South African society which were present in the 1940's and are still in existence today.

Excerpt

The small child ran importantly to the wood-and-iron church with the letter in her hand. Next to the church was a house and she knocked timidly on the door. The Reverend Stephen Kumalo looked up from the table where he was writing, and he called, Come in.

The small child opened the door, carefully like one who is afraid to open carelessly the door of so important a house, and stepped timidly in.

--I bring a letter, umfundisi.

--A letter, eh? Where did you get it, my child?

--From the store, umfundisi. The white man asked me to bring it to you.

--That was good of you. Go well, small one.

But she did not go at once. She rubbed one bare foot against the other, she rubbed one finger along the edge of the umfundisi's table.

--Perhaps you might be hungry, small one.

--Not very hungry, umfundisi.

--Perhaps a little hungry.

--Yes, a little hungry, umfundisi.

--Go to the mother then. Perhaps she has some food.

--I thank you, umfundisi.

She walked delicately, as though her feet might do harm in so great a house, a house with tables and chairs, and a clock, and a plant

in a pot, and many books, more even than the books at the school.

Kumalo looked at his letter. It was dirty, especially about the stamp. It had been in many hands, no doubt. It came from Johannesburg; now there in Johannesburg were many of his own people. His brother John, who was a carpenter, had gone there, and had a business of his own in Sophiatown, Johannesburg. His sister Gertrude, twenty-five years younger than he, and the child of his parents' age, had gone there with her small son to look for the husband who had never come back from the mines. His only child Absalom had gone there, to look for his aunt Gertrude, and he had never returned. And indeed many other relatives were there, though none so near as these. It was hard to say from whom this letter came, for it was so long since any of these had written, that one did not well remember their writing.

He turned the letter over, but there was nothing to show from whom it came. He was reluctant to open it, for once such a thing is opened, it cannot be shut again.

He called to his wife, Has the child gone?

--She is eating, Stephen.

--Let her eat then. She brought a letter. Do you know anything about a letter?

--How should I know, Stephen?

--No, that I do not know. Look at it.

She took the letter and she felt it. But there was nothing in the touch of it to tell from whom it might be. She read out the address slowly and carefully:

Rev. Stephen Kumalo
St. Mark's Church
Ndotsheni
Natal

She mustered up her courage, and said, It is not from our son.

--No, he said. And he sighed. It is not from our son.

--Perhaps it concerns him, she said.

--Yes, he said. That may be so.

--It is not from Gertrude, she said.

--Perhaps it is my brother John.

--It is not from John, she said.

They were silent, and she said, how we desire such a letter, and when it comes, we fear to open it.

--Who is afraid? he said. Open it.

She opened it, slowly and carefully, for she did not open so many letters. She spread it out open, and read it slowly and carefully, so that he did not hear all that she said. Read it aloud, he said.

She read it aloud, reading as a Zulu who reads English.

The Mission House
Sophiatown
Johannesburg
September 25th, 1946

My dear brother in Christ: I have had the experience of meeting a young woman here in Johannesburg. Her name is Gertrude Kumalo, and I understand she is the sister of the Rev. Stephen Kumalo, St. Mark's Church, Ndotsheni. This young woman is very sick, and therefore I ask you to come quickly to Johannesburg. Come to the Rev. Theophilus Msimangu, the Mission House, Sophiatown, and there I shall give you some advices.

I shall also find accommodation for you, where the expenditure will not be very serious. I am, dear brother in Christ, Yours faithfully,

THEOPHILUS MSIMANGU

They were both silent till at long last she spoke.

--Well, my husband?

--Yes, what is it?

--This letter, Stephen. You have heard it now.

--Yes, I have heard it. It is not an easy letter.

--It is not an easy letter. What will you do?

--Has the child eaten?

She went to the kitchen and came back with the child.

--Have you eaten, my child?

--Yes, umfundisi.

--Then go well, my child. And thank you for bringing the letter.

And will you take my thanks to the white man at the store?

--Yes, umfundisi.

--Then go well, my child.

So the child went delicately to the door, and shut it behind her gently, letting the handle turn slowly like one who fears to let it turn fast.

When the child was gone, she said to him, What will you do, Stephen?

--About what, my wife?

She said patiently to him, About this letter, Stephen.

He sighed. Bring me the St. Chad's money, he said.

She went out, and came back with a tin, of the kind in which they sell coffee or cocoa, and this she gave to him. He held it in his hand, studying it, as though there might be some answer in it, till at last she said, It must be done, Stephen.

--How can I use it? he said. This money was to send Absalom to St. Chad's.

--Absalom will never go now to St. Chad's.

--How can you say that? he said sharply. How can you say such a thing?

--He is in Johannesburg, she said wearily. When people go to Johannesburg, they do not come back.

--You have said it, he said. It is said now. This money which was saved for that purpose will never be used for it. You have opened a door, and because you have opened it, we must go through. And Tixo alone knows where we shall go.

--It was not I who opened it, she said, hurt by his accusation. It has a long time been open, but you would not see.

--We had a son, he said harshly. Zulus have many children, but we had only one son. He went to Johannesburg, and as you said-when people go to Johannesburg, they do not come back. They do not even write any more. They do not go to St. Chad's, to learn that knowledge without which no black man can live. They go to Johannesburg, and there they are lost, and no one hears of them at all. And this money....

But she had no words for it, so he said, It is here in my hand.

And again she did not speak, so he said again, It is here in my hand.

You are hurting yourself, she said.

--Hurting myself? hurting myself? I do not hurt myself, it is they who are hurting me. My own son, my own sister, my own brother. They go away and they do not write any more. Perhaps it does not seem to them that we suffer. Perhaps they do not care for it.

His voice rose into loud and angry words. Go up and ask the white man, he said. Perhaps there are letters. Perhaps they have fallen under the counter, or been hidden amongst the food. Look there in the trees, perhaps they have been blown there by the wind.

She cried out at him, You are hurting me also.

He came to himself and said to her humbly, That I may not do.

He held out the tin to her. Open it, he said.

With trembling hands she took the tin and opened it. She emptied it out over the table, some old and dirty notes, and a flood of silver and copper.

--Count it, he said.

She counted it laboriously, turning over the notes and the coins to make sure what they were.

--Twelve pounds, five shillings and seven pence.

--I shall take, he said, I shall take eight pounds, and the shillings and pence.

--Take it all, Stephen. There may be doctors, hospitals, other troubles. Take it all. And take the Post Office Book--there is ten pounds in it--you must take that also.

--I have been saving that for your stove, he said.

--That cannot be helped, she said. And that other money, though we saved it for St. Chad's, I had meant it for your new black clothes, and a new black hat, and new white collars.

--That cannot be helped either. Let me see, I shall go....

--Tomorrow, she said. From Carisbrooke.

--I shall write to the Bishop now, and tell him I do not know how long I shall be gone.

He rose heavily to his feet, and went and stood before her. I am sorry I hurt you, he said. I shall go and pray in the church.

He went out of the door, and she watched him through the little window, walking slowly to the door of the church. Then she sat down at his table, and put her head on it, and was silent, with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute.

(pages 12-17)

My Kingdom for a Grave

by

Stephanie Plowman

Publishing Data

Bodley Head Press, London.

First published -- 1970

Readability

7th grade

Historical Period

20th century -- 1914-1918

Place

Russia

Historical Events and/or Personages

World War I

Czar Nicholas II and Czarina Alexandra

Rasputin

Assassination of Russian Imperial Family

Russian Revolution

Topics and Themes

Communism

Compromise in Conflict

Growth of Political Democracy

Imperialism

Methods of Warfare

Topics and Themes cont'd.

Revolution

Social Problems

U.S.S.R.

War

Concepts

Authority

Causality

Change

Compromise and Adjustment

Conflict

Democracy

Government

Ideology

Social Processes

Social Stratification

Sovereignty

Annotation

This is the continuation and conclusion of the story begun, in Three Lives for the Czar by the same author. That story commenced in 1894 with the accession of Czar Nicholas II to the Russian Imperial throne. It concluded at the outbreak of the first World War. This book, which can be read independently of the first, spans the years 1914 to 1918 and the events of these years are recounted by Andrei Alexandrovitch Hamilton who was related to the Imperial family and therefore had an intimate knowledge of the most significant happenings of this

critical period of Russia's history. Andrei had a particularly warm relationship with Olga, eldest of the Czar's daughters, and if circumstances had been different, might have married her.

Andrei is a twenty-year-old Lieutenant in the Chevaliers Gardes when he begins his story. He is involved in the fighting between Russia and Germany and becomes incensed by the wholesale slaughter and destruction of the Russian Army due to their out-of-date equipment and antiquated methods of attack. The leaders of the army and the Czar have been told of the need to update but they stubbornly refuse to listen. The Czar in particular is seen as a reactionary, a dreamer who is remote from reality and who cannot, or will not, see what is happening to the feelings and attitudes of the Russian people toward the monarchy.

The Czar's personal shortcomings were not ameliorated by his wife Alexandra, grand-daughter of Queen Victoria and as some said, sharing many of her relative's more unpleasant qualities. She deliberately remained aloof from the people of Russia and kept her family in relative isolation too. This was in part a result of her personality but in part also it was caused by her desire to keep secret the medical condition of her son Alexei -- heir to the throne -- who had haemophilia, an incurable disease of the blood.

Eventually the dissatisfaction of the Russian people with their rulers and their anguish at the disastrous losses and horrors of the war expressed itself in civil unrest. The Czar was led to see that his only option was to abdicate. This he did, intending to flee with his family to England. They were, however, arrested before they could escape and kept prisoners at Tobolsk. Andrei makes the difficult journey to this community to be near them, try to ensure their safety and expedite their

rescue. Before this can be done they are transferred to Ekaterinburg -- another small town -- and when Andrei gets there he discovers that the entire family has been brutally assassinated. This is the event, of course, which marked a turning point in Russia's history and led to the formation of a new governmental system which is still in existence today. As the revolutionaries were soon to discover however, the elimination of the monarchy was not going to solve the country's problems. The disastrous participation in the First World War continued, food shortages were widespread and the antagonism between the people and the monarchy was replaced by conflict between various factions of the population, chiefly the Reds (Bolsheviks) and the Whites who were resisting the revolution. Andrei, though he could see that the Imperial Family had acted unwisely, nevertheless could be nothing but heart-broken at their fate, while in other countries -- for example England -- there was at the time an acceptance of it as almost the inevitable outcome of the life and actions of that monarchy. This distresses Andrei, for, with all their faults, the Czar and Czarina were not evil people. He muses that, "One day, perhaps, the West will look at Lenin's Russia and remember uneasily the parable of how the casting out of one devil may only make room for seven devils each worse than the first."

Although the only admission from those who carried out the assassination was that the Czar had been shot, Andrei does not believe that the rest of the family have been carried to a place of safety and the story concludes with his search and eventual discovery of the family's remains. The condition of those remains, however, still leaves open the possibility that one or more members could have survived the assassination and escaped. Claims that Princess Anastasia, the youngest daughter,

did indeed survive have continued to intrigue us through the decades which followed the events of these years.

Excerpt

There were a few scattered cheers, sounding thinly on the cold air. It would have been better if there had been none at all, for they served only to underline the general silence, apathy, sullenness.

The Czarina seemed to notice nothing.

Hospitals, the Cathedral, back to the Imperial train for lunch. A courtier I didn't know -- but, of course, nearly all the people I'd really known at Czarskoe had spoken out against Rasputin and had been dismissed--told me to be in attendance. The Czarina gave me her hand to kiss. 'How lucky you are to be here in Novgorod, Andrei--I've always wanted to visit it because of the beautiful old churches, but because of the war I can only visit hospitals.'

But she had managed to get hold of half a dozen ikons, nevertheless, and was signing one on the back as she spoke. 'No, girls, you can't gossip with Andrei now, I want you to sign these ikons at once. Perhaps you'll have the chance to talk to him at tea--will you be at the City Hall, Andrei? No? Then you must come to the train to say good-bye before we leave.'

After lunch they went to the Zemstvo Hospital, and then to a tea-party given by the Novgorod nobility at the City Hall. I could have gone easily enough, but had evaded the invitation through sheer cowardice. I'd known the excitement and anticipation that had gone into the planning of it all--girls in agonies over the choice of dress, frantically practising curseys--'Prince, will this be good enough?' And I knew how it would all turn out. Flat. Chilly. Lifeless. As it did.

The last visit was to a convent which possessed relics of St. Barbara. It was also the home of a much revered, very old recluse.

I stood at attention alongside the train when they returned. The Czarina had her exalted look; the others looked depressed and apprehensive--not to be wondered at after the cold, ominous reception they had received.

'How chilled he looks!' said Anastasia. 'Mamma, can we all have tea? Hot tea would revive Andrei--'

I said, laughing, I wasn't dead yet. Then I stopped laughing. Olga had been hanging back at the rear of the little group, and it was only now that I saw her clearly. She looked ghastly.

So we drank tea from glasses in golden holders, and then the Czarina, accompanied by Tatiana, withdrew to make notes on the hospitals she had seen. The girls could talk to me for twenty minutes, she said--after this the train would be leaving.

So I stood for the last time in the warm drawing-room coach with the grey and mauve hangings.

'The engine's warming up,' said Anastasia, 'but there's plenty of time for you to see him.'

'Him?'

'My puppy. Jimmy. Anya gave him to me.'

Jimmy was a very small, very fat, snuffling King Charles spaniel.

'His legs are so short he can't get up stairs, and he has to be carried about a lot, but he's very affectionate. He loves Mamma, and curls up beside her on the chaise longue.'

Jimmy made unmistakable signs of distress. 'Oh, my angel!' cried Anastasia, swooping down on him. 'Quick -- out on to the platform! Isn't he clever!' she flung over her shoulder at me. 'He heard the engine warming up and knew it was his last chance! Marie, you'll have to come too in case he starts running off --'

Olga sat in one of the leather armchairs. I stood looking at her. Eventually she raised her eyes and looked at me. I can still see that expression. It was more than mute appeal. It was more than pathos. It was realisation of a deadly situation.

'Andrei,' she said, 'why has the feeling in the country changed against my father?'

I said, 'Novgorod hasn't been very welcoming, I know --'

'It's not that. It's not simply this visit to Novgorod that worries me -- although,' she amended hurriedly, 'that's not altogether correct. But I was worried before we came to Novgorod -- you're not the first person I've asked, Andrei.'

'What did the other persons tell you?'

'Oh, I had an embarrassed sort of lecture on the unfortunate countermanding of the progressive plans of Alexander II. You won't fob me off with that, will you?'

I tried to meet the steady eyes. 'No,' I said.

She looked away from me then.

'You know how I go into Petersburg -- Petrograd, I mean -- every week to accept donations for my soldiers' families? At the Winter Palace? I used to look forward to it all, if only because -- because --'

I said gently, 'Because it was a change. Go on, I understand.'

'Well, in the last months, the feel of it all has altered. I noticed that people were beginning to avoid my eyes, smile only with an effort, break off conversations abruptly when I came in -- at first I thought this was embarrassment because I'd said or done something stupid or wrong -- Oh, Andrei, don't let's pretend, I know perfectly well that because the only young people we mix with much are Derevenko the sailor's children or -- his daughter, because Mamma says only "plain" people can be trusted, when we go out in society we're lost, bewildered, we say or do gauche things -- have you forgotten how you came to my rescue in the year before the war when I started to go to dances?'

'Believe me,' I said, 'I shall always, God willing, come to your rescue.'

She was looking at me again now. 'I know. Do you remember the time when we were out at the farm? I wandered away and got lost, and you came looking for me shouting, "Olga! Olga! Don't be afraid! Andrei's coming!" It all came back to me the other night in a dream. I was back in that hayfield and Mama was with me, sitting down, playing with me, and a snake came out of the long grass. I was frightened, but Mamma said I mustn't be frightened, it wouldn't hurt me, and she put out her hands as if to stroke it, but -- but it stung her, Andrei, and I screamed, and I could hear you, far away, calling that you were coming.'

'Did I come?'

Olga said after a moment, 'I knew you were coming, but the nightmare ended first.'

'Just like that?'

Another pause, 'No. There were some men, close to us. I called out to them to help Mamma, but one of them was just concentrating on killing the snake. And the other one said, "What's the use of killing the snake? The damage has been done." Neither paid any attention to Mamma at all.'

I said, 'Marie and Anastasia will be back soon--we haven't much more time. From the way you looked when you came back to the train, something unpleasant happened in Novgorod. What was it? Something at the City Hall?'

'No, there wasn't a happy feeling but it passed off quietly enough. It was afterwards.'

'Where?' I asked incredulously. 'At the convent?'

She nodded. 'We went to see the relics of St. Barbara, and then Mother wanted to visit the old woman, Maria Mikhailovna. She was lying in bed in a little dark room--they had to bring a candle for her to see us and us to see her. Suddenly I felt happy. She's supposed to be a hundred and seven, you know, but she looked so normal--young, smiling eyes, and such a sweet smile. She kissed us and blessed us, said the war would be over soon. And then--'

She got up abruptly, walked over to the window, drew back the silk curtains and peered out. On the lamplit platform Marie and Anastasia were chasing fat little Jimmy. They waved cheerfully.

'I've time to tell you,' said Olga, letting the curtain fall.

'She wanted to give Mamma a present --all that she had was a little withered winter apple, but Mamma was terribly pleased, comforted, too, because the old woman said, "Don't fear the heavy cross." But then--' Again she hesitated.

I looked out of the window. 'You must tell me. You'll have to be quick, too--they've caught Jimmy.'

'You must have an ikon,' said Olga. 'We'll sign it on the back.'

'It doesn't matter about the ikon--'

'It does, it does! she said with surprising passion.

'Tell me what the old woman said.'

'I will, but you must let me give you an ikon. If only you knew the people we have to give them to--'

'I think I do,' I said with sudden grimness. 'Give me an ikon, then.'

She wrote on the back with a kind of desperate energy, 'From Olga. Novgorod. December, 1916' As she wrote she said in a low voice, 'It was a little room, and everyone was fidgeting around us, and I was tired, so what with this and all the people moving about I probably imagined it all. Mamma went on looking happy, didn't hear it--'

I said gently, 'You've come so far. You must tell me now.'

Olga raised her eyes to mine. 'I thought she called Mamma, "the martyred Czarina Alexandra Feodorovna".'

'Got him!' said Anastasia breathlessly. 'What have you been doing, Olga? Giving Andrei an ikon? What a good idea! Is there time for me to give him one?'

'I think not,' I said, hurriedly kissing their hands. 'I'll have to jump for it or I'll be on my way to Czarskoe with you.'

Marie leaned out of the window. 'We wish you could! Can you come in the Spring?'

Anastasia raised Jimmy's paw to acknowledge my salute. The puppy licked her face enthusiastically. Olga was standing a little to the rear, quite motionless. Her face was suddenly calm and untroubled.

(pages 86-89)

The Witch of Blackbird Pond

by

Elizabeth George Speare

Publishing Data

The Riverside Press, Cambridge, Massachusetts.

First published -- 1958

Readability

6th grade

Historical Period

17th century -- 1687

Colonial period in America

Place

America -- Connecticut Colony

Historical Events and/or Personages

Dissatisfaction and unrest among the English colonists

Beginnings of the movement of the American states and colonies towards independence from England

King James of England

Topics and Themes

Colonial Life

Crime

Religion

Puritanism

Religious Persecution

Witchcraft

Concepts

Attitudes

Conflict

Discrimination

Group Processes

Groups -- Minorities

Human Rights and Liberties

Open-mindedness

Respect for Values and Beliefs of Others

Social Control

Tolerance

Annotation

Sixteen-year-old Kit Tyler is an orphan who has been brought up on the island of Barbados in an atmosphere of wealth and luxury by her Grandfather. Upon his death and the sale of his estate, she decides to impose herself on her mother's only sister, Aunt Rachel, who is married and living on the American mainland in Wethersfield in the colony of Connecticut. The year is 1687 and Wethersfield is a Puritan settlement where the way of life is entirely different from the one Kit had previously enjoyed. Kit is charitably accepted into the family consisting of her Aunt, Uncle and two cousins, Judith and Mercy, but she is not happy or at ease in this strict, austere environment and the daily round of useful tasks she is called upon to perform are a source of frustration and displeasure for she has been accustomed to slaves and servants waiting on her. Her relations try to be kind but her finery and apparent frivolity and high spirits shock them.

Before Kit ever landed onshore at Wethersfield she had caused

speculation among the local people by diving overboard from the ship taking her up river to rescue a small child's doll. Only witches were supposed to know how to swim in New England in the 1680's. The only place that Kit feels any peace or freedom is in the meadows by Black-bird Pond and here she meets Hannah Tupper, an elderly Quaker lady who was driven out of her native colony of Massachusetts because of her religion. She is ostracized by the Wethersfield Puritans too and is regarded as a witch by many of them. Witchcraft in these times was a very serious crime and subject to the direst penalties. The only friends that the old lady has are Nathaniel Eaton, son of the captain of the ship which plies the river and which brought Kit to her destination, and little Prudence whose doll Kit rescued. Kit becomes friendly with Hannah, Nat and Prudence and takes it upon herself to teach Prudence, who does not receive much care and affection from her parents, how to read.

When a mysterious disease spreads through the town causing the death of several children and young people, Hannah the Quaker falls under suspicion of having caused it through witchcraft. Kit helps Hannah to flee from the community and when the old woman cannot be found, the wrath and suspicion of the townspeople fall upon Kit who is known to have been associating with Hannah. The result is a terrifying witch hunt which climaxes in Kit's arrest, imprisonment and trial for witchcraft. Only the last minute intervention of Nat and Prudence avert what could otherwise have been a tragic end for Kit. The subsequent unfolding of the plot also brings some resolution to the various problems and dilemmas that Kit has been facing in her attempt to adapt to her new life.

Excerpt

"Let me in, man. I've something to say."

Matthew Wood stepped back from door, and the Reverend Bulkeley loomed on the kitchen threshold.

"Matthew," he said, "you're a stubborn mule and a rebel. But this is no time for politics. Time was your Mercy was like my own daughter. Let me see her, Matthew. Let me do what I can, with God's help, to save her."

Matthew's voice was almost a sob. "Come in, Gershom," he choked. "God bless you! I was coming to fetch you."

Dr. Bulkeley's solid presence brought to them all new hope. "I have a theory," he told them. "I've read something like it, and 'twill do no harm to try. Cook me some onions in a kettle."

For four long hours Kit labored at Dr. Bulkeley's bidding. She sliced onions, blinking her eyes against the stinging tears. She kept the fire blazing under the iron kettle. When the onions were cooked to just the right softness, Dr. Bulkeley piled them in a mass on a linen napkin and applied the blistering poultice to Mercy's chest. As soon as the poultice cooled a new one must be ready.

Late in the afternoon the doctor rose to his feet. "There are others I must tend to," he muttered. "Keep her warm. I'll be back before midnight."

Kit busied herself to prepare a meal which none of them could eat. With fingers so heavy from fatigue and fear that she could scarcely force them to move, she cleared the table and put away the untouched food. She wondered if ever again she would escape from the sound of that dreadful breathing. Her own lungs ached with every sighing breath that Mercy drew.

Then without warning a new fear came rushing in upon her. From without the house there was an approaching sound of stamping feet and murmuring voices, gathering volume in the roadway outside. There was a crashing knock on the outer door. The three women's eyes met in consternation. Matthew Wood reached the door in one stride and flung it open.

"How dare you?" he demanded in low-voiced anger. "Know you not there is illness here?"

"Aye, we know right enough," a voice replied.

"There's illness everywhere. We need your help to put a stop to it."

"What do you want?"

"We want you go come along with us. We're going for the witch."

"Get away from my house at once," ordered Matthew.

"You'll listen to us first," shouted another voice, "if you know what's good for your daughter."

"Keep your voices down, then and be quick," warned Matthew. "I've no time to listen to foolishness."

"Is it foolishness that there's scarce a house in this town but has a sick child in it? You'd do well to heed what we say, Matthew Wood. John Wetherell's boy died today. That makes three dead, and it's the witch's doings!"

"Whose doing? What are you driving at, man?"

"The Quaker woman's. Down by Blackbird Pond. She's been a curse on this town for years with her witchcraft!"

The voices sounded hysterical. "We should have run her out long ago."

"Time and again she's been seen consorting with the devil down in that meadow!"

"Now she's put a curse on our children. God knows how many more will be dead before morning!"

"This is nonsense," scoffed Matthew Wood impatiently. "There's no old woman, and no witchcraft either could bring on a plague like this."

"What is it then?" shrilled a woman's voice.

Matthew passed a hand over his forehead. "The will of God--" he began helplessly.

"The curse of God, you mean!" another voice screamed. "His judgement on us for harboring an infidel and a Quaker."

"You'd better come with us, Matthew. Your own daughter's like to die. You can't deny it."

"I'll have naught to do with it," said Matthew firmly. "I'll hold with no witch hunt."

"You'd better hold with it!" the woman's voice shrilled suddenly. "You'd better look to the witch in your own household!"

"Ask that high and mighty niece of yours where she spends her time!" another woman shouted from the darkness. "Ask her what she knows about your Mercy's sickness!"

The weariness dropped suddenly from Matthew Wood. With his shoulders thrown back he seemed to tower in the doorway.

"Begone from my house!" he roared, his caution drowned in anger. "How dare you speak the name of a good, God-fearing girl? Any man who slanders one of my family has me to reckon with!"

There was a silence. "No harm meant," a man's voice said uneasily. "Tis only woman's talk."

"If you won't come there's plenty more in the town who will," said another. "What are we wasting our time for?"

The voices receded down the pathway, rising again in the darkness beyond. Matthew bolted the door and turned back to the dumfounded women.

"Did they wake her?" he asked dully.

"No," sighed Rachel. "Even that could not disturb her, poor child."

For a moment there was no sound but that tortured breathing. Kit had risen to her feet and stood clinging to the table's edge. Now the new fear that was stifling her broke from her lips in an anguished whisper.

"What will they do to her?"

Her aunt looked up in alarm. Matthew's black brows drew together darkly. "What concern is that of yours?"

"I know her!" she cried. "She's just a poor helpless old woman! Oh, please tell me! Will they harm her?"

"This is Connecticut," answered Matthew sternly. "They will abide by the law. They will bring her to trial, I suppose. If she can prove herself innocent she is safe enough."

"But what will they do with her now--tonight--before the trial?"

"How do I know? Leave off your questions, girl. Is there not trouble enough in our own house tonight?" He lowered himself into a chair and sunk his head in his hands.

"Go and get some sleep, Kit," urged Rachel, dreading any more

disturbance. "We may need you later on."

Kit stared from one to the other, half frantic with helplessness. They were not going to do anything. Unable to stop herself she burst into tears and ran from the room.

Upstairs, in her own room, she stood leaning against the door, trying to collect her wits. She would have to get to Hannah. No matter what happened, she could not stay here and leave Hannah to face that mob alone. If she could get there in time to warn her--that was as far as she could see just now.

(pages 180-185)

The Grapes of Wrath

by

John Steinbeck

Publishing Data

William Heinemann Ltd., London/Toronto.

First published -- 1939

Readability

6th grade

Historical Period

20th century -- 1930s

Place

U.S.A. -- The Midwest and California

Historical Events and/or Personages

Creation of the Dustbowl

Recession and Depression of the 1920s and 1930s

Westward Migration across America

Topics and Themes

Agriculture

Combinations and Monopolies

Effects of Technology on Agriculture

Exploitation

Migration

Ownership of the Means of Production

Rural versus Urban Life

Topics and Themes cont'd.

Survival

The Family

Welfare

Workers Protection Organizations - their beginnings

Concepts

Basic Needs

Common Good

Conflict-- between needs and resources

Co-operation

Faith in the Future

Freedom

Human Dignity

Loyalty

Role -- of Government

Roles -- Male and Female

Scarcity

Social Control

Technology

Urbanization

Annotation

The three-generation Joad family have lived as share-croppers in Kansas for many years on a small farm where they keep a few animals and grow mainly cotton, corn, and crops for their own use. By the 1920s the land in Kansas is not giving as good a yield as it should because farming methods do not take account of crop rotation and the

land is growing poorer. The dry, hot winds are contributing to the problem as they blow away the topsoil. Similar situations have developed in other nearby states -- Arkansas, Oklahoma, Mississippi -- and the landowners are turning the tenant farmers off their land because their farming methods are no longer profitable. They are combining farmsteads into large holdings which are farmed mechanically. The plight of thousands of dispossessed farming families from the Midwest is exploited by the California farmers who see in them the possibility of very cheap labour for their seasonal harvesting of fruit, vegetables and cotton. They send out handbills encouraging the sharecroppers to come west and the Joads are just one of the many families who see this as the only option open to them. They sell off their meagre possessions, buy a second-hand truck and start on the westward trek. The vicissitudes of their journey and the difficulties which await them when they reach California seem tragic and insurmountable, but their reactions and behaviour are heroic in the face of these trials. Throughout the story, much information emerges about political, economic, geographic and sociological forces at work during this period.

Excerpt

The company's store was a large shed of corrugated iron. It had no display window. Ma opened the screen door and went in. A tiny man stood behind the counter. He was completely bald, and his head was blue-white. Large brown eyebrows covered his eyes in such a high arch that his face seemed surprised and a little frightened. His nose was long and thin, and curved like a bird's beak, and his nostrils were blocked with light brown hair. Over the sleeves of his blueshirt he wore black saten sleeve protectors. He was leaning on his elbows on the counter when Ma entered.

'Afternoon,' she said.

He inspected her with interest. The arch over his eyes became higher. 'Howdy.'

I got a slip here for a dollar.'

'You can get a dollar's worth,' he said, and he giggled shrilly. 'Yes, sir. A dollar's worth. One dollar's worth.' He moved his hand at the stock, 'Any of it.' He pulled his sleeve protectors up neatly.

'Thought I'd get a piece of meat.'

'Got all kinds,' he said. 'Hamburg, like to have some hamburg? Twenty cents a pound, hamburg.'

'Ain't that awful high? Seems to me hamburg was fifteen las' time I got some.'

'Well,' he giggled softly, 'yes, it's high, an' same time it ain't high. Time you go on in town for a couple poun's of hamburg, it'll cos' you 'bout a gallon petrol. So you see it ain't really high here, 'cause you got no gallon a petrol.'

Ma said sternly: 'It didn't cos' you no gallon a petrol to get it out here.'

He laughed delightedly. 'You're lookin' at it bassackwards,' he said. 'We ain't a-buyin' it, we're a-sellin' it. If we was buyin' it, why, that'd be different.'

Ma put two fingers to her mouth and frowned with thought. 'It looks all full a fat an' gristle.'

'I ain't guaranteein' she won't cook down,' the storekeeper said.

'I ain't guaranteein' I'd eat her myself; but they's lots of stuff I wouldn't do.'

Ma looked up at him fiercely for a moment. She controlled her voice. 'Aint you got some cheaper kind of meat?'

'Soup bones,' he said. 'Ten cents a pound,'

'But them's jus' bones.'

'Them's jes bones,' he said. 'Make nice soup. Jes' bones.'

'Got any boilin' beef?'

'Oh, yeah! Sure. That's two bits a poun'.'

'Maybe I can't get no meat,' Ma said. 'But they want meat. They said they wanted meat.'

'Ever'body wants meat-- needs meat. That hamburg is purty nice stuff. Use the grease that comes out a her for gravy. Purty nice. No waste. Don't throw no bone away.'

'How -- how much is side-meat?'

'Well, now you're getin' into fancy stuff. Christmas stuff.'

'Thanksgivin' stuff. Thirty-five cents a poun'. I could sell you turkey cheaper, if I had some turkey.'

Ma sighed. 'Give me two pounds hamburg.'

'Yes, ma'am. He scooped the pale meat on a piece of waxed paper.

'An' what else?'

'Well, some bread.'

'Right here. Fine big loaf, fifteen cents.'

'That there's a twelve-cent loaf.'

'Sure, it is. Go right in town an' get her for twelve cents.

Gallon a petrol. What else can I sell you, potatoes?'

'Yes, potatoes.'

'Five pounds for a quarter.'

Ma moved menacingly toward him. 'I heard enough from you. I know what they cost in town.'

The little man clamped his mouth tight. 'Then go git' em in town.'

Ma looked at her knuckles. 'What is this?' she asked softly.

'You own this here store?'

'No, I jus' work here.'

'Any reason you got to make fun? That help you any?' She regarded her shiny wrinkled hands. The little man was silent. 'Who owns this here store?'

'Hooper Ranches, Incorporated, ma'am.'

'An' they set the prices?'

'Yes, ma'am.'

She looked up smiling a little. 'Ever'body comes in talks like me is mad?'

He hesitated for a moment. 'Yes, ma'am.'

'An' that's why you make fun?'

'What cha mean?'

'Doin' a dirty thing like this. Shames ya, don't it? Got to act flip, huh?' Her voice was gentle. The clerk watched her, fascinated. He didn't answer. 'That's how it is,' Ma said finally, 'Forty cents for meat, fifteen for bread, quarter for potatoes. That's eighty cents. Coffee?'

'Twenty cents the cheapest, ma'am.'

'An' that's the dollar. Seven of us workin', an' that's supper.' She studied her hand. 'Wrap 'em up,' she said quickly.

'Yes, ma'am,' he said. 'Thanks.' He put the potatoes in a bag and folded the top carefully down. His eyes slipped to Ma, and then hid in his work again. She watched him, and she smiled a little.

'How'd you get a job like this? she asked.

'A fella got to eat,' he began; and then, belligerently "A fella got a right to eat.'

'What fella?' Ma asked.

He placed the four packages on the counter. 'Meat,' he said. 'Potatoes, bread, coffee. One dollar, even.' She handed him her slip of paper and watched while he entered the name and the amount in a ledger. 'There,' he said. 'Now we're all even.'

Ma picked up her bags, 'Say,' she said. 'We got no sugar for the coffee. My boy Tom, he wants sugar. Look! she said. 'They're a-workin' out there. You let me have some sugar an' I'll bring the slip in later.'

The little man looked away -- took his eyes as far from Ma as he could. 'I can't do it,' he said softly. 'That's the rule. I can't. I'd get in trouble, I'd get caned.'

'But they're a-workin' out in the field now. They got more'r a dime comin'. Gimme ten cents' of sugar. Tom, he wanted sugar in his coffee. Spoke about it.'

'I can't do it, ma'am. That's the rule. No slip, no groceries. The manager, he talks about that all the time. No, I can't do it. No I can't. They'd catch me. They always catch fellas. Always. I can't.'

'For a dime.'

'For anything, ma'am.' He looked pleadingly at her. And then his face lost its fear. He took cents from his pocket and rang it up in the cash register. 'There,' he said with relief. He pulled a little bag from under the counter, whipped it open and scooped some sugar into it, weighed the bag, and added a little more sugar. 'There you are,' he said. 'Now it's all right. You bring in your slip an' I'll get my dime back.'

Ma studied him. Her hand went blindly out and put the little bag of sugar on the pile in her arm. 'Thanks to you,' she said quietly. She started for the door, and when she reached it she turned about, 'I'm learnin' one thing good,' she said. 'Learnin' it all a time, ever' day.'

If you're in trouble or hurt or need - go to poor people. They're the only ones that'll help - the only ones.' The screen door slammed behind her.

(pages 327-330)

The Eagle of the Ninth

by

Rosemary Sutcliff

Publishing Data

Oxford University Press, London, England.

First published -- 1954

Readability

5th grade

Historical Period

2nd century -- 135 A.D.

Place

Britain

Historical Events and/or Personages

Reign of Emperor Hadrian

Roman Occupation of Britain

Topics and Themes

Imperialism

Roman Britain

The Roman Empire

Transportation and Communication

Tribal Communities

Concepts

Adjustment

Concepts cont'd.

Cultural Adaptation

Cultural Pluralism

Ideology

Intergroup Relations

Social Processes -- Conflict, Accommodation, Assimilation

Annotation

This novel is set in the second century A.D. when the Romans occupied large areas of the then-known world, including parts of Britain. The chief character is Marcus Flavius Aquila, a young Centurion who becomes crippled in the course of defending his garrison against a group of rebellious Britons. This necessitates the termination of his military career and for a long time he is at a loss as to how to occupy his time and earn a living. He goes to stay with Uncle Aquila, his dead father's brother and during this time he meets an old friend of his Uncle's -- Legate Claudius Hieronimianus, who in his reminiscences recalls the story of the mysterious disappearance of the Ninth Roman Legion several years earlier. Marcus' father was the first cohort of this legion which had never returned from a northward march to quell a rebellion in the area of Valentia which was just over the border into Scotland. The bronze eagle which was the standard of the legion had never been found but the legate recounts a rumour that it is in the hands of the Painted People -- the natives of the north -- who, aware of its symbolic value and significance to the Romans, could use it to rally the tribes against them. Marcus, who is gradually recuperating to some extent from his injury, begs for,

and is given, the opportunity to go north and try to solve the mystery of the disappearing legion and if possible retrieve the Eagle for the Romans. In this quest, he is accompanied by Esca, a Briton who had been enslaved by the Romans. They face danger and terror together before the search is ended and though they are ostensibly members of two different cultures their shared experiences forge an unbreakable bond between them. The final outcome of the venture is not quite as they had envisaged it but it is nevertheless an appropriate resolution to the problem of the Legion's lost standard.

Excerpt

Marcus leaned back, his hands behind his neck, and looked up at his slave. The thought of Guinhumara and her baby was still with him, standing behind the thought of Cottia. 'Esca, why do all the Frontier tribes resent our coming so bitterly?' he asked on a sudden impulse. 'The tribes of the south have taken to our ways easily enough.'

'We have ways of our own,' said Esca. He squatted on one heel beside the bench. 'The tribes of the south had lost their birthright before ever the Eagles came in war. They sold it for the things that Rome could give. They were fat with Roman merchandise and their souls had grown lazy within them.'

'But these things that Rome had to give, are they not good things?' Marcus demanded. 'Justice, and order, and good roads; worth having, surely?'

'These be all good things,' Esca agreed. 'But the price is too high.'

'The price? Freedom?'

'Yes--and other things than freedom.'

'What other things? Tell me, Esca; I want to know. I want to understand.'

Esca thought for a while, staring straight before him. 'Look at the pattern embossed here on your dagger-sheath,' he said at last. 'See, here is a tight curve, and here is another facing the other way to balance it, and here between them is a little round stiff flower; and then it is all repeated here, and here, and here again. It is beautiful, yes, but to me it is as meaningless as an unlit lamp.'

Marcus nodded as the other glanced up at him. 'Go on.'

Esca took up the shield which had been laid aside at Cottia's coming. 'Look now at this shield-boss. See the bulging curves that flow from each other as water flows from water and wind from wind, as the stars turn in the heaven and blown sand drifts into dunes. These are the curves of life; and the man who traced them had in him knowledge of things that your people have lost the key to--if they ever had it.' He looked up at Marcus again very earnestly. 'You cannot

expect the man who made this shield to live easily under the rule of the man who worked the sheath of this dagger.'

'The sheath was made by a British craftsman,' Marcus said stubbornly. 'I bought it at Anderida when I first landed.'

'By a British craftsman, yes, making a Roman pattern. One who had lived so long under the wings of Rome--he and his fathers before him--that he had forgotten the ways and the spirit of his own people.' He laid the shield down again. 'You are the builders of coursed stone walls, the makers of straight roads and ordered justice and disciplined troops. We know that, we know it all too well. We know that your justice is more sure than ours, and when we rise against you, we see our hosts break against the discipline of your troops, as the sea breaks against a rock. And we do not understand because all these things are of the ordered pattern, and only the free curves of the shield-boss are real to us. We do not understand. And when the time comes that we begin to understand your world, too often we lose the understanding of our own.'

For a while they were silent, watching Cub at his beetle-hunting. Then Marcus said, 'When I came out from home, a year and a half ago, it all seemed so simple.' His gaze dropped again to the buckler on the bench beside him, seeing the strange, swelling curves of the boss with new eyes. Esca had chosen his symbol well, he thought; between the formal pattern on his dagger-sheath and the formless yet potent beauty of the shield-boss lay all the distance that could lie between two worlds. And yet between individual people, people like Esca, and Marcus, and Cottia, the distance narrowed so that you could reach across it, one to another, so that it ceased to matter.

(pages 90-92)

The Lantern Bearers

by

Rosemary Sutcliff

Publishing Data

Oxford University Press, Ely House, London, W.I.

First published -- 1959

Readability

6th grade

Historical Period

5th century -- 400 A.D.

Place

Britain

Historical Events and/or Personages

Dissolution of the Roman Empire

Withdrawal of the Romans from Britain after centuries of occupation

Beginning of the "Dark Ages"

Topics and Themes

Early Religions

Growth and Decline of Civilizations

Roman Empire

Roman Contribution to British Culture

Tribal Communities

Concepts

Beliefs-- Religious

Concepts cont'd.

Civilization

Continuity

Cultural Adaptation

Duty

Habitat and Its Significance

Intergroup Relations

Loyalty

Patriotism

Annotation

The story takes place in Britain in the fifth century A.D., beginning at the time when the last of the Roman Auxiliaries were withdrawing from the Island. The Romans had occupied Britain for almost 400 years and had brought a large measure of order, stability and civilization to the people during the period of their rule. Rome itself, however, was being threatened and attacked, so the British-based troops were withdrawn to go to aid in its defence. Aquila, a young Roman officer, decides at the last moment before his ship sails that his loyalties lie with Britain rather than Rome and the Legions, so he deserts. He goes to join his family who live in the downlands of southern Britain, but soon after his arrival the house is attacked by Saxons who kill his father and many other members of the household, carry off his sister Flavia, and burn the house to the ground. Aquila is taken into thralldom where he is forced to be a slave to an old warrior in Juteland. The horror of these events commits him to the cause of trying to defeat the Saxons and the Picts and Scots and other warrior bands who, once the Romans have left, seize the opportunity to invade, settle and do their

best to conquer Britain. Having succeeded in escaping from his thralldom when his 'lord' comes to settle in Britain, Aquila allies himself with Ambrosius, Prince of Britain, who is also committed to the cause of defeating the invading tribes who bring with them a cruder and more savage and primitive way of life than has been known for many years under Roman rule.

It is only after many years of hardship and strenuous fighting that Aquila finds some measure of contentment and satisfaction and emerges somewhat from his period of torment and bitterness. He achieves this contentment partly as a result of his encounters with Brother Ninnias, partly through his relationship with his British wife Ness who, when given the choice, elects to stay with him rather than leave with her kinfolk, and partly from a meeting he has with his sister's son who is now fighting on the side of the enemy.

At the close of the story, Ambrosius and his followers are enjoying some degree of victory over the invaders but Aquila is aware that in spite of his lifelong dedication to the cause, this current victory may be only short-lived and the forces of darkness, in the shape of the Saxons, may succeed in their ambitions.

History tells us that in fact they do succeed and a period known as the Dark Ages ensues. However, Aquila has been told by Eugenius the physician that even if this were to happen, their efforts have not been wasted for they have fulfilled the duty of carrying a light into the darkness as far as they can and "morning will come again" even "though maybe not for the people who saw the sun go down".

(The excerpt begins as Aquila and his sister Flavia, their blind father and other members of their household are unexpectedly attacked in their home by a group of marauding Saxons.)

Excerpt

Aquila also was standing with drawn sword, his arm round Flavia. She felt light and hard and braced in the curve of it. 'Try not to be afraid,' he said.

'I don't think I am,' she returned. 'Not really afraid. It-- doesn't seem real, does it?'

No, it didn't seem real. It didn't seem real even when the shouting and the tumult burst upward into a new savagery and the first Saxon came leaping up the terrace steps to meet the resolute figure of the master of the house, standing with drawn sword in the doorway.

After that, for a while Aquila knew only a red chaos; a great splurge of shouting in his ears and the snarling of the hounds and the ring and clash of weapons; and Flavia with a high, fierce cry snatching the dagger from his belt as he sprang into the doorway beside his father. The flare of firebrands was in his eyes, and the flash of the fire on leaping saex blades. There seemed flame everywhere, ragged, wind-blown flame, and the bull's-horned and boar-crested warriors thrusting in on them out of the rolling smoke. The rafters were alight now over their head, the flames running along them in bright waves before the wind, and the atrium was full of smoke that tore at the defenders' lungs, choking and blinding them. But there were fewer defenders now; only seven where there had been nine, only six--old Kuno was down, Finn too, and Demetrius. A blazing shutter gave way, and a Saxon sprang in yelling through the high window-hole; and now they were beset from behind as well as before. A man in a great flanged helmet, with the golden torc of a chieftain about his neck, made for Flavian with war-axe up-swung for a blow that there could have been no turning even if the man at whom it was aimed had been able to see it coming. Aquila saw his father fall, and with Flavia fighting like a young fury beside him, hurled himself forward against the leaping saex blades to make a last rallying point of his body.

'To me! To me! Close up!'

Through the red haze that beat before his eyes he saw a snarling face with eyes that seemed all blue fire, and wild yellow hair streaming from beneath the great flanged helmet; he drove the point of his sword in over the golden torc, and saw the man drop his axe in mid-swing and stagger back, clutching at his throat with blood spurting between his fingers; and laughed, knowing that at least his father was avenged.

He did not feel the blow that fell glancing on his own temple and brought him down like a poled ox. He only knew that he had leapt forward in time--how much time he didn't know--and everything seemed to be over, and he was still alive, which bothered him because the two things didn't fit. He was being dragged to his feet, which seemed odd too, for he did not remember being on the ground, dazed and half blind with the blood running into his eyes. And then he heard Flavia shrieking his name, 'Aquila! Aquila!' and wrenched round in his captors' grasp to see her carried past, struggling like a wild cat, over the shoulder

of a laughing, fair-haired giant. He tried to spring towards her, dragging his captors with him, but they were all about him, his arms were wrenched behind his back, and he flung to his knees, struggling until his heart seemed like to burst and blood pounded like a hammer in his temples. For a moment the world darkened and swam in a red haze about him; Flavia's shrieks died as though somebody had stifled them with a hand over her mouth.

Somehow, fighting still, he found himself thrust to a halt with his arms twisted at his back, before a huge man who stood at the head of the familiar terrace steps under the scorched and shrivelled skeleton of the damson tree. The glare of the wind-driven fire that seemed all about them played on his helmet and yellow hair and beard, and made shifting fish-scale jinks of light on the byrnie he wore. And his face, Aquila saw, was the face of the man he had killed for his father's death. But there was no gold torc round this man's neck, and no red hole above it, and therefore it could not be the same.

He stood with arms folded on his breast, staring at Aquila under down-drawn golden brows. Something sparkled green on one great hand, and Aquila, ceasing to struggle now, gasping and spent, knew that it was his father's ring.

'Aye,' the huge Saxon said after a long scrutiny, 'it is the man who slew my brother.'

Through the beating in his head, Aquila understood the meaning of the guttural words, for he had not served a year with Lower Rhenus troops without learning something of the Saxon tongue. He dragged up his head, trying to shake the blood out of his eyes. 'Your brother, who slew my father on the threshold of his own house!'

'So! And he speaks our tongue,' the huge Saxon said, and he smiled, as a wolf smiles. 'Vengeance for a kinsman is sweet. I also, Wiermund of the White Horse, I find it sweet,' and with a slow deliberateness he drew the stained saex from his belt, fondling it, dandling it in his big hands....

Aquila waited, his eyes on the Saxon's face. He heard the roar of the flames, and the cattle lowing as they were rounded up, and under it the quietness, the dreadful quietness, full of only the wind. And even the wind was dying now. He was aware of the bodies that lay crumpled and grotesque in the red glare of the fire, bodies of his own folk and of the Sea Wolves; his father and the Saxon Chieftain lying together in the doorway; even Margarita lying dead at her lord's feet, where she must have crawled to him in her last moment. He did not feel very much about them, because he knew that in a few moments he would have joined them. Flavia was the only one he felt anything about--Flavia.

Wiermund of the White Horse had already raised his saex for the death-blow when, far off, above the hoarse moaning of the gale-torn woods, rose a cry that Aquila had heard once already that night: the cry of a hunting wolf, answered by another from away over towards the flank of the downs.

Wiermund checked, listening. Then he lowered his blade, and the smile broadened and broadened on his face until it was a snarl. 'Aiee, the wolf kind smell blood,' he said. 'Soon they will come following their noses.' He seemed to consider a moment, still fingering his saex blade. Then, abruptly, he drove it back into the sheath. 'Take him out to the wood-shore and bind him to a tree.'

The warriors about him looked quickly at each other, and then uncertainly at their leader.

'Alive?' someone said.

'Alive until the wolf kind come,' said the dead Chieftain's brother simply; and a growl of agreement, a grim breath of laughter ran from one to another of the war band. 'Aye, leave him to the wolves! He slew Wiergyls our Chieftain!--They call the wolves our brothers, let the wolves avenge their kin!'

They half thrust, half dragged him down the terrace steps skirting the blazing farmyard, and away up to the tongue of the woods above the old vine terraces, where he had stood with Flavia looking down on their home so short a time ago. At the last moment he began to struggle again, wildly, desperately. It was one thing to brace oneself for the quick dispatch of the saex blade, but quite another to stand unresisting to be tied to a tree for living wolf-bait. His body revolted at the prospect and went on struggling without anything to do with his will. But all his strength seemed to have gone from him, and he was powerless in their hands as a half-drowned pup. They stripped him naked; someone brought a partly charred wagon-rope from the blazing shed, and with the sound part of it they lashed his hands behind his back and bound him to the trunk of a young beech tree. Then they drew off and stood about him, very merry.

He forced up his head against the intolerable weight that seemed to bear it down, and saw their shapes dark against the glare of the blazing farmstead.

'So, bide there with a good fire to warm you until the wolf kind come,' said the man who had been the Chieftain's brother, and he called off his warriors like a hunter calling off his hounds. Aquila did not see them go, only he realized suddenly, through the swimming confusion in his head, that he was alone.

(pages 29-33)

Warrior Scarlet

by

Rosemary Sutcliff

Publishing Data

Oxford University Press, Ely House, London, W.I.

First published -- 1958

Readability

7th grade

Historical Period

900 B.C.

Ancient Times

Prehistoric

Place

Britain -- Sussex

Historical Events and/or Personages

Transition from Bronze Age to Iron Age

Topics and Themes

Bronze Age

Community Life

Education

Minority Rights

Primitive Religions

Social Roles, Expectations and Sanctions

Socialization Processes

The Family

Tribal Communities

Concepts

Adjustment

Attitudes

Community

Continuity

Courage

Cultural Lag

Culture

Discrimination

Division of Authority

Division of Labour

Individual differences

Roles

Myth

Self-discipline

Social Control

Social Stratification

Tradition

Annotation

This story, which takes place in Bronze Age Britain on the Sussex Downs, tells of Drem, a young boy who, in spite of a withered arm, strives to attain warrior status in his tribe of Sun People. To achieve this he must slay a wolf single-handedly. Though he makes courageous and undaunted efforts to overcome his handicap, when the testing time comes he fails to kill his wolf. There can be no honorable place for him amongst his own tribe after this failure for second chances are not permitted by the tough, harsh-living Sun People. Ashamedly he leaves and goes to live with the Little Dark People, a tribe who are

of lower status than the Sun People.

During his time in this community, which worships the Earth Mother rather than the Sun God, Drem learns to bring his feelings and his rather hasty temper under control and he also develops elements of compassion and tenderness in his nature, traits that his life among the Sun People had not fostered. In this respect he has gained an opportunity denied to other members of his tribe who are ostensibly more successful than he.

Sometime later, when he is almost becoming reconciled to his fate of being an outcast from his own people, he is unexpectedly provided with the chance to once more prove himself a man and a warrior and this time he does not fail. His success leads to reconciliation with his tribe and he wins the right to don the scarlet clothing of a warrior.

In the course of the story Drem shows what courage and bravery really are. His determination to overcome his handicap continues to resurface against all odds and in spite of his initial failure to kill his wolf, he shows that in his nature he has developed those qualities which are truly integral to being a real man and a warrior.

Excerpt

At dusk that evening, having faced Kylan, having faced the Boys' House, Drem went home.

They were all at the evening stew, round the hearth in the familiar house place; and they looked up and saw him leaning in the doorway, on the dim edge of the firelight, with the remains of the Wolf Pattern still on his forehead, and the dried and clotted wound in his shoulder. And for one moment it was in the hearts of all of them that he was a ghost. He saw it there; he saw the fear in his mother's eyes. Well, in a way he was a ghost--dead to the Tribe. A boy who failed in his Wolf-Slaying and did not die was dead to the Tribe. It was the custom.

Then Whitethroat, who had sprung up with the other hounds at his coming, gave a piercing whine and came running to him, crouching low, in a very different manner from his usual joyous greeting, and the still moment, the icy moment, was past. His mother had risen swiftly to her feet. 'What is it? Ah, you are hurt--your shoulder--'

Drem looked about him. He saw that the loom by the door was empty, and a piece of cloth lay folded at its foot as though it had been newly cut from it, fine chequered cloth of Warrior Scarlet woven with the dark green of juniper leaves. And his heart twisted with a physical pain under his ribs. He said hoarsely, 'If that was meant for me, my mother, let you take it for a new cloak for Drustic. I have failed in my Wolf Slaying.'

He thought that he should never forget his mother's cry. It was not loud; quite a little cry, but it seemed to be torn from her raw and bleeding, and it hurt him as he had not known that it was possible to be hurt.

Cathlan, the Grandfather, on his folded bearskin beside the fire, leaned forward to peer at him through the wreathing smoke fronds, his golden eyes almost hidden under the down-twisted grey-gold brows. Then he tossed the bone he had been gnawing over his shoulder to a waiting hound, and spat harshly and disgustedly into the flames. 'What did I say, son's wife? What did I say, six summers ago?'

Drustic was staring at him too, his pleasant square face bogged deep in trouble. He opened his mouth and then shut it again, as though he wanted to say something but couldn't think what.

Drem came in to the fireside-- the first time in three years that he had crossed the threshold of his home; the last time, maybe, in all his life-- and squatted down, with Whitethroat crouched against his knee. 'Is there no food for me?' he demanded, harshly defiant. 'I have not eaten for a night and a day'. His mother was pressing her hands across her forehead. 'Food? Yes-- yes, there is food. But first-- at least let be bind your wound.'

'It will do well enough as it is,' Drem said. 'I want food before I must be away, no more.'

Blai, unnoticed in the shadows until that moment, had risen to her feet. 'I will see to it,' she said; and brought him a bowl of stew and a barley cake, and gave them to him without another word.

He took them from her and ate furiously. He had not eaten for a day and a night, as he said; one did not eat before hunting, and besides, he had been too afraid. But there was nothing to be afraid of any more, because the worst thing that could possibly happen to him had happened. So he ate fiercely and swiftly, tearing the meat from the bones with his teeth, and tossing the bones to Whitethroat against his knees. It was his mother and brother and the silent Blai, watching him, who did not eat. The Grandfather ate, but then nothing in the world would come between him and his food.

When at last Drem could eat no more, he rubbed his hand on the brown, piled fern to cleanse it, and looked round him; a long, long look; at the faces of his kin, at the familiar, firelit shadowy house-place. He saw the firelight falling saffron coloured across the hearth stone, the long, jagged knot high up on the roof tree where a branch had been when it was a growing oak tree in the forest, the dappled cream and tawny deerskin hanging before his mother's sleeping stall, and the bronze and bull's hide shield hanging from the edge of the loft, that would never now be his to carry. All the long familiar things that he had not seen for three years, and after tonight, would never see again.

Then he got to his feet, saying to Whitethroat, 'Come brother, it is time that we were away.'

His mother, who had remained standing all the while, bracing herself against the roof tree, as though she were bound there, came and

set her hands almost timidly on his shoulders. 'Where are you away to? Cubbing, what will you do?'

'I will go to the Half People, as you said six summers ago-- you and Grandfather both-- that I must go if I failed,' Drem said. 'I will go to Dole and the sheep.'

'So you heard,' his mother said; and he saw her eyes straining in her beautiful, dagger-thin face, and the desire to hurt as he had been hurt rose within him. He had not forgiven her for that small, agonized cry.

'You always wondered, didn't you? Aye, I heard, every word. I was in the loft; I had come in by the roof strip meaning to drop on you like an earwig out of the thatch-- a child I was, but I was never so much a child again, after that day...That was why I ran to the forest: only Talore One-hand found me and bade me come back and fight for the thing if I would have it. And I have fought, the Sun Lord knows that I have fought, these six years gone by. But the Grandfather was right after all.' His voice, which had become a man's voice in the past year, cracked, and steadied again. 'Let you be glad of Drustic. You'll not be without a son to stand with the Men's side, when I am herding sheep.'

She cried out again at that, and her second cry seemed to undo what the first had done. He wanted to put his arm round her and drive his head into the warm, soft hollow of her neck as he had used to do when he was small, but he did not dare, lest he should weep like a woman. It was better to go on being angry. Anger was a kind of shield. His mother had dropped her hands from his shoulders. 'Drustic is a good son, but it is better to have two sons-- better two sons than one.... And this time there will be no coming back.'

'No, this time there will be no coming back.'

He turned, with Whitethroat at his heel, blundering past Blai, whose pinched, white face swam for an instant into his sight as though it floated in dark water, and went out into the spring dusk.

(pages 128-131)

Bows Against the Barons

by

Geoffrey Trease

Publishing Data

Hodder and Stoughton Ltd., London.

First published -- 1934. Revised editon -- 1966

Readability

5th grade

Historical Period

14th centry -- 1381

The Middle Ages

Place

England -- the Midlands -- Nottingham

Historical Events and/or Personages

Revolt Against the Mediaeval Barons

Robin Hocd and his Fight against the Barons

Topics and Themes

Crime and Punishment

Economic Disparity

Feudalism

Mediaeval Life

Ownership of Resources

Rebellion against Feudalism and the Beginnings of Socialism

Religious Crusades - their effect

Serfdom

Topics and Themes cont'd.

Social Problems

Tyranny

Concepts

Authority

Causality

Common Good

Equality

Freedom

Political Systems

Power

Social Control

Social Stratification

Annotation

Sixteen-year-old Dickon, son of a serf in feudal England in the fourteenth century, is compelled to run into hiding when he commits the crime of shooting one of the King's deer that is eating the family's crops. Capture would result in severe punishment because in those times the members on the lower levels of the social stratification scale could be subjected to retribution out of all proportion to the offence committed. Dickon joins the band of outlaws who live in near-by Sherwood forest under the leadership of Robin Hood.

Gradually he begins to see that his own plight as a poor serf who was compelled to work exhaustively for his lord for pitiful remuneration, is shared by many other people in England at this period. The gulf between the rich and poor is very wide and Robin Hood wants to close this gulf. He is a leader in the revolt of the poor people

against the tyranny of the King and the barons. Dickon dedicates himself to this cause also and although no overwhelming victories are won, a stand for freedom, equality, and civil liberties is made which is to become a legendary part of man's age-long struggle for these rights.

Excerpt

Crack!

The long whip curled round his shoulders, burning the flesh under his ragged tunic. Dickon swayed sickly, but did not cry out. His hands tightened on the woollen cap he held, and he bit his lip to still the pain.

'I'll have no idlers,' said the bailiff.

He glared down at the boy, a mountainous man on a mountainous horse, his hard face dark with passion.

'That'll teach you to fail in your duties, my lad. You know what they are well enough. Repeat them.'

Dickon looked up sullenly. His blood boiled within him. He longed to leap on the bailiff's saddle-bow and drive his dagger into that fat belly, but he knew how impossible it was. The man would shake him off like a rat, and the long sword would flash down to finish him forever....

It was no good. The masters were the masters. The peasants must obey and be whipped and work again, till death brought time for resting.

'Yes, sir,' he answered between clenched teeth. 'I must work on my lord's land every other day; I must plough four acres of his land in the springtime and furnish two oxen for the work; I must---'

'That'll do,' interrupted Master William harshly. 'Why weren't you at work this morning?'

'It was the pig, sir. It had strayed into the forest. If I hadn't gone to look for it--' He broke off with an appealing look.

'It is the only pig we have, sir.'

'Pigs? What the devil do I care about your pigs?' The horseman raised his whip again menacingly. 'You are all pigs, you labourers. Next week you will work on the lord's land every day as a punishment.' He wheeled his horse in the sandy track. Once more Dickon longed to plunge his knife into that fleshy body. 'Mind you're there,' the bailiff shouted over his shoulder, 'or I'll have you flogged.' He cantered away to inspect the work at the mill.

Miserably, Dickon walked on towards the mud-and-straw hovel which he called home. It had been a long, tiring day, toiling on the miserable strips of land held by his father, and he had not yet a man's strength.

If only his father would return! But he had been gone for years now, along with Sir Rolf and the other fighting men of the estate. They had gone overseas to the Holy Land, some said to keep Jerusalem against the heathen, others to win plunder and power from anyone, heathen or Christian, who happened to be weaker than they.

Dickon wished his father would come back to work the land with him, or that he himself had been old enough to join Sir Rolf as an archer and venture overseas.

Anything would be better than this endless drudgery, slaving to keep himself, his mother, and his younger brothers alive. Easy for the bailiff to ride about, fat with good food and drink and sleep! He didn't know what it was to sweat, except with too much flesh. Nor to go hungry and cold and wet, never knowing when a whip was going to snake round your shoulders.

'Good evening, young Dickon,' said a suave voice at his side.

He turned. The village priest stood smiling at him, but with an unpleasant glint in his beady black eyes. Dickon pulled off his cap quickly and bobbed respectfully. One must not offend the priests.

'Good evening, Father,' he answered, and nothing in his tone betrayed that of all people, after the bailiff, the priest was the one he was most anxious to avoid.

'You have not paid your full tithe, my lad,' said the other, toying with the crucifix which dangled at his waist.

'No.' Dickon flushed. He had known this must come sooner or later. 'It has been a bad year, Father. Some of my hens died in the flood. And the crops were poor. We have hardly enough to live on ourselves--'

'Nevertheless, one-tenth is owed to Mother Church.' The priest rolled his eyes piously to heaven. 'That must come first, lad. It may be a little, but in the eyes of God--' His voice took on the sing-song tone he used in church. 'You remember the story of the widow's mite?'

'We can't pay,' said Dickon stubbornly. 'My mother is ill, because we have not enough to eat. I'm not strong enough to work the land as my father does. We're too poor.'

'Blessed are the poor!' chanted the priest, clasping his smooth white hands.

'You're not poor,' muttered the boy, 'or you wouldn't say that.'

'Dickon!' The man's tone changed sharply. 'You forget you are speaking to a servant of God. Pay your tithe by next week, or the Church officers will come to seize it.'

(pages 7-10)

Cue for Treason

by

Geoffrey Trease

Publishing Data

Basil Blackwell, Oxford, England.

First published -- 1940

Readability

6th grade

Historical Period

16th century

Elizabethan period

Place

England

Historical Events and/or Personages

Enclosure of Land

Uprisings against the landlords who were enclosing land

Elizabeth I

Shakespeare

Topics and Themes

Crime and Punishment

Elizabethan Life

Welfare

Concepts

Class

Concepts cont'd.

Human Rights and Liberties

Justice

Roles -- Male and Female

Social Stratification

Annotation

In the sixteenth century, Peter Brownrigg lived with his family on a farm in the Lonsdale area of the English Lake District. The local people are involved in a protest against the enclosing of land by their lord, Sir Philip Morton, and one night they band together to pull down a newly erected wall. Unfortunately, during Peter's participation in the proceedings, he is identified and from then on he is a wanted young man. Forced to leave his family and go into hiding he eventually joins a band of actors who travel the country performing plays, amongst them the most recent productions of an up-and-coming playwright, William Shakespeare.

One day, in the course of trying to retrieve a new play of Shakespeare's from a man who had tricked Peter into giving him possession of it, the boy stumbles across information which suggests there is a plot afoot to assassinate Queen Elizabeth I, and one of the chief conspirators is Sir Philip Morton. From then on Peter becomes involved with one of the Queen's secret agents in the pursuit of this man and his co-conspirators. Together they succeed in averting the execution of the plot and Peter becomes once more a free man.

Excerpt

There must have been thirty or forty of us out that night, and we all worked as if it were haymaking-time and a thunderstorm just

coming up from Derwentwater way. My own hands were soon bleeding--I'd torn a nail on the rough stones. You never heard such a bump and clatter as that wall went down, all along the line. It was a great game for us all, knocking it over in heaps. Even the older men were laughing like boys at school.

"Here, Peter," my father said, "run up to the road, there's a good lad, and keep an eye open for anyone coming. Mr. Bell's a wee bit nervous; he thinks we ought to have a scout on the watch."

"What does he think this is?" I said, imitating Tom's voice. "A raid against the Scots?"

All the same, I wasn't sorry to go. My hands were hurting, and knocking a wall down gets monotonous after half an hour.

I walked up from the river to the road. I could see a goodish way towards Keswick--the road wound white and bright, except where the moonbeams were broken by black clumps of oak and ash and birch. I couldn't see so far towards Penrith, for there was a bend hiding the distance. I walked there, and looked eastwards. Now I could see a clear mile or two of the road climbing up the hem of Blencathra, which I still think is the noblest mountain in the world. I ought to have stayed at that bend, for it was that way that Sir Philip's new manor-house stood; I could see the moonlight flashing on its wonderful glass windows, though it was every bit of three miles away. But I wanted to stay where I could see the others, and hear the jokes they shouted to one another, and watch that wonderful wall going down as though it were the rampart of Jericho itself.

So after one glance to make sure that there was no living soul on the road to eastward--which was about as much use as a silk slipper in a snowstorm--I turned and walked back.

Soldiers say that dawn is a dangerous time. I have heard that from men who have fought in Ireland and the Low Countries and in the steaming forests of the Spanish Main. It's the time when sentries get slack and their eyelids droop, and a wise enemy chooses his moment to launch a surprise attack.

It was getting towards dawn. The moon would soon be down. The rich blue colour was draining out of the eastern sky, and the mist was coming up from the meadows, so that I could see only the heads and shoulders of the men standing in their long line, each a few paces from his neighbour. High above us, the mountain mists were drawn close round the peaks like the curtains of a four-poster bed.

The wall was so low I could no longer see it. But I saw young Dick Hudson jump over it with a cry of derision, and I thought of the story we read in the old histories of Rome, of how Remus jumped scornfully over the first low wall of the city. Romulus killed him, and I expect Sir Philip would cheerfully have killed Dick Hudson if he'd seen him at that moment. But Sir Philip wasn't there, and he'd never know...

When people asked who'd overthrown that wall, we were all going to say it must be the work of the Devil. The Devil has a great reputation for destroying what honest men would be glad to see out of the way!

So the dawn drew near, and danger too, if I'd only known it, and not been so occupied in watching them scatter the last stones, right and left, in the long wet grass.

I felt, rather than heard, the coming of the horsemen.

They weren't riding the sunbaked earth and rock of the road itself--they galloped almost silently along the green verge, so that there was no loud ring of hoofs to set the valley echoing from fell to fell, but only a dull, regular vibration.

I wasn't aware of them till they swept round the bend, not a hundred yards from where I was standing.

It was Sir Philip in front; I knew him by his grey mount. There were a dozen or more behind him, strung out head to tail, head to tail, and every rider with a sword or pistol or both.

I gaped at them for a half-second, I was so dumbfounded. Then, as my big mouth was conveniently open, I stuck in two fingers and whistled. That set the echoes going all right.

It was everyone for himself then. Luckily for me, there were plenty of rocks heaped about on the steep hillside above the road, and once among these I should be safe. I skipped into the shelter just before the cavalcade reached me. Then I was tempted by some devil I couldn't resist; I turned round with a piece of rock in my fist and shied it straight at Sir Philip. I don't think it touched either man or horse, they were travelling too fast, but it made the horse shy, and threw the men behind into temporary confusion.

"There's one of 'em, sir!" a man shouted, and flung up his pistol. The muzzle flamed in the twilight, and it is a wonder my story didn't finish there and then. I felt the bullet whizz through my hair--which was standing on end, I expect, for I'd never been fired at before. I'm not exaggerating. The cap was blown clean from my head, and fell somewhere among the rocks, where I'd neither time nor inclination to stay and look for it.

Instead, I hared up that mountain as though all the hounds in Cumberland were trailing me. Only when my heart felt as though it would burst through my skin did I drop breathless on my belly, on an overhanging slab of granite, and look back into the valley.

Of my father and brother and the neighbours there wasn't a sign. They'd vanished like June snow. The daylight, growing every moment, showed only Sir Philip and his servants, clustered glumly round the ruins of the wall.

I slipped home by a roundabout way. I shall always remember that summer morning, with the sun bounding up between Great Mell and Great Dod, and the wild roses out along the Greta, and the hay that had been cut yesterday so rich and scented on the air.

I enjoyed it especially because, if that bullet had been an inch or two lower, I should never have seen the sun rise over Lonsdale again. I never thought as I jumped the beck and went up to our house that it would be many a long day before I did see it again. To tell you the truth, I was thinking mainly of breakfast.

(pages 16-20)

Viking's Dawn

by

Henry Treece

Publishing Data

S. G. Phillips, Inc., New York, N.Y.

First Published -- 1956

Readability

6th grade

Historical Period

8th century

Place

Norway

Historical Events and Personages

The Viking Voyages

Topics and Themes

Exploration and Discovery

Primitive Religions

Seafaring and Ships in the 8th century

Transportation and Communication

Vikings

Concepts

Common good

Community

Conflict

Concepts cont'd

Co-operation

Courage

Culture

Customs

Group Processes

Habitat and its Significance

Loyalty

Moral and Ethical Principles

Myth

Tradition

Values

Annotation

A number of motivations have been suggested for the Viking's habit of leaving their home land to go voyaging. Some voyages were inspired by nothing more than greed, curiosity and a thirst for adventure. Vikings would return from their journeys with valuable plunder stolen from other ships or from communities where they had landed. This knowledge, together with restlessness and a spirit of adventure, were the inspirations of Thorkell Fairhair and his forty man crew who sailed from a small Norwegian village in the 8th century. Viking's Dawn tells the story of this, one of the earlier voyages, through the eyes of Harald, the youngest member of the crew and a novice Viking. Harald and his father had both enlisted for the journey but his father is injured at the launching and has to remain behind leaving Harald to go and face the challenges alone.

The Viking reveal themselves as men of great daring, tremendous vitality and strength, possessing the kind of loyalty and courage that will make sacrifices, even giving their own lives, for other members of the band. Although Thorkell is the Captain, the ruthless Ragnar Raven, a former associate of his, invites himself along on the voyage and competes with Thorkell for leadership. Thorkell, though fierce, is also a fair man who possesses a sense of decency and compassion. Ragnar, who is less trustworthy and compassionate and much more hot-headed, makes an already dangerous voyage even more hazardous.

Harald, in spite of his lack of experience, acquits himself well and survives the perilous adventures to return to the community from which he sailed. In spite of the hardships and horrors he has endured, the Viking spirit has infused him and he is eager to sail again.

Excerpt

Then at last, when the ship was moving smoothly again and the breakers were less noticeable, Harald looked back and saw the rocky headlands and the high forests only distantly. He knew that they were now truly a-voyaging!

Some of the men had gone back to sleep, even the oarsmen, their blades pulled up and safe against the rollers. Even Ragnar, at the bow, resting his great dark head down on the gunwale.

Then Harald woke with a start. Thorkell's voice said, "Care, take care to steerboard, watch for the wreck!"

All men looked where he pointed. On the surging waves rested the remains of a long ship. She rolled carelessly with the tide, a neglected thing, her bright planks ignored by all but the sea birds that already sat upon her, gossiping. What had been her sail, a white sail marked with a black raven, floated in bellying ripples about her. Her oars jostled each other about her sides, for she lay turtlewise, her loose keel uppermost.

A great gasp ran along the Nameless. This was the end all sailors feared-dreamed of, and feared. Now men clustered along the gunwales to see what there was to see.

A covey of gulls swung about and about the wrecked long ship. "Something must be living there," said Bjorn, who knew every

mood of the sea and of its birds.

Thorkell said, "Head toward the wreck, Rolf."

The Nameless shuddered like a shot goose as she turned her golden prow to where the sea birds were quarreling.

Aun said, "Odin save us from such an erd, Gnorre."

Gnorre hung on his oar and did not speak.

Harald, curious, thought he saw a hand raised, and dark hair floating with the tide. For some nights after, he even thought he heard a hoarse voice screaming for help. But he was not sure. All he knew was that Thorkell shouted, "Ease away, Rolf. A viking clings to the spars. Alongside and get him aboard."

Then Harald saw Ragnar unhook the long seal spike that hung beside him at the forward end, and lean over the bow, looking intently into the sea.

Gnoree, who stood as he rowed, said, "He means to save the man."

Aun, standing beside him, said, "Who knows?"

Then the Nameless swept past the wreckage and Ragnar turned back with a shrug of the shoulders, and a grim smile toward Thorkell.

Harald ran to the steerboard side but could see no man. "Hold course," called Thorkell, with a sigh.

Horik whispered to himself, but every man near him heard, "Look, there is blood upon the point of Ragnar's seal spike."

When the vikings turned to look, Ragnar took the long harpoon and held it in the sea, so that the running waves covered it.

"I have known men take a fish or two this way," he said, with a smile, to the oarsman who sat nearest him.

Wolf Waterhater, his red hair wet with sweat, did not smile back at him.

(pages 95-98)

Little House on the Prairie

by

Laura Ingalls Wilder

Publishing Data

Puffin Books, Harmondsworth, Middlesex, England.

First published in Puffin Books -- 1964

Readability

5th grade

Historical Period

19th century -- 1860s - 1870s

Place

America -- the Midwest; Kansas

Historical Events and/or Personages

Opening up of the Midwest of America by Pioneers

Displacement of the Indians who occupied the Midwest of America

Westward Migration of Americans

Topics and Themes

Agriculture

Community Life

Migration

Pioneer Life in the 19th century

Race relations

The Family

The Protestant Ethic

Concepts

Adjustment -- to environment

Basic Needs

Co-operation

Courage

Ethnocentrism

Faith in Progress

Freedom

Interdependence

Roles -- Male and Female

Self-Discipline

Technology

Values

Work

Annotation

This is the second book in a series of nine written by Ms. Wilder. They tell of the adventures of young Laura as she grows up in the 1860s and 1870s in various parts of the American midwest. In the first book, Little House in the Big Woods, she is six years old and then her life is traced through to the last book These Happy Golden Years which tells of her marriage to Almanzo Wilder. Most of the material of these books is autobiographical because the author, Laura Ingalls Wilder, grew up in the same type of circumstances as the girl who is the heroine of the series.

In Little House on the Prairie, Laura, her mother and father, her older sister Mary and baby Carrie, move from the Big Woods in Wisconsin which are becoming too densely settled, towards the midwest

in search of more land. Finally they settle in Kansas on land which the Indians are accustomed to regarding as their own but onto which white people are moving. With nothing more than their few meagre possessions packed in the covered wagon they travel for many weeks until they find a spot on the prairie appropriate to settle and they stake it out. They then have to cut the trees to build a house and a stable for the animals. Later they begin to farm the land after subsisting for a year mainly on what Pa brings back from hunting.

The joys of close-knit family life and the privations of living in the wilderness are described in loving detail. It is a life full of danger and adventure -- beset by starvation, illness, disease, accidents, wild animals and Indians. It seems, however, to be a very satisfying, happy life in spite of, or even because of, the constant challenges which call on all the courage and resourcefulness of the family.

The house on the prairie is not to be their home for very long because the government is having trouble with the 'ndians who resent the intruders. Hearing of the government's intention to move white settlers off the land, the family decide to go before they are forced off by the soldiers. This leads to the next book, On the Banks of Plum Creek, where their wanderings take them down through another state, Missouri.

Excerpt

The days were short and cold, the wind whistled sharply, but there was no snow. Cold rains were falling, Day after day the rain fell, pattering on the roof and pouring from the eaves.

Mary and Laura stayed close by the fire, sewing their nine-patch quilt blocks, or cutting paper dolls from scraps of wrapping-paper, and hearing the wet sound of the rain. Every night was so cold that they expected to see snow next morning, but in the morning they saw only sad, wet grass.

They pressed their noses against the squares of glass in the windows that Pa had made, and they were glad they could see out. But they wished they could see snow.

Laura was anxious because Christmas was near, and Santa Claus and his reindeer could not travel without snow. Mary was afraid that, even if it snowed, Santa Claus could not find them, so far away in Indian Territory. When they asked Ma about this, she said she didn't know.

'What day is it?' they asked her, anxiously. 'How many more days till Christmas?' And they counted off the days on their fingers, till there was only one more day left.

Rain was still falling that morning. There was not one crack in the grey sky. They felt almost sure there would be no Christmas. Still, they kept hoping.

Just before noon the light changed. The clouds broke and drifted apart, shining white in a clear blue sky. The sun shone, birds sang, and thousands of drops of water sparkled on the grasses. But when Ma opened the door to let in the fresh, cold air, they heard the creek roaring.

They had not thought about the creek. Now they knew they would have no Christmas, because Santa Claus could not cross that roaring creek.

Pa came in, bringing in a big fat turkey. If it weighed less than twenty pounds, he said, he'd eat it, feathers and all. He asked Laura, 'How's that for a Christmas dinner? Think you can manage one of those drumsticks?'

She said, yes, she could. But she was sober. Then Mary asked him if the creek was going down, and he said it was still rising.

Ma said it was too bad. She hated to think of Mr. Edwards eating his bachelor cooking all alone on Christmas day. Mr. Edwards had been asked to eat Christmas dinner with them, but Pa shook his head and said a man would risk his neck, trying to cross that creek now.

'No,' he said. 'That current's too strong. We'll just have to make up our minds that Edwards won't be here tomorrow.'

Of course that meant that Santa Claus could not come, either.

Laura and Mary tried not to mind too much. They watched Ma dress the wild turkey, and it was a very fat turkey. They were lucky little girls, to have a good house to live in, and a warm fire to sit by, and such a turkey for their Christmas dinner. Ma said so, and it was true. Ma said it was too bad that Santa Claus couldn't come this year, but they were such good girls that he hadn't forgotten them; he would surely come next year.

Still, they were not happy.

After supper that night they washed their hands and faces, buttoned their red-flannel nightgowns, tied their nightcap strings, and soberly said their prayers. They lay down in bed and pulled the covers up. It did not seem at all like Christmas time.

Pa and Ma sat silent by the fire. After a while Ma asked why Pa didn't play the fiddle, and he said, 'I don't seem to have the heart to, Caroline.'

After a longer while, Ma suddenly stood up.

'I'm going to hang up your stockings, girls,' she said. 'Maybe something will happen.'

Laura's heart jumped. But then she thought again of the creek and she knew nothing could happen.

Ma took one of Mary's clean stockings and one of Laura's, and she hung them from the mantelshelf, on either side of the fireplace. Laura and Mary watched her over the edge of the bed-covers. 'Now go to sleep,' Ma said, kissing them good night. 'Morning will come quicker if you're asleep.'

She sat down again by the fire and Laura almost went to sleep. She woke up a little when she heard Pa say, 'You've only made it worse, Caroline,' And she thought she heard Ma say: 'No, Charles. There's the white sugar.' But perhaps she was dreaming.

Then she heard Jack growl savagely. The door-latch rattled and someone said, 'Ingalls! Ingalls!' Pa was stirring up the fire, and when he opened the door Laura saw that it was morning. The out-doors were grey.

'Great fish-hooks, Edwards! Come in, man! What's happened?' Pa exclaimed.

Laura saw the stockings limply dangling, and she scrooged her shut eyes into the nillow. She heard Pa piling wood on the fire, and she heard Mr. Edwards say he had carried his clothes on his head when he swam the creek. His teeth rattled and his voice quivered. He would be all right, he said, as soon as he got warm.

'It was too big a risk, Edwards,' Pa said. 'We're glad you're here, but that was too big a risk for a Christmas dinner.'

'Your little ones had to have a Christmas,' Mr. Edwards replied. 'No creek could stop me, after I fetched them their gifts from Independence.'

Laura sat straight up in bed. 'Did you see Santa Claus?' she shouted.

'I sure did,' Mr. Edwards said.

'Where? When? What did he look like? What did he say? Did he really give you something for us?' Mary and Laura cried.

'Wait, wait a minute!' Mr. Edwards laughed. And Ma said she would put the presents in the stockings, as Santa Claus intended. She said they mustn't look.

Mr. Edwards came and sat on the floor by their bed, and he answered every question they asked him. They honestly tried not to look at Ma, and they didn't quite see what she was doing.[SECTION OMITTED]

Then Ma said, 'You may look now, girls.'

Something was shining bright in the top of Laura's stocking. She squealed and jumped out of bed. So did Mary, but Laura beat her to the fireplace. And the shining thing was a glittering new tin cup.

Mary had one exactly like it.

These new tin cups were their very own. Now they each had a cup to drink out of. Laura jumped up and down and shouted and laughed, but Mary stood still and looked with shining eyes at her own tin cup.

Then they plunged their hands into the stockings again. And they pulled out two long, long sticks of candy. It was peppermint candy, striped red and white. They looked and looked at that beautiful candy, and Laura licked her stick, just one lick. But Mary was not so greedy. She didn't take even one lick of her stick.

Those stockings weren't empty yet. Mary and Laura pulled out two small packages. They unwrapped them, and each found a little heart-shaped cake. Over their delicate brown tops was sprinkled white sugar. The sparkling grains lay like tiny drifts of snow.

The cakes were too pretty to eat. Mary and Laura just looked at them. But at last Laura turned hers over, and she nibbled a tiny nibble from underneath, where it wouldn't show. And the inside of that little cake was white!

It had been made of pure white flour, and sweetened with white sugar.

Laura and Mary never would have looked in their stockings again. The cups and the cakes and the candy were almost too much. They were too happy to speak. But Ma asked if they were sure the stockings were empty.

Then they put their arms down inside them, to make sure.

And in the very toe of each stocking was a shiny, bright, new penny:

They had never even thought of such a thing as having a penny. Think of having a whole penny for your very own. Think of having a cup and a cake and a stick of candy and a penny.

There never had been such a Christmas.

(pages 159-163 & 165-167)

INDEXES

INDEX TO HISTORICAL PERIODS

INDEX TO PERIODS

	Page
<u>B.C.</u>	
8th century--900 B.C.....	115
	<u>Warrior Scarlet</u>
<u>A.D.</u>	
2nd century--135 A.D.....	105
	<u>The Eagle of the Ninth</u>
5th century--400 A.D.....	109
	<u>The Lantern Bearers</u>
8th century.....	128
	<u>Viking's Dawn</u>
9th century (Early Middle Ages).....	61
	<u>The Namesake</u>
13th century (Middle Ages).....	23
	<u>The Door in the Wall</u>
14th century--1381 (Middle Ages).....	120
	<u>Bows Against the Barons</u>
16th century--1540.....	75
	<u>The King's Fifth</u>
16th century (Elizabethan).....	124
	<u>Cue For Treason</u>
17th century.....	28
	<u>I, Juan de Pareja</u>
17th century--1687 (Colonial Period)...	93
	<u>The Witch of Blackbird Pond</u>
18th century--1773-1775.....	36
	<u>Johnny Tremain</u>
18th century.....	52
	<u>Smith</u>
18th century.....	14
	<u>Castor's Away</u>
19th century--1801.....	18
	<u>Time of Trial</u>
19th century--1840.....	47
	<u>The Slave Dancer</u>

INDEX TO PERIODS (cont'd.)

	Page
19th century--1861-1865..... <u>Rifles for Watie</u>	66
19th century--1860's-1870's..... <u>Little House on the Prairie</u>	132
20th century--1909..... <u>Young Fu of the Upper Yangtze</u>	77
20th century--1914-1918..... <u>My Kingdom for a Grave</u>	85
20th century--1930's..... <u>The Grapes of Wrath</u>	99
20th century--1940's..... <u>The Little Fishes</u>	56
20th century--1940's..... <u>The House of Sixty Fathers</u>	32
20th century--1946..... <u>Cry, the Beloved Country</u>	79
20th century--1940's-1950's..... <u>My Enemy, My Brother</u>	42

INDEX TO PLACES

INDEX TO PLACES

	Page
<u>AFRICA</u>	
South Africa.....	79
	<u>Cry, the Beloved Country</u>
<u>AMERICA</u>	
California and the Midwest.....	99
	<u>The Grapes of Wrath</u>
Connecticut Colony.....	93
	<u>The Witch of Blackbird Pond</u>
Massachusetts--Boston.....	36
	<u>Johnny Tremain</u>
Midwest--Kansas.....	132
	<u>Little House on the Prairie</u>
Midwest--Kansas, Missouri, Arkansas.....	66
	<u>Rifles for Watie</u>
New Spain (now Mexico), Arizona, California.....	75
	<u>The King's Fifth</u>
Southern States.....	47
	<u>The Slave Dancer</u>
<u>ASIA</u>	
China.....	32
	<u>The House of Sixty Fathers</u>
China.....	71
	<u>Young Fu of the Upper Yangtze</u>
Russia.....	85
	<u>My Kingdom for a Grave</u>
<u>EUROPE</u>	
Britain.....	120
	<u>Bows Against the Barons</u>
Britain.....	14
	<u>Castors Away</u>
Britain.....	124
	<u>Cue For Treason</u>

INDEX TO PLACES (cont'd.)

	Page
Britain..... <u>Smith</u>	52
Britain..... <u>The Door in the Wall</u>	23
Britain..... <u>The Eagle of the Ninth</u>	105
Britain..... <u>The Lantern Bearers</u>	109
Britain..... <u>The Namesake</u>	61
Britain..... <u>Time of Trial</u>	18
Britain..... <u>Warrior Scarlet</u>	115
Germany, Poland..... <u>My Enemy, My Brother</u>	42
Italy..... <u>The Little Fishes</u>	56
Norway..... <u>Viking's Dawn</u>	128
Spain..... <u>I, Juan de Pareja</u>	28
 <u>MIDDLE-EAST</u>	
Israel..... <u>My Enemy, My Brother</u>	42

INDEX TO EVENTS AND/OR PERSONAGES

INDEX TO EVENTS AND/OR PERSONAGES

Page

ASSASSINATIONS

Assassination of Russian Imperial Family.....	<u>My Family for a Grave.....</u>	85
--	-----------------------------------	----

BATTLES

Battle of Lexington.....	<u>Johnny Tremain.....</u>	36
Battle of North Creek.....	<u>Johnny Tremain.....</u>	36
Battle of Prairie Grove.....	<u>Rifles for Watie.....</u>	66
Battle of Trafalgar.....	<u>Castors Away.....</u>	14

ECONOMIC RECESSIONS AND DEPRESSIONS

American recession and depression of the 1920s and 1930s.....	<u>The Grapes of Wrath.....</u>	99
--	---------------------------------	----

EXPLORATION

Exploration and settlement of the American Midwest by pioneers.....	<u>Little House on the Prairie.....</u>	132
Spanish exploration of the New World.....	<u>The King's Fifth.....</u>	75
Viking Voyages.....	<u>Viking's Dawn.....</u>	128

GOVERNMENTS

Dissolution of the Roman Empire....	<u>The Lantern Bearers.....</u>	109
Nationalist Government takeover in China.....	<u>Young Fu of the Upper Yangtze.....</u>	71

INDEX TO EVENTS AND/OR PERSONAGES (cont'd.)

	Page
<u>INVASIONS AND OCCUPATIONS</u>	
Danish invasion of Saxon England..... <u>The Namesake</u>	61
Japanese invasion of China during World War II..... <u>The House of Sixty Fathers</u>	32
Roman occupation of Britain..... <u>The Eagle of the Ninth</u>	105
Spanish invasion of Native American Indian territory in the 16th century. <u>The King's Fifth</u>	75
White man's occupation of Native Indian territory in the American Midwest..... <u>Little House on the Prairie</u>	132
<u>MIGRATIONS</u>	
American migration westward..... <u>Little House on the Prairie</u>	132
<u>The Grapes of Wrath</u>	99
Forced migration of negroes from Africa to America..... <u>The Slave Dancer</u>	47
<u>MISCELLANEOUS</u>	
Boston Tea Party..... <u>Johnny Tremain</u>	36
Creation of the American Dustbowl.... <u>The Grapes of Wrath</u>	99
Jewish Pogroms..... <u>My Enemy, My Brother</u>	42
<u>MOVEMENTS</u>	
American Independence movement..... <u>Johnny Tremain</u>	36
Enclosure of Land Movement..... <u>Cue For Treason</u>	124

INDEX TO EVENTS AND /OR PERSONAGES (cont'd.)

	Page
<u>PEOPLE</u>	
Conquistadores.....	75
Czar Nicholas II and Czarina Alexandra.....	85
de Pareja, Juan.....	28
Emperor Hadrian.....	105
General Stand Watie.....	66
Hood, Robin.....	120
King Alfred.....	61
King Charles V of Spain.....	75
King Edward III.....	23
King James.....	93
Lord Nelson.....	14
Philip IV of Spain.....	28
Queen Elizabeth I.....	124
Rasputin.....	85
Revere, Paul.....	36
Rubens.....	28
Shakespeare.....	124

INDEX TO EVENTS AND/OR PERSONAGES (cont'd.)

	Page
<u>PEOPLE (cont'd.)</u>	
Valazquez..... <u>I, Juan de Pareja</u>	28
<u>REVOLUTIONS</u>	
Agricultural revolution--its effects in England..... <u>Smith</u>	52
<u>Time of Trial</u>	18
American revolution..... <u>Johnny Tremain</u>	36
Chinese revolutionary movement in early 20th century..... <u>Young Fu of the Upper Yangtze</u>	71
French revolution--its effects on England..... <u>Time of Trial</u>	18
Russian revolution..... <u>My Kingdom for a Grave</u>	85
<u>TRANSITIONS</u>	
China's transition from Imperialism to Communism..... <u>Young Fu of the Upper Yangtze</u>	71
Transition from the Bronze Age in Britain to the Iron Age..... <u>Warrior Scarlet</u>	115
Tribal life in South Africa--its disintegration..... <u>Cry, the Beloved Country</u>	79
Urbanization of the rural population of South Africa..... <u>Cry, the Beloved Country</u>	79
Withdrawal of the Romans from Britain after centuries of occupation and the beginning of the Dark Ages..... <u>The Lantern Bearers</u>	109

INDEX TO EVENTS AND/OR PERSONAGES (cont'd.)

	Page
<u>UPRISINGS</u>	
Dissatisfaction and unrest among the English colonists in America in the 17th century.....	93
	<u>The Witch of Blackbird Pond</u>
Revolt against the Mediaeval Barons of England.....	120
	<u>Bows Against the Barons</u>
Uprisings against the landlords who were enclosing land.....	124
	<u>Cue For Treason</u>
Welsh Border uprisings.....	23
	<u>The Door in the Wall</u>
<u>WARS</u>	
American Civil War.....	66
	<u>Rifles for Watie</u>
Arab-Israeli War.....	42
	<u>My Enemy, My Brother</u>
Border Wars Between England and Scotland.....	23
	<u>The Door in the Wall</u>
Hundred Years War.....	23
	<u>The Door in the Wall</u>
Napoleonic Wars.....	14
	<u>Castors Away</u>
World War I.....	85
	<u>My Kingdom for a Grave</u>
World War II.....	32
	<u>The House of Sixty Fathers</u>
World War II.....	42
	<u>My Enemy, My Brother</u>
World War II.....	56
	<u>The Little Fishes</u>

TOPICS AND THEMES

INDEX TO TOPICS AND THEMES

	Page
Agriculture.....	<u>Cry, the Beloved Country</u> 79
	<u>Little House on the Prairie</u> 132
	<u>The Grapes of Wrath</u> 99
Anglo-American Trade.....	<u>Johnny Tremain</u> 36
Apartheid.....	<u>Cry, the Beloved Country</u> 79
Apprenticeship.....	<u>Johnny Tremain</u> 36
	<u>Young Fu of the Upper Yangtze</u> 71
Arab-Israeli Conflict.....	<u>My Enemy, My Brother</u> 42
Bronze Age.....	<u>Warrior Scarlet</u> 115
Child Labour.....	<u>Smith</u> 52
	<u>Time of Trial</u> 18
Chinese Culture.....	<u>The House of Sixty Fathers</u> 32
	<u>Young Fu of the Upper Yangtze</u> 71
City Life.....	<u>Cry, the Beloved Country</u> 79
	<u>Smith</u> 52
	<u>Time of Trial</u> 18
	<u>Young Fu of the Upper Yangtze</u> 71
Colonial Life.....	<u>The Witch of Blackbird Pond</u> 93
Combinations and Monopolies.....	<u>The Grapes of Wrath</u> 99
Communism.....	<u>My Kingdom for a Grave</u> 85
Community Life.....	<u>Little House on the Prairie</u> 132
	<u>Warrior Scarlet</u> 115
	<u>Young Fu of the Upper Yangtze</u> 71
Compromise in Conflict.....	<u>My Kingdom for a Grave</u> 85
	<u>The Namesake</u> 61

INDEX TO TOPICS AND THEMES (cont'd.)

	Page
Concentration Camps.....	<u>My Enemy, My Brother</u> 42
Crime.....	<u>Bows Against the Barons</u> 120
	<u>Cue For Treason</u> 124
	<u>Smith</u> 52
	<u>The Witch of Blackbird Pond</u> 93
	<u>Time of Trial</u> 18
Cultural Revolution.....	<u>Young Fu of the Upper Yangtze</u> 71
Economic Disparity.....	<u>Bows Against the Barons</u> 120
	<u>Smith</u> 52
	<u>Time of Trial</u> 18
Education.....	<u>Smith</u> 52
	<u>Time of Trial</u> 18
	<u>Warrior Scarlet</u> 115
	<u>Young Fu of the Upper Yangtze</u> 71
Effects of Technology on Agriculture.....	<u>The Grapes of Wrath</u> 99
Elizabethan Life.....	<u>Cue For Treason</u> 124
Exploitation.....	<u>Cry, the Beloved Country</u> 79
	<u>The King's Fifth</u> 75
	<u>The Grapes of Wrath</u> 99
Exploration.....	<u>The King's Fifth</u> 75
	<u>Viking's Dawn</u> 128
Facism.....	<u>The Little Fishes</u> 56
Family.....	<u>Little House on the Prairie</u> 132
	<u>The Grapes of Wrath</u> 99
	<u>The House of Sixty Fathers</u> 32

INDEX TO TOPICS AND THEMES (cont'd.)

	page
Family (cont'd.).....	
<u>Warrior Scarlet</u>	115
<u>Young Fu of the Upper Yangtze</u>	71
Feudalism.....	
<u>Bows Against the Barons</u>	120
<u>The Door in the Wall</u>	23
Growth and Decline in Civilizations.....	
<u>The Lantern Bearers</u>	109
Health and Medicine.....	
<u>Castors Away</u>	14
<u>Rifles for Watie</u>	66
Imperialism.....	
<u>Castors Away</u>	14
<u>My Kingdom for a Grave</u>	85
<u>The Eagle of the Ninth</u>	105
Jews' Struggle for a Home Land....	
<u>My Enemy, My Brother</u>	42
Judicial Systems.....	
<u>Castors Away</u>	14
<u>Cue For Treason</u>	124
<u>Smith</u>	52
<u>The King's Fifth</u>	75
<u>Time of Trial</u>	18
Mediaeval Life.....	
<u>Bows Against the Barons</u>	120
<u>The Door in the Wall</u>	23
<u>The Namesake</u>	61
Methods of Warfare.....	
<u>Castors Away</u>	14
<u>My Enemy, My Brother</u>	42
<u>My Kingdom for a Grave</u>	85
<u>Rifles for Watie</u>	66
<u>The House of Sixty Fathers</u>	32
<u>The Namesake</u>	61

INDEX TO TOPICS AND THEMES (cont'd.)

	Page
Migration.....	132
<u>Little House on the Prairie</u>	132
<u>My Enemy, My Brother</u>	42
<u>The Grapes of Wrath</u>	99
Minority Rights.....	23
<u>The Door in the Wall</u>	23
<u>Warrior Scarlet</u>	115
Monastic Life.....	23
<u>The Door in the Wall</u>	23
Nationalism.....	36
<u>Johnny Tremain</u>	36
Ownership of Resources.....	120
<u>Bows Against the Barons</u>	120
Ownership of the Means of Production.....	99
<u>The Grapes of Wrath</u>	99
Pioneer Life.....	132
<u>Little House on the Prairie</u>	132
Political Democracy.....	36
<u>Johnny Tremain</u>	36
<u>My Kingdom for a Grave</u>	85
Political Parties.....	36
<u>Johnny Tremain</u>	36
Poverty.....	18
<u>Time of Trial</u>	18
Primitive Religions.....	109
<u>The Lantern Bearers</u>	109
<u>Viking's Dawn</u>	128
<u>Warrior Scarlet</u>	115
Prisons.....	52
<u>Smith</u>	52
<u>Time of Trial</u>	18
Protestant Ethic.....	132
<u>Little House on the Prairie</u>	132
Puritanism.....	93
<u>The Witch of Blackbird Pond</u>	93
Race Relations.....	79
<u>Cry, the Beloved Country</u>	79
<u>Little House on the Prairie</u>	132
<u>My Enemy, My Brother</u>	42
<u>The Slave Dancer</u>	47

INDEX TO TOPICS AND THEMES (cont'd.)

	Page
Refugees.....	<u>My Enemy, My Brother</u> 42
	<u>The Little Fishes</u> 56
Religion.....	<u>The Door in the Wall</u> 23
	<u>The Witch of Blackbird Pond</u> 93
Religious Crusades.....	<u>Bows Against the Barons</u> 120
Religious Persecution.....	<u>The Witch of Blackbird Pond</u> 93
Renaissance.....	<u>I, Juan de Pareja</u> 28
Resettlement.....	<u>Cry, the Beloved Country</u> 79
	<u>The House of Sixty Fathers</u> 32
Revolution.....	<u>Johnny Tremain</u> 36
	<u>My Kingdom for a Grave</u> 85
Roman Britain.....	<u>The Eagle of the Ninth</u> 105
Roman Contribution to British Culture.....	<u>The Lantern Bearers</u> 109
Roman Empire.....	<u>The Eagle of the Ninth</u> 105
	<u>The Lantern Bearers</u> 109
Rural versus Urban Life.....	<u>Cry, the Beloved Country</u> 79
	<u>The Grapes of Wrath</u> 99
Seafaring and Ships.....	<u>Castors Away</u> 14
	<u>The Slave Dancer</u> 47
	<u>Viking's Dawn</u> 128
Serfdom.....	<u>Bows Against the Barons</u> 120
Slavery.....	<u>I, Juan de Pareja</u> 28
	<u>The Slave Dancer</u> 47
Social Differences.....	<u>Smith</u> 52
Social Problems.....	<u>Bows Against the Barons</u> 120

INDEX TO TOPICS AND THEMES (cont'd.)

	Page
Social Problems (cont'd.)..... <u>My Kingdom for a Grave</u>	85
<u>Smith</u>	52
<u>Time of Trial</u>	18
Social Reform..... <u>Time of Trial</u>	18
Social Roles, Expectations and Sanctions..... <u>Warrior Scarlet</u>	115
Socialism..... <u>Bows Against the Barons</u>	120
Socialization Processes..... <u>Warrior Scarlet</u>	115
Spanish Life in the 17th century... <u>I, Juan de Pareja</u>	28
Strategy--in Warfare..... <u>The Namesake</u>	61
Survival..... <u>The Grapes of Wrath</u>	99
<u>The Little Fishes</u>	56
Territoriality..... <u>My Enemy, My Brother</u>	42
<u>The Little Fishes</u>	56
Transportation and Communication... <u>The Eagle of the Ninth</u>	105
<u>The King's Fifth</u>	75
<u>Viking's Dawn</u>	128
<u>Young Fu of the Upper Yangtze</u>	71
Tribal Communities..... <u>Cry, the Beloved Country</u>	79
<u>The Eagle of the Ninth</u>	105
<u>The Lantern Bearers</u>	109
<u>Warrior Scarlet</u>	115
Tyranny..... <u>Bows Against the Barons</u>	120
<u>Castors Away</u>	14
<u>My Enemy, My Brother</u>	42

INDEX TO TOPICS AND THEMES (cont'd.)

	page
Urban Life in the 18th Century..... <u>Smith</u>	52
U.S.S.R..... <u>My Kingdom for a Grave</u>	85
Victims of War..... <u>My Enemy, My Brother</u>	42
<u>The House of Sixty Fathers</u>	32
<u>The Little Fishes</u>	56
Vikings..... <u>Viking's Dawn</u>	128
War..... <u>Castors Away</u>	14
<u>My Enemy, My Brother</u>	42
<u>My Kingdom for a Grave</u>	85
<u>The House of Sixty Fathers</u>	32
<u>The Little Fishes</u>	56
<u>Rifles for Watie</u>	66
Warsaw Ghetto..... <u>My Enemy, My Brother</u>	42
Welfare..... <u>Cue For Treason</u>	124
<u>Smith</u>	52
<u>The Door in the Wall</u>	23
<u>The Grapes of Wrath</u>	99
<u>Time of Trial</u>	18
Witchcraft..... <u>The Witch of Blackbird Pond</u>	93
Women's Struggle for Equal Opportunities and Rights..... <u>Castors Away</u>	14
Workers Protection Organi- zation..... <u>The Grapes of Wrath</u>	99

INDEX TO CONCEPTS

INDEX TO CONCEPTS

	Page
Adjustment.....	<u>Little House on the Prairie</u> 132
	<u>The Eagle of the Ninth</u> 105
	<u>The Little Fishes</u> 56
	<u>Warrior Scarlet</u> 115
Attitudes.....	<u>The Slave Dancer</u> 47
	<u>The Witch of Blackbird Pond</u> 93
	<u>Warrior Scarlet</u> 115
Authority.....	<u>Bows Against the Barons</u> 120
	<u>My Kingdom for a Grave</u> 85
Autocracy.....	<u>My Kingdom for a Grave</u> 85
Basic Needs.....	<u>Little House on the Prairie</u> 132
	<u>The Grapes of Wrath</u> 99
	<u>The Little Fishes</u> 56
Beliefs--Religious.....	<u>The Lantern Bearers</u> 109
	<u>The Namesake</u> 61
	<u>Young Fu of the Upper Yangtze</u> 71
Causality.....	<u>Bows Against the Barons</u> 120
	<u>My Kingdom for a Grave</u> 85
	<u>Rifles for Watie</u> 66
Change.....	<u>My Enemy, My Brother</u> 42
	<u>My Kingdom for a Grave</u> 85
Civilization.....	<u>The Lantern Bearers</u> 109
	<u>The Namesake</u> 61
Class.....	<u>Cue for Treason</u> 124
	<u>Smith</u> 52

INDEX TO CONCEPTS (cont'd.)

	Page
Common Good.....	<u>Bows Against the Barons</u> 120
	<u>The Grapes of Wrath</u> 99
	<u>Time of Trial</u> 18
	<u>Viking's Dawn</u> 128
Community.....	<u>Viking's Dawn</u> 128
	<u>Warrior Scarlet</u> 115
	<u>Young Fu of the Upper Yangtze</u> 71
Compromise and Adjustment.....	<u>My Kingdom for a Grave</u> 85
	<u>The Door in the Wall</u> 23
	<u>The Namesake</u> 61
Conflict.....	<u>Castors Away</u> 14
	<u>Johnny Tremain</u> 36
	<u>My Enemy, My Brother</u> 42
	<u>My Kingdom for a Grave</u> 85
	<u>Rifles for Watie</u> 66
	<u>The Grapes of Wrath</u> 99
	<u>The Namesake</u> 61
	<u>The Witch of Blackbird Pond</u> 93
	<u>Viking's Dawn</u> 128
Continuity.....	<u>The Lantern Bearers</u> 109
	<u>The Namesake</u> 61
	<u>Warrior Scarlet</u> 115
Co-operation.....	<u>Little House on the Prairie</u> 132
	<u>The Grapes of Wrath</u> 99
	<u>The Little Fishes</u> 56
	<u>Viking's Dawn</u> 128

INDEX TO CONCEPTS (cont'd.)

	Page
Courage.....	<u>Little House on the Prairie</u> 132
	<u>Rifles for Watie</u> 66
	<u>The House of Sixty Fathers</u> 32
	<u>Viking's Dawn</u> 128
	<u>Warrior Scarlet</u> 115
Cultural Adaptation.....	<u>The Eagle of the Ninth</u> 105
	<u>The Lantern Bearers</u> 109
Cultural Change.....	<u>Cry, the Beloved Country</u> 79
	<u>Young Fu of the Upper Yangtze</u> 71
Cultural Diversity.....	<u>Cry, the Beloved Country</u> 79
	<u>The Namesake</u> 61
Cultural Lag.....	<u>Warrior Scarlet</u> 115
Cultural Pluralism.....	<u>The Eagle of the Ninth</u> 105
Culture.....	<u>Cry, the Beloved Country</u> 79
	<u>I, Juan de Pareja</u> 28
	<u>Viking's Dawn</u> 128
	<u>Warrior Scarlet</u> 115
Customs.....	<u>Viking's Dawn</u> 128
	<u>Young Fu of the Upper Yangtze</u> 71
Democracy.....	<u>My Kingdom for a Grave</u> 85
	<u>Rifles for Watie</u> 66
	<u>Time of Trial</u> 18
Discrimination.....	<u>The Slave Dancer</u> 47
	<u>The Witch of Blackbird Pond</u> 93
	<u>Warrior Scarlet</u> 115

INDEX TO CONCEPTS (cont'd.)

	Page
Division of Authority..... <u>Warrior Scarlet</u>	115
Division of Labour..... <u>Warrior Scarlet</u>	115
Duty..... <u>The Lantern Bearers</u>	109
Empathy..... <u>The Little Fishes</u>	56
Equal Protection Under the Law..... <u>Time of Trial</u>	18
Equality..... <u>Bows Against the Barons</u>	120
<u>Castors Away</u>	14
<u>I, Juan de Pareja</u>	28
<u>The Slave Dancer</u>	47
Enthocentrism..... <u>Little House on the Prairie</u>	132
<u>My Enemy, My Brother</u>	42
<u>The Slave Dancer</u>	47
Faith in the Future..... <u>The Grapes of Wrath</u>	99
<u>The Little Fishes</u>	56
<u>The Namesake</u>	61
Faith in Progress..... <u>Little House on the Prairie</u>	132
<u>The Namesake</u>	61
Freedom..... <u>Bows Against the Barons</u>	120
<u>Castors Away</u>	14
<u>Johnny Tremain</u>	36
<u>Little House on the Prairie</u>	132
<u>The Grapes of Wrath</u>	99
<u>The Slave Dancer</u>	47
<u>Time of Trial</u>	18
Government..... <u>My Kingdom for a Grave</u>	85
<u>Young Fu of the Upper Yangtze</u>	71

INDEX TO CONCEPTS (cont'd.)

	Page
Government by Consent of the Governed.....	<u>Johnny Tremain</u> 36
Group Processes.....	<u>The Witch of Blackbird Pond</u> 93
	<u>Viking's Dawn</u> 128
Groups -- Minorities.....	<u>The Witch of Blackbird Pond</u> 93
Habitat and its Significance.....	<u>My Enemy, My Brother</u> 42
	<u>The Lantern Bearers</u> 109
	<u>Viking's Dawn</u> 128
Human Dignity.....	<u>Castors Away</u> 14
	<u>I, Juan de Pareja</u> 28
	<u>Johnny Tremain</u> 36
	<u>The Grapes of Wrath</u> 99
	<u>The Little Fishes</u> 56
Human Rights and Liberties.....	<u>Castors Away</u> 14
	<u>Cue For Treason</u> 124
	<u>Johnny Tremain</u> 36
	<u>My Enemy, My Brother</u> 42
	<u>The Witch of Blackbird Pond</u> 93
	<u>Time of Trial</u> 18
Ideology.....	<u>My Kingdom for a Grave</u> 85
	<u>The Eagle of the Ninth</u> 105
Individual Contributions.....	<u>I, Juan de Pareja</u> 28
	<u>Johnny Tremain</u> 36
	<u>The Door in the Wall</u> 23
Individual Differences.....	<u>The Door in the Wall</u> 23
	<u>Warrior Scarlet</u> 115

INDEX TO CONCEPTS (cont'd.)

	Page
Industrialization.....	<u>Cry, the Beloved Country</u> 79
Industry.....	<u>Young Fu of the Upper Yangtze</u> 71
Integrity.....	<u>Johnny Tremain</u> 36
	<u>The Little Fishes</u> 56
Interdependence.....	<u>I, Juan de Pareja</u> 28
	<u>Little House on the Prairie</u> 132
	<u>The House of Sixty Fathers</u> 32
Intergroup Relations.....	<u>Cry, the Beloved Country</u> 79
	<u>My Enemy, My Brother</u> 42
	<u>The Eagle of the Ninth</u> 105
	<u>The Lantern Bearers</u> 109
Justice.....	<u>Cue For Treason</u> 124
	<u>Smith</u> 52
	<u>The King's Fifth</u> 75
	<u>Time of Trial</u> 18
Loyalty.....	<u>I, Juan de Pareja</u> 28
	<u>The House of Sixty Fathers</u> 32
	<u>Rifles for Watie</u> 66
	<u>The Grapes of Wrath</u> 99
	<u>The Lantern Bearers</u> 109
	<u>Viking's Dawn</u> 128
Monarchy.....	<u>My Kingdom for a Grave</u> 85
Moral and Ethical Principles.....	<u>My Enemy, My Brother</u> 42
	<u>The Namesake</u> 61
	<u>The Slave Dancer</u> 47
	<u>Viking's Dawn</u> 128

INDEX TO CONCEPTS (cont'd.)

	Page
Morality and Choice.....	75
<u>The King's Fifth</u>	75
<u>The Little Fishes</u>	56
Myth.....	128
<u>Viking's Dawn</u>	128
<u>Warrior Scarlet</u>	115
Open-mindedness.....	93
<u>The Witch of Blackbird Pond</u>	93
Patriotism.....	14
<u>Castors Away</u>	14
<u>The Lantern Bearers</u>	109
Personal Development.....	36
<u>Johnny Tremain</u>	36
<u>My Enemy, My Brother</u>	42
<u>The Door in the Wall</u>	23
Political Systems.....	120
<u>Bows Against the Barons</u>	120
<u>Young Fu of the Upper Yangtze</u>	71
Power.....	120
<u>Bows Against the Barons</u>	120
Racism.....	79
<u>Cry, the Beloved Country</u>	79
<u>My Enemy, My Brother</u>	42
<u>The Slave Dancer</u>	47
Respect--for Self.....	23
<u>The Door in the Wall</u>	23
<u>The Little Fishes</u>	56
Respect--for the Values and Beliefs of Others.....	66
<u>Rifles for Watie</u>	66
<u>The Witch of Blackbird Pond</u>	93
Respect--for the Worth of Each Individual.....	42
<u>My Enemy, My Brother</u>	42
<u>Rifles for Watie</u>	66
<u>The Slave Dancer</u>	47
Role--of Government.....	99
<u>The Grapes of Wrath</u>	99
Roles.....	115
<u>Warrior Scarlet</u>	115

INDEX TO CONCEPTS (cont'd.)

	Page
Roles--Male and Female.....	124
<u>Cue For Treason</u>	124
<u>Little House on the Prairie</u>	132
<u>The Grapes of Wrath</u>	99
<u>Time of Trial</u>	18
Scarcity.....	99
<u>The Grapes of Wrath</u>	99
<u>The Little Fishes</u>	56
Secularization.....	79
<u>Cry, the Beloved Country</u>	79
Self-Discipline.....	132
<u>Little House on the Prairie</u>	132
<u>The Door in the Wall</u>	23
<u>The Little Fishes</u>	56
<u>Warrior Scarlet</u>	115
Sharing.....	99
<u>The Grapes of Wrath</u>	99
Social Change.....	79
<u>Cry, the Beloved Country</u>	79
<u>Time of Trial</u>	18
Social Control.....	120
<u>Bows Against the Barons</u>	120
<u>Cry, the Beloved Country</u>	79
<u>The Grapes of Wrath</u>	99
<u>The Witch of Blackbird Pond</u>	93
<u>Warrior Scarlet</u>	115
<u>Young Fu of the Upper Yangtze</u>	71
Social Processes.....	85
<u>My Kingdom for a Grave</u>	85
<u>The Eagle of the Ninth</u>	105
Social Stratification.....	120
<u>Bows Against the Barons</u>	120
<u>Cry, the Beloved Country</u>	79
<u>Cue For Treason</u>	124

INDEX TO CONCEPTS (cont'd.)

	Page
Social Stratification (cont'd.).... <u>Johnny Tremain</u>	36
<u>My Kingdom for a Grave</u>	85
<u>Smith</u>	52
<u>Time of Trial</u>	18
<u>Warrior Scarlet</u>	115
Sovereignty..... <u>My Kingdom for a Grave</u>	85
<u>The Namesake</u>	61
Technology..... <u>Little House on the Prairie</u>	132
<u>The Grapes of Wrath</u>	9
Tolerance..... <u>The Witch of Blackbird Pond</u>	93
Tradition..... <u>Viking's Dawn</u>	128
<u>Warrior Scarlet</u>	115
<u>Young Fu of the Upper Yangtze</u>	71
Urbanization..... <u>Cry, the Beloved Country</u>	79
<u>Smith</u>	52
<u>The Grapes of Wrath</u>	99
<u>Time of Trial</u>	18
<u>Young Fu of the Upper Yangtze</u>	71
Value Conflicts..... <u>The King's Fifth</u>	75
<u>The Time of Trial</u>	18
Values..... <u>The House of Sixty Fathers</u>	32
<u>Little House on the Prairie</u>	132
<u>Viking's Dawn</u>	128
<u>Young Fu of the Upper Yangtze</u>	71
Work..... <u>Little House on the Prairie</u>	132
<u>Young Fu of the Upper Yangtze</u>	71

INDEX TO TITLES

INDEX TO TITLES

	Page
<u>Bows Against the Barons</u> by Geoffrey Trease.....	120
<u>Castors Away</u> by Hester Burton.....	14
<u>Cry, the Beloved Country</u> by Alan Paton.....	79
<u>Cue for Treason</u> by Geoffrey Trease.....	124
<u>I, Juan de Pareja</u> by Elizabeth Borton de Trevino.....	28
<u>Johnny Tremain</u> by Esther Forbes.....	36
<u>Little House on the Prairie</u> by Laura Ingalls Wilder.....	132
<u>My Enemy, My Brother</u> by James Forman.....	42
<u>My Kingdom for a Grave</u> by Stephanie Plowman.....	85
<u>Rifles for Watie</u> by Harold Keith.....	66
<u>Smith</u> by Leon Garfield.....	52
<u>The Door in the Wall</u> by Marguerite de Angeli.....	23
<u>The Eagle of the Ninth</u> by Rosemary Sutcliff.....	105
<u>The Grapes of Wrath</u> by John Steinbeck.....	99
<u>The House of Sixty Fathers</u> by Meindert DeJong.....	32
<u>The King's Fifth</u> by Scott O'Dell.....	75
<u>The Lantern Bearers</u> by Rosemary Sutcliff.....	109
<u>The Little Fishes</u> by Erik Christian Haugaard.....	56
<u>The Namesake</u> by C. Walter Hodges.....	61
<u>The Slave Dancer</u> by Paula Fox.....	47
<u>The Witch of Blackbird Pond</u> by Elizabeth George Speare.....	93
<u>Time of Trial</u> by Hester Burton.....	18
<u>Viking's Dawn</u> by Henry Treece.....	128
<u>Warrior Scarlet</u> by Rosemary Sutcliff.....	115
<u>Young Fu of the Upper Yangtze</u> by Elizabeth Foreman Lewis.....	71



