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HILSON, JEFF FAULKNER, III

THE REFLECTIVE USE OF NOVELS TO FOCUS ON CONTROVERSIAL
ISSUES IN AMERICAN HISTORY

The Ohio State University PH.D. 1980

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THE REFLECTIVE USE OF NOVELS TO FOCUS ON CONTROVERSIAL
ISSUES IN AMERICAN HISTORY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By


The Ohio State University

1980

Reading Committee: Approved By

Raymond H. Muessig
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CHAPTER I

INTRODUCTION

Some strange commotion
Is in his brain: he bites his lip, and starts;
Stops on a sudden, looks upon the ground,
Then lays his finger on his temple; straight
Springs out into fast gait; then stops again,
 Strikes his breast hard, and anon he casts
 His eyes against the moon.

Shakespeare, Henry VIII Act iii, sc. 2, l, 112

At some time or another, all history teachers have seen
such behavior in a student who has just been assigned to read an
article, to take notes from a lecture, or to answer a chapter
question. Even Sir Robert Walpole (1676-1745), First Earl of
Oxford and Prime Minister from 1721-1742, upon his deathbed when
asked by his secretary what he wished him to read, is purported to
have said, "Oh, do not read history, for that I know must be false."¹

It seems that history, especially in the public schools,
has a bad reputation for being nothing more than dusty indigestable
bits of ghostly happenings of some past age holding little or no
meaning for the present day. But, in fact, history as a discipline
is not this at all. As Cicero stated, "To be ignorant of what
happened before you were born is to be ever a child. For what is
man's lifetime unless the memory of past events is woven with those
of earlier times?"

Schiller (1759-1805) stated, "The world's history is the
world's judgment."²
And so it would seem that an alternative method might be used for teaching history, especially in the secondary social studies classroom, that would keep that "strange commotion" out of the brains of students and their eyes, not "against the moon," but upon the world around them.

Statement of the Problem

As a graduate student attending history classes in which professors assigned novels as supplemental readings and as a social studies teacher in both an inner-city and suburban environment, this writer has experienced how novels can bring an historical period to life for students.

There seems to be a different "feel" about a novel as opposed to that of a textbook. There is an intangible something; whether it be style, form, or vocabulary, that often makes the former a friend and the latter an enemy. A novel is something one enjoys, a textbook is something one endures. Although this position started as a personal prejudice, through years of teaching, this writer found that many students shared in this view.

Thus was developed the problem of the current study, "The Reflective Use of Novels to Focus on Controversial Issues in American History."

Objectives

The objectives of this study are four-fold:

1. To identify distinct eras of American history from 1763 to the present
2. To develop controversial issues out of the germane problems of those distinct eras
3. To survey a broad group of representative novels that deal with the developed controversial issues
4. To summarize those novels and match them with their respective historical eras and controversial issues

Assumptions
There are five major assumptions on which this study is based:
1. That a knowledge of American history can enhance and edify the lives of individual citizens
2. That the acquisition of reflective thinking skills developed through a study of American history is a valued part of an individual's education
3. That reflection demands a higher level of thinking than rote memorization or obeisance to orders or creeds
4. That dealing with controversial issues is a way of sparking reflection in a classroom
5. That novels dealing with historical and contemporary controversial issues can foster reflection in students

Limitations
This study is limited in two areas. One, the focus of the study only covers novels and controversial issues directly related to American history. Although some of the novels and controversial issues, by their very nature, have international involvements,
their primary focus deals with events in American history. Secondly, the scope of the study only includes the years from 1763 to the present in American history. This is for two reasons, one historical and one practical. Historically, the end of the French and Indian War marked the start of a serious split between England and her North American colonies that ultimately lead to the forming of this nation. Also, this writer found that there is a lack of good fiction dealing with controversial issues arising out of the earlier, pre-French and Indian War, era. Thus, the study deals only with American history and only those historical events from 1763 to the present.

Plan of Study

In its most general form, this study looks at the implications of using novels as a supplement to textbooks for teaching American history in the senior high school. It is not the position of this study to offer novels as a substitute for textual material because, to think reflectively, students need to use the solid factual constituent texts, encyclopedias, biographies, etc., can supply. Novels, by their very nature, are fictional and therefore can add color and verisimilitude to an historical era, but can rarely, if ever, be used as a single, factual source for reflection.

This study attempts to identify recognizable areas in American history, look at controversial issues that arose from the historical events of those eras, and match the controversial issues with a representative sampling of good novels that can illuminate those issues.
Chapter II, the review of the literature, contains four specific areas and is organized deductively. The first area surveys the broad relationships between the disciplines of history and literature and finds evidence for a commonality. The second area develops a stipulative definition for a "novel" and identifies ten structural types of novels used in the study. The third area notes some specific attempts at the feasibility and applicability of using novels to teach history found in the current literature of the disciplines of English, history, social studies, and reading since 1950. The fourth area looks at controversial issues as vehicles for reflection.

Chapter III is divided into two general areas. The first area delineates the criteria and the selection process for source books, novels, five historical periods, and controversial issues. The second area includes a listing, by historical categories, of the controversial issues and the plot summaries of the novels.

Chapter IV contains a summary and findings of the study and a section on suggestions for further research.

There are two appendices to this study. Appendix A is a listing of the controversial issues and the authors and titles of books divided into the five historical categories. The authors and titles of books are simply listed in alphabetical order by author's last name. Listed beside the authors and titles are the controversial issues, identified by the key words or phrases from the entire longer, controversial issues in Chapter III. For example,
the first controversial issue in Category V reads, "Should the threat of communist domination stifle free democratic interchange of ideas?" In its abbreviated form, it would read, "Red scare versus free expression." This dual listing will allow the reader to identify quickly the controversial issue(s) wanted, or to pick one or more books that best illuminate the period.

Appendix B is organized around ten major themes separate from the controversial issues in American history. Under each of these themes is an alphabetized listing, by author's last name, of books that deal with the individual theme. The list of major themes is by no means exhaustive, but represents a sampling of topics that are likely to be dealt with in an American history class organized thematically. The applicability of Appendix II to such a theme-orientated curriculum is obvious.
CHAPTER II

REVIEW OF THE LITERATURE

Introduction

Chapter Two is a review of the literature dealing with four general areas. The first area surveys the relationship between the disciplines of history and literature. It identifies the forces that at first unified history and literature, the situation under which the two separated, and the outlines of their current unification.

The second area of research develops a definition of a "novel," identifies, defines, and gives examples for ten structural types of novels that were found to be of use within the framework of this study, and gives historical background for their development. A discussion of structural types of novels that were found to be unsuitable for this study was not included. Reasons for their exclusion and examples of their types were deemed unnecessary.

The third area of research deals with the feasibility of using novels to teach history. The section starts with a short survey of prominent historians' views on the uses of novels to teach history. It then continues with a survey of some current attempts to teach history with literature, both on the high school
and the college level. The third area of research then identifies the problem of the students' lack of skill in "textual" reading in the social studies and offers historical literature as a possible solution for this problem. It also identifies the relationship between the personal reading ability of teachers and their effectiveness to stimulate reading in students.

The fourth area in this chapter deals with the applicability of using novels to identify and develop controversial issues in a classroom and specifically how literature can be used as a means for exploring human conflicts and values.

In summary, this chapter shows the relationship between history and literature; an identification of a novel in general and ten structural types both used and not used in this study; how novels are now employed to teach history at the secondary and college level; and how novels can be utilized to develop controversial issues and value identification.

A Survey of the Relationship Between History and Literature

In an 1815 letter to Jefferson Porter, Henry Adams stated his fear that before historians could write the truth about the Revolutionary War, the historical novelists might so confuse historical fact in the public's eye that the true interpretation of the event would be lost. Thus, Adams clearly delineated the lines between the American historian and the American novelists that existed in the 1880's. But this schism had not always been
the case. As Russel Nye pointed out, "To the historians and
literary artists of a century ago, their function was in essence
much the same—to interpret experience, for the purpose of
guiding and elevating man."^4

The split between literature and history came, "... with
the rise of scientific history during the latter decades of the
nineteenth century. . ."^5 The German historian, Leopold von Ranke,
was influential in the development of this type of non-lyrical,
"scientific history." Ranke felt that history had to be objective
in order to search for the truth within an era. Ranke shunned a
literary interpretation of history and primarily used original
documents as historical sources in an attempt to eliminate the
prejudices of the historical writer.

David Levin explained his theory for the split between
history and literature in the 1880's and 1890's in America when
he wrote:

I suspect that one can find a relationship
between two attitudes in history and other liter­
ature during the last century; the disdain with
which many novelists, poets, and dramatists have
regarded the obligation to represent the literal
truth "objectively" and the persistent desire of
historians to make history into a profession, if
not a social science.^6

C. V. Wedgwood, speaking about the historical/literary
split, said that:

It was partly, though not entirely, because the
literary historians could be shown from time to time
to have sacrificed the demands of scholarship to the
demands of style that the open antagonism to literary
treatment grew up among historical scholars in the
later 19th century.^7
In the same vein, George Kennan wrote that, "When historians want really to condemn a fellow historian--really put him beyond the pale--they can think of nothing worse than to charge that what he writes is 'pure fiction'. . . ."\(^8\)

Hervey Allen felt that historical writing and the literary novel, although sharing a common factual information, differ in design and intention when he wrote:

\>
Every history, as well as every historical novel, contains two kinds of truth; first, the factual and literary truth in the recording of actual events, people places and time; second, the philosophical and logical truth of the comment which the historian or novelist makes in writing about his data.\(^9\)
\>
Allen goes on to say:

\>
History and the historical novel differ in aim, and are, therefore, different art forms. They belong in separate literary categories, and are not subject to the same methods of construction or to the same critical structures.\(^10\)
\>
Allen sees fictionalization as a process used only in writing historical literature. The historian who changes actual events does not write fiction, "...but writes untruth."\(^11\) He goes on to say that an historian is morally bound not to fictionalize the "...factual truth of time, place, or person."\(^12\)

Allen does feel that historical fiction can legitimately use fictionalization of events to produce illusion, "And in writing historical fiction the novelist tries to make the reader feel that he has actually had a living experience of the dead past."\(^13\) Allen continues by stating that, "It is this capacity
to produce an illusion of reliving the past that the chief justification for the historical novel exists."

George Kennan made a similar distinction between literary and historical narrative when he said:

The essence of good literary narrative is surely a mixture of roundness and simplification. Enough must be there to make the point; and what is redundant must be skillfully excluded. But the historian's narrative can be no more rounded than the historical evidence permits; nor can he simplify except where the sources, as sometimes happens, do it for him.

Kennan continued to say that although he separates history and literature in terms of evidence and form:

. . .they (history and literature) are united in the fact that for both of them the central purpose is the elicitation of truth. This is the mission of literature no less than of history. That the detail of what is stated in a purely literary work may never have actually occurred, does not in any way controvert this fact.

Writing about historical and literary truth, Allan Nevins said that:

Certain virtues of literary form are as vital to the complete presentation of historical truth as are certain virtues of scientific method. The historian can no more ascertain the truth about the past and convey it to the reader without literary power than without scientific discipline.

Russel Nye recognized that although literature and history are not identical, they do have strong similarities with respect to four points. Nye stated that both the historian and the novelist use the, " . . . metaphoric resources of language. . . ."

in conveying feeling and ideas to the reader. Nye wrote, "If I were
to choose the simplest reason why history belongs with the arts rather than with the science, it would be its consciousness of the wider dimensions of language." Thus, Nye feels that since both history and literature use language as a means of transferring information, they have a similar basic structure.

Dr. Samuel Johnson would have disagreed with Nye's statement when he said, "In historical composition all the greatest powers of the human mind are quiescent...there is no exercise of invention. Imagination is not required in any great degree." It is possible that if Dr. Johnson had had the pleasure of reading Richard Hofstadter, Arthur M. Schlesinger, Jr., Carl Becker, or Henry Adams—David Levin's choices for best historical writers—he might have stayed his vitriol.

Nye's second point was that history and literature were similar because they both went beyond mere fact to include subjective interpretation. He wrote that:

...both history and literature are records of internal and external experience. Both attempt to gain from experience some kind of insight into the quality, mood, tempo, and personality of life—not just the fact of the past but the feel of it—the total recreation of time and place that history and literature strive to embody.

Hervey Allen also spoke of the historical novelist's attempts at subjective interpretation of the past when he wrote:

In making his drama of history, then, the novelist is morally bound, as any good craftsman, to give his readers as complete an illusion as possible of having lived in the past. And since what people believe about the past largely fixes their actions in the future, the responsibility of the historical novelist is actually a great one.
Thirdly, Nye saw a similarity between history and literature because they were both developed by acts of creativeness. Historians necessarily have to sort and sift data to form a comprehensive view of an era in an attempt to bring that era to life for the reader. Literature, too, creates the moods and feelings of an era through the characters, whose adventures become the reader's adventures.

Roy Pearce addressed the creative process of writing history and literature when he wrote:

The literary work, as a product of man's capacity to make fictions, mediates between outset and end, its (the novel's) culture and ours. It thus makes history and is central to our grasp of tradition and continuity—thereby the oneness of the world.  

Pearce then cited Robert Penn Warren on the subject of creative sense as saying:

Historical sense and poetic sense should not, in the end, be contradictory, for if poetry is the little myth we make, history is the big myth we live, and in our living, constantly remake.

In his fourth and final point, Nye found that imagination is common in both history and literature when he wrote:

...history and literature, in perceiving the meaning of experience, are essentially imaginative; and that it is this common factor that makes an art of them both.

Harry Henderson came to a similar conclusion when he wrote, "One must start from the assumption that all true history involves an imaginative ordering of materials in an attempt at the recreation of experiences."
Imagination, for Albert Bushnell Hart, was the unique combination of facts, places and events that lead to a better understanding of an historical period. He stated:

We (as historians) are dealing with the manifold manifestations of human nature; we are trying to decipher triple and quadruple palimpsests of human character; to understand and expound the actions of men who did not understand themselves; to find analogies between historical occurrences without being able to discover the causes of those slight divergences of race, of national characteristics, and of personal bent which upsets all calculations.\(^2\)

Allan Nevins succinctly stated the problem of imagination when he said, "Without life, there is no truth to history, and without imagination there is no life."\(^2\)

In summary, it seems that contemporary literature and history have once again become close, if not in format, then surely in intent. They both convey meaning through language in an attempt to recreate a feeling of the past. And both are results of a creative act that uses imagination to learn the lessons from previous historical events.

Definition of a Novel

The Encyclopedia Britannica defines "novel" as:

... a fictitious prose narrative or tale of considerable length in which characters and actions representative of real life of past or present times are portrayed in a plot of more or less complexity.\(^3\)

This definition has five key parts as it applies to the novels selected for this study: 1) "Fictitious" - The content of the novel is mostly fictitious, but for the purposes of this study, the subjects and events of the novels must depict actual
happenings in American history with the least amount of distortion possible. 2) "Prose" - Prose is the everyday, ordinary language of speaking, not poeticized or versified. All novels in this study are written in the prose narrative style. 3) "Considerable length" - A novel's length is a matter of convention and therefore, lacks precise measurement and definition. The novel was intended for private reading, and could be stopped and resumed at the reader's convenience. Thus, both Marcel Proust's _A la Recherche du Temps Perdu_, is a novel of seven volumes and approximately 2,000,000 words and Paul Zindel's _I Never Loved Your Mind_ would also be considered a novel with only 36,000 words. Most of the books in this study have between 45,000 and 80,000 words. E. M. Forster classified a novel as, "...over 50,000 words." Anything below approximately 50,000 words, Forster classified as either a novella or a short story. 

4) "Characters and actions representative of the real problems in past or present times" - For this study, each novel must deal with at least one historically accurate controversial issue that is germane to its period. 5) "A plot of more or less complexity" - All major characters and events in the books selected for this study occupy controversial historical and/or moral positions. The characters and events are not trivial, but challenge the reader to deal with the complexities of the historical period and thus, increase his understanding of the events.

Robert Ashley, in his article, "What Makes a Good Novel?" developed ten points that not only delineate criteria to judge a
novel's worth, but also help to define the novel as a literary entity. Ashley's first criterion with which to judge a novel's merit is the test of time; in his judgment if a novel remains popular for at least a generation, it must been good. Ashley felt that, "For by then a new set of readers, critics and scholars would have grown up. . ." And if the new generation concurred in the novel's worth, it was not a fluke that the novel was acclaimed by the previous one.

His second point is the test of universal appeal; all facets of society should like the work. Given the scope of this study, this could be a difficult criterion to test and thus, must be discarded.

The third test is that of verisimilitude. Ashley wrote that:

What is necessary is that you "believe" both while you are under the warm spell of the author's magic as you read and in the cold light of logical analysis after you finish reading. Coleridge called it, "the willing suspension of belief."33

Fourth is the test of plot. "The question is not whether you know of such things having happened, but can conceive of their happening given the set of circumstances at the beginning of the novel."34 Ashley said that the events of the plot must be logically connected. If not, the reader does not have a novel, but a story. This point is most important for this study, because if an author must reshuffle historical facts, he has to do it in a believable way, always keeping the goal of increasing the reader's
understanding of this historical period paramount in his mind.

E. M. Forster stated that:

If you say the King died and then the Queen died, you have a story; but if you say that the King died and then the Queen died of grief, you have a plot. In the one you have a mere chronological sequence; in the other, a logical or cause-and-effect sequence. 35

The fifth test of worth for a novel is one of characterization. The characters must be real to their time period and be involved with the germane issues of their day. The reader must care about the characters, must share their lives, or the plot will mean nothing. Also, the characters must become a part of the reader's experiences, to be remembered for the lessons they teach.

The sixth test is that of setting. "Most importantly, setting should establish an environment which influences, if not determines, the outcome of incidents and the behavior of characters. . . ." 36

Seventh is the test of theme. Ashley felt that there are, generally, no themes that have not been dealt with before. But the reader can demand that the author look at a theme from a unique angle to call into question the reader's previously held beliefs or raise new controversial issues from existing experiences.

Eighth is the test of moral values. "...a good novel must take a stand on the question of good versus evil, right versus wrong." 37 As Theodore Roosevelt said, "The greatest historian should also be the greatest moralist." 38 In this study,
it is important that each novel take a stand morally, or if not a stand, a clear-cut reason for vacillation. The reader can then reflectively use the novel's stated positions as evidence to test his own previously held moral belief on an issue.

Ninth, "Does it (the novel) impress you with the pathos or the tragedy of life, with the strength or the grandeur of the weakness or the littleness of man?" 39

Tenth and finally, "Technique is important, but as a means, not an end." 40 Too often techniques such as asides, streams of consciousness, flashbacks, etc., tend to muddy the theme of a novel, especially for the unsophisticated reader.

It appears, then, that Ashley's ten points are fitting both to judge the merits of a novel and also to introduce the novel as a part of literature that can be used as a powerful teaching tool.

The Adolescent Novel

The adolescent novel, as the name implies, is a structural type of novel written for a specific age group. The age group that conventionally describes adolescents is those between the onset of puberty and the start of maturity. As Anthony Deiulio stated, "It is high time that ephebic literature should be recognized as a class by itself and have a place of its own in the history of letters and criticism." 41

Adolescent novels are identified by four characteristics: 1) Adolescent novels have plots that primarily deal with adolescent characters. Since most American adolescents attend public school,
the junior or senior high school is usually the predominate plot setting, although settings can vary widely as in *Bless the Beasts and Children*, with a Western boys' ranch and *The Man Without a Face*, with an Atlantic resort area. 2) The characters are often stereotyped into roles typical of the age group such as the handsome athlete, the ectomorphic "egghead," the vivacious cheerleader, or the introverted "wall-flower." 3) The adolescent novel usually deals with events that are germane to the actual life of the reader. This develops a close affinity between the reader and the action in the book, increasing the novel's didactic qualities. 4) The length, action, vocabulary, and plot are designed to fit the reading needs of adolescents. The adolescent novel is usually shorter than the 250 pages and 50,000 words in the average novel. In this survey the average length of adolescent novels runs approximately 100-150 pages and about 20,000-30,000 words.

Action level is usually high in adolescent novels; the vocabulary is simple, reflecting specific plot action. Dialogue is important to explain a character's position or feelings. Events tumble into logical sequence to form a plot that is easily understandable in most of the adolescent novels surveyed.

Anthony M. Deiulio traced the modern adolescent novel through three distinct historical stages when he wrote:

The Three major literary influences pertinent here which affected the writings generally from the mid-1800's to our present day and which can be illustrated in the literature of adolescence can be traced from the genteel tradition through naturalism to the growth of psychology as a science.42
Deiulio delineates the genteel tradition by saying that:

Henry F. May, in *The End of American Innocence*, equated the genteel tradition with a sort of innocence, "the absence of guilt and doubt and the complexity that goes with them," which had been characteristic of American culture before World War I but was rapidly disappearing during the war decade and was almost completely gone in the 1920's.43

Deiulio makes a distinction between adolescent novels and "junior novels," a popular literary form of the 1880's. Examples of "junior novels" are, "...Deadwood Dick, Outray Jack, Little Pollo, Pollyanna, Baseball Joe, The Blue Grass Seminary Girls, Nancy Drew, and many others."44 These junior novels were serial books and followed certain rules in their construction. "...The hero remains adolescent; he must not fail; poverty and degradation are suffered by the wrong-doer; enterprise and virtue bring success; and the characters are always on the go."45 Deiulio states that authorities find the junior novel to be of inferior literary quality to the adolescent novel because, "...the reader has no uncertainty regarding the outcome, and because the hero is always right, good, successful, seems to know more than most experienced and learned adults although he seldom takes time off for school, and never loses."46

The best of the genteel era in adolescent literature was represented by the books of Booth Tarkington, Burt Standish, and Owen Johnson. They dealt with more realistic subjects than the junior novel, but were still criticized as depicting idyllic youth at play.
In the 1920's, naturalism changed the format of adolescent novels. Naturalism was an attempt by authors to depict life in its more seamy side; the side of poverty, of disease, of controversy. Deiulio cites books such as Stephen Crane's Maggie: A Girl of the Streets, Ernest Poole's The Harbor, Sherwood Anderson's Windy McPherson's Son and Tar - A Midwest Childhood as examples of this genre.

Deiulio states that the third major influence on the adolescent novel was:

...the development of psychology as a science. Increased understanding of psychology brought not only better understanding and franker expression of the more obvious workings of the mind, but also a new appreciation of the obscure motives of the subconscious mind, indicating their presence and direction symbolically.  

The use of psychology in adolescent literature was an attempt to find the root causes of problems that were so frankly portrayed in the naturalistic literature.

The contemporary trend in adolescent novels is a continuation away from romanticism and toward more realism, as adolescents see a need to question their environment. As Sylvia Enqdahl stated:

Increasingly, the adolescents of our times are interested in questions; questions about life and its meaning, about the future of civilization, about man's place in the universe. No author can give them answers. But I feel that books directed towards the young can encourage them to go on looking for answers—which surely is one of the major goals of education. And if they can teenage novels do fill a need.  

Two articles that substantiate that claim and further illuminate the trend in adolescent novels since 1950 are James E. Davis, "Recent Trends in Fiction for Adolescents," published in May, 1967, and Al Muller, "30 Popular Adolescent Novels: A Content Analysis," published in September, 1974. The Davis article
surveyed twenty-three adolescent novels written from 1959 until 1967. Muller, in 1974, surveyed thirty adolescent novels to purposefully compare his findings with those of Davis.

Many similarities existed between the findings of Muller and Davis. One of the similarities was the theme of "growing up." Muller wrote that the Davis article:

...treated the general subject of growing up and featured adolescent characters trying to achieve "satisfactory heterosexual adjustment" and independence while trying to cope with such problems as dropping out of school, early marriage, and the bomb. Muller also found that "growing up" was a major topic in the more recent novels, but:

The characters face problems that are frequently controversial including premarital pregnancy, the violence of street life, alcoholic parents, drug abuse, mental illness, and death.

Another similarity the Muller study had with the Davis study was that they both identified a trend away from successful endings in adolescent novels. Davis wrote, "According to Dunning the hero of the junior novel in the 1950's is usually successful in solving the problems which confront him or in reaching the goal he has set for himself." Davis found that in the 1960's, "Success does not come easily in any of these 23 books. The trend seems to be, happily, away from the unrealistic easy success." Muller, in his 1974 study indicated that, "...there are indications that the trend away from contrived happy endings is continuing."

Both Davis and Muller found that such traditionally approved values and standards as; getting an education, condemnation
of alcohol and drugs, marriage, and getting a job were endorsed. What had seemed to change from the 1950's was the novel's willingness to deal with more controversial issues. For example, although Muller found that premarital pregnancy, formerly a taboo subject, is now openly discussed; premarital chastity, a traditional value, is sanctioned with characters who, "...fail to resist temptation, they typically are 'punished' by becoming pregnant after their first and only 'mistake.'"

Illegal abortion is discussed, but never condoned as an alternative to pregnancy. In the more recent Muller study, drug abuse and violence; both police and minority militancy, are discussed for the first time, but are soundly condemned.

The two studies found many differences between the adolescent novels published in the 1960's and those of the 1970's. Davis found that there was a trend to take life truthfully and realistically, but that authors still tried to insulate young readers against explicit sexual episodes and harsh profanity. Muller, in the 1970's found that, "In the thirty novels examined in my study, people die, are divorced, drink, fight, use drugs, and participate in other activities formerly only described in books for adults." Muller's findings did agree with Davis with respect to depictions of sex, which he found were, "...treated candidly in the more recent novel.", but, "...there are no sex scenes which equal those appearing on television. ..." Muller wrote:

Sexual desires are usually fulfilled only in those novels which go on to explore the dilemmas of pregnant,
unmarried teenagers, and in the best tradition of the Victorian Theater, the curtain is always dropped long before the characters become seriously involved.58

The portrayal of parents in adolescent novels seems also to be changing. Davis found that in the 1960's, the characters' parents and especially the father, helped the youth through a seemingly impossible dilemma with his more mature understanding of life. Muller found that by the 1970's, the role of the parent had changed. In fact, Muller said, "...many parents are the source of the problems facing their children."59 Parents in the 1970's might be depicted as well meaning, but they were usually ineffectual in helping with the children's problems. Parents sometimes were shown to be so self-centered as not to know or care about their children's problems. "For the most part, the adolescent characters themselves figured out what is happening to them."60

The social class of the characters in adolescent novels was changing. Dunning, who was cited by Davis, found that in the 1950's, "...most junior novels reflected the mores and living standards of the upper middle class."61 Davis, in the 1960's, found that, "Socially and economically fortunate families are still treated in the main, but there are enough exceptions--9 out of 23 of the novels surveyed--to indicate a trend."62 Muller, in his 1974 study found that, "Typically, the characters in these novels are from the lower middle class and this observation indicates that the trend which Davis noted is continuing."63
In summary, adolescent literature from the 1950's to the 1970's seems to be going through a three-stage change.

1) Dealing generally with upper class subject matter.
2) Legitimizing lower class problems as subject matter, but treating it in a romanticized way.
3) Currently exhibiting a more realistic look at the problems facing adolescents today.

The Biographical Novel

The phrase, "biographical novel," by definition is a contradiction of terms as "biographical" can be defined as "Containing, consisting of, or pertaining to the facts or events of a person's life." Conversely, "novel" is defined as, "A fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters." Obviously, the contradiction comes from "biographical" being factual and "novel" being fictional in nature. This literary hybrid is a result of the fact that in the past thirty years, non-fictional work has outsold fictional works, and thus, the biographical novel; which is an attempt by fiction writers to popularize their craft.

At its best, the biographical novel can add immensely to a reader's understanding of an historical period, especially if the novel deals with a prominent historical figure who helped to shape the events of a particular period. Irving Stone's novel *Those Who Loved*, about the lives of John and Abigail Adams, is an example of
excellent biographical fiction. Gore Vidal's *Burr*, a somewhat more psychological treatment of an American figure, is another good example. Both of these novels are worthwhile because they accurately depict the era with which they are concerned. Their authors invested much research, insight, and imagination into their work. Their characters are historically accurate and they attempt to examine constructively the issues germane to their stipulated historical period. Both scholarship and literary integrity make these biographical novels useful in interpreting historical periods.

There seem to be some novelists though, who can not refrain from using the fictional element of the biographical novel to indulge in character assassination of historical leaders. And it is here that the biographical novelist is at his worst. Those unscrupulous authors do not use their imagination and historical understanding for the benefit of historical clarity, nor for the appreciation of an era. They use their literary license for personal profit by writing scurrilous exposes attacking the traditions and beliefs of a country. Such a biographical novel is *Sally Hemings*, by Barbara Chase-Riboud. The subject of this quasi-literary piece is the fictionalized life of Thomas Jefferson's Negro slave and alleged mistress.

The Cleveland Plain Dealer wrote of the novel that:

"It will be a mockery of history," said Dumas Malone, a Pulitzer Prize-winning biographer of Jefferson. In his five volumes on Jefferson's life, Malone concludes of their relationship that, "It is
utterly impossible that Jefferson could have carried on in the presence of his own family in Monticello, being the kind of very moral and extraordinarily devoted family man he was." Mahone said, "Scandal and sex can be exploited to great financial advantage. The public will always believe the story. You can never get it back. You can never stop it." 67

In summary, the biographical novel at its best is an excellent method in which to glean information about an historical period. In the hands of an artist, it is a legitimate literary entity. But its fictitious element allows for historical interpretation that can become a diatribe that turns heroes into panders in the eyes of the reading public.

**The Detective Novel**

In its purest form, the detective novel follows a prescribed pattern. First, a crime is committed that is usually of a horrent and puzzling manner. Next, the seemingly unsolvable crime is handled to no avail by the duly constituted authorities. Then the case is given over to the highly trained professional who, through a series of seemingly unfathomable inductive (Conan Doyle called the process "deductive") moves, solves the crime.

The longer detective story was an invention of Emile Gaborian, a Frenchman. With increased length came a more complicated plot that was very popular with the reading public. In 1866, he published, "L'Affair Lerouge," that introduced his hero, Lecoq, a detective of the same genre as Poe's Dupin.

In 1829, Sir Robert Peel established the London Metropolitan police force and by 1842, Scotland Yard was formed as its detective branch. Arthur Conan Doyle, then a Scottish doctor and writer, used the exploits of Scotland Yard as subject matter for his work. In 1887, Doyle published *A Study in Scarlet*, that introduced Sherlock Holmes, the paramount detective. *Strand Magazine* became the publication that featured Conan Doyle's work and especially after the July, 1891 edition, which carried "A Scandal in Bohemia," the fame of Holmes was secure.

Detective novels became very popular in the United States in the 1920's and 1930's. In 1929, Ellery Queen published, "The Roman Hat Mystery." In 1925, Earl Derr Biggers introduced Charlie Chan in *The House Without a Key*. In 1930 and 1934, respectfully, Dashiell Hammett wrote *The Maltese Falcon* and *The Thin Man*. And Erle Stanley Gardner wrote the Perry Mason novels in this era.

In 1952, Josephine Tey, nom de plume of Elizabeth Mackintosh wrote *The Daughter of Time*. In this novel, a bored, convalescing Scotland Yard detective and a young American researcher ply their respective talents to vindicate Richard III from his popular image as a murderer. By participating in some perceptive historical
snooping, they uncover a series of flaws in historical interpretation that had led to the slander of Richard III and they also become highly critical of the methods many historians use to arrive at their stated conclusions.

America has always found detective novels enjoyable because, at their best, they are good entertainment and a fine escape from the daily problems of life. But for this study, they are of limited value because so many of their number do not meet the criteria of novel acceptance. A Study in Scarlet, by Conan Doyle is an exception.

In A Study in Scarlet, Sherlock Holmes exposes persecution in the American West and also makes a statement about what will happen to men who have ultimate power over a religious community. In light of cult religions in the 1970's, this novel has pertinence.

The Historical Novel

The historical novel, unlike most structural forms of the novel, has a definitive origin. Sir Walter Scott, Scottish poet and man of letters was the father of the historical novel. In his many critiques of the novel as a literary form, "...Scott laid out his rules for historical fiction explicitly and his definitions governed the development of the novel for a century."68 Scott felt that it was the influence of historical forces that made men act the way they did. Thus, he re-created a period and then let his characters logically and truthfully act out their lives within the confines of historical events. Robert Lively wrote that:
Primarily a realist, he (Scott) attempted to give a plausable account of man's probable reactions under the pressure of accurately recorded historical situations. He sought to make his figures from the past come alive by reproduction of all those minute circumstances belonging to private life and domestic character, all that gives verisimilitude to a narrative, and individuality to the person introduced.69

Scott felt that man's passions, biases and motivations were basically the same from generation to generation and so from past historical events, contemporary man could learn how best to cope with current problems. Thus, for Scott, historical novels were not simply a means of literary entertainment, but a powerful source of didactic information.

In Leland Jacob's, "Democratic Acculturation in American Children's Historical Fiction," he defines the structure of the historical novel as one that:

1) Reconstructs the life of an age other than that of the present generation
2) Recaptures realistically the spirit, atmosphere, and feeling of such an age
3) Deals imaginatively with such a reconstruction of life and the verisimilitude of the times
4) Utilizes historical settings, events, and personages not for their own sakes, but as a framework for the criterion of a picture of the past that comes to life in a searching study of human character
5) Creates by the methods of fiction such settings, characters, social groups, events, or occurrences as are realistically typical of the age or era being constructed70

Robert Lively defines the historical novel by saying that:

"It is an independent and original creation, presented in the heat of a more direct attack on truth that can be launched by the most exhaustive summary of verifiable facts. While the historian labors to authenticate each tile for the mosaic he laboriously assembles, the novelist, with broad brush and vivid colors, may capture with a few bold strokes an impression of the age recalled."71
Lively goes on to describe the creative act of writing historical fiction:

In clothing the skeleton of historical fact with the flesh of human purpose, a successful artist must cross beyond the limits of documentary sources and draw from the primary sources of imagination the selective letter of unique detail that alone warms fiction with the breath of reality. As the novelist abandons the security of the accidentally preserved records on which the historian depends, he gambles on the total impression which results from the manipulation of recorded fact.72

Lively concludes his description by saying that the writer of historical fiction "proves" his historical hypothesis by how it is accepted by the reading public. The validity of the work is decided by the writer's ability to convince his reader that his view is plausible. Lively wrote:

He (the writer) thus serves as a sort of tribal recorder rather than scientific scholar; his satisfaction of the public appetite for romantic explanations of national crisis gives him more the role of soothsayer than savant.73

Lively outlined three major types of historical novels: 1) the period romance, 2) the costume romance, and 3) "novels of characters laid in the past." First, the period romance incorporates the general run of historical novel; one that tries to capture the mood and custom of a period and uses documented history as a strong guide.

There are two sub-groups of the period romance. One is the novel typical of Sir Walter Scott, where the characters are secondary to the events and the events are moved by historical fact. In the second sub-group, the characters are free agents, but can act
only within factual historical boundaries, as in Margaret Mitchell's *Gone With the Wind*. For example, in Scott's *Ivanhoe*, the role of Richard I was predetermined by historical events, but Scarlet O'Hara represented the "typical" Southern female and was restricted only by her genre.

The second major type of historical novel is the costume romance, where an historically accurate depiction of the social mores of an era, and not the actual historical events, move the characters. William Makepeace Thackeray's *Berry Lyndon* is an example of this type as Berry strived for social acceptance up the ladder of English customs in the middle 18th century.

The third type of historical novel is one where the conflicts between characters are laid in the past, but the conflicts themselves are timeless. For example, in Howard Fast's novel *The Hessian*, the hero is caught in the eternal struggle between the law and justice. This is the same theme discussed in *To Kill a Mockingbird*, by Harper Lee and *The Magician*, by Sol Stein. Although the historical settings of the three novels are different, the conflict that moves the characters is timeless.

Lively continues by answering the criticism from some that the three general types of historical novels only represent poor substitutes for accounts of factual history, that historical novels tend to draw away the reader from documented interpretations. Lively wrote:

The devotee of historical novels moves toward formal history rather than away from it; he rises from excitement at factions to seek the truth of
the matter. Novel reading, from the juvenile level onward, tends to wake curiosity, to foster desire for more precise and complete details than the artist (novel writer) chooses to employ.  

The Psychological Novel

A psychological novel is one that primarily deals with non-romanticized internal struggles and behavioral traits that motivate the characters and shape the events of the plot line. The focus of the novel is not so much on the historical setting or the nuances of political intrigue, but on the mental states of the characters. Internal dialogue and soliloquy are sometimes used to understand characters' thoughts. The characters themselves are frequently used to represent psychological states rather than actual people. An example of this trait would be the psychological novel *Catcher in the Rye*, by J. D. Salinger where Holden Caufield represented adolescent ambivalence and sexual frustration rather than an actual sixteen-year-old boy.

One of the earliest psychological novels was Nathaniel Hawthorne's *The Blithedale Romance* (1852). In this work, Hawthorne critiqued Brook Farm, the Fourieristic utopian community led by George Ripley from 1841-1847 and located near West Roxbury, Massachusetts. Jack London's *Martin Eden* (1909), was a novel dealing with the psychological aspects of a man growing up on the Oakland, California waterfront. The novel seemed to be semi-autobiographical and was ironic in that the main character met with his death in the same manner as did the author, by suicide. In *John Barleycorn*, London dealt with the psychological motivations of alcoholism.
James Gould Cozzens also penetrated the various aspects of humanity within his novels. *Men and Brethren* (1936), was a complete study of a liberal clergyman and his desire to rectify temporal life with religious teachings. *The Just and the Unjust* (1942) looked at a murder trial where principled men strove to define their ideas of justice in terms of their understandings of human frailties.

Sherwood Anderson was a master of the psychological novel. In his *Winesburg, Ohio*, Anderson used a fictitious northeastern Ohio town whose setting represented a microcosm of rural life changing in the face of industrialization. Anderson studied the psychological affects industrialization had on small town life. Anderson, coming from Clyde, Ohio, a town similar to the one he created in *Winesburg*, discussed the problem of industrialization in his *Memoirs*, psychologically orientating his narrative to expose the inner feelings of his characters through the changing town. Anderson wrote:

> There was something strange happening in our town. Something that must have been happening at about the same time to thousands of American towns: a sudden and almost universal turning of men from the old handicrafts toward our modern life of machines.\(^7\)

Anderson goes on to say that:

> It (industrial change) was a kind of fever, an excitement in the veins of the people, and later when I tried to write of it, using not a particular individual but rather an American town as a central character of my story, it became to me strangely dramatic.\(^6\)
In summary, the psychological novel has a place in this study because of its ability to penetrate human emotions and expose human motivations that can be dealt with reflectively through controversial issues.

**The Political Novel**

The necessary starting place for a definition of the political novel would be the 1924 work by Morris Speare in which he asked the question:

> What is a Political Novel? It is a work of prose fiction which lends rather to "ideas" than to "emotions," which deals rather with the machinery of law making or with theory about public conduct than with the merits of any given piece of legislation; and where the main purpose of the writer is partly propaganda, public reform, or exposition of the forces which constitute governments. In this exposition the drawing room is frequently used as a medium for presenting the inside life of politics. 77

The origin of the political novel can be traced to one source, "...the prismatic mind of Benjamin Disraeli." 78 It is thus, a unique literary type that is approximately one hundred years old. Disraeli felt that the major function of the political novel was didactic; that its purpose was to teach the general reading population about the manner of the decision-making process of their government. The citizen could then understand governmental inner-workings and be a more effective voter, something Disraeli felt to be important in a representative democracy.

Since Disraeli, British literature has used the political novel not only as a didactic tool, but as a vehicle for social criticism. The Fabian socialist, H. G. Wells, showed the extent
to which he felt the average British citizen was disillusioned by Victorian government in *The New Machiavelli*. In the Twentieth century, British author William Golding showed that civilization and its laws are a fragile shell that separates the savage from modern man in *Lord of the Flies*. In *A Clockwork Orange*, Anthony Burgess used the form of the political novel and projected British society into the near future when socialism, public assistance, and graft make an environment where violence and gang loyalties rule.

In America, the first truly political novel was Henry Adams' *Democracy*. Adams combines the didacticism of Disraeli with the social criticism of Wells and makes two very poignant observations about the Nineteenth century American political system. First, Adams, in his unique position as intimate in the highest Washington circles, noted a general lack of greatness in our Federal lawmakers. He attributed this mediocrity to the seemingly lack of desire on the part of the American voters to send only the best men to represent them. It was, as Adams noted, as if Americans did not trust greatness in their leaders because giftedness set individuals apart from the egalitarian notions in a democracy. Adams traces this suspicion of greatness back to the Jacksonian administration with its attacks on the successful upper class political leaders, especially those of the New England area.

Secondly, Adams felt that what this lack of greatness in Washington indicated was a sharp separation between the intellectual-
cultured classes and the form of government itself. Both Richard Hofstadter in "The Genteel Reformer," and Stow Pearsons in "The Origins of Gentry," agree with Adams when he states that the form of government that demands a candidate "struggle" for political office is enough to make the most qualified refuse to participate in the race. The more qualified a candidate is, the more he seems to resent the name calling, political dealing, and public disclosure that are all integral parts of the American political process.

On the State level, another political novel dealing with American government is All the King's Men, by Robert Penn Warren. In this thinly disguised biography of the infamous political career of Huey "Kingfish" Long of Louisiana, Warren traced the rise of his anti-hero, Willie Stark. Through ruthless innuendo, political graft and criminal violence, Stark became governor of his state and ruled it like a Medieval fief. Stark's downfall is both a dramatic event and a damning testimony to State-level machine government.

Edwin O'Conner's The Last Hurrah, is a contemporary political novel that deals with corruption on a local level. The aging mayor of a fictitious Eastern city (in reality Boston), is elected by the ethnic political machine that has long been in control of the city's politics and patronage. In his last bid for public office, the Mayor is challenged by a reform candidate with a seemingly good chance at unseating the old incumbent. Old time
ward politics are being hotly challenged by the "new" politics of pollsters and media. Although the Mayor had long before decided that this was his last campaign, he did not want it to end in defeat, a "last hurrah." In the end, he is not defeated by any defect of his own, but by the tidings of a new political age.

Michael Halberstam's *The Wanting of Levine*, is a political novel set in the future when America has separated along sectional lines and industrial and social institutions are rapidly declining. A. L. Levine, a Jew, salesman, and land speculator, is the reluctant choice for the 1988 Democratic ticket. Weathering the accurate charges of sexual misconduct and through the willingness to risk nuclear war with Mexico, Levine catches the attention of the American voter to win the Presidency and save the nation.

**The Realistic Novel**

The era of the realistic American novel can be approximately dated from the post Civil War era to the simultaneous decline of the romantic novel to the early 1900's and the rise of the psychological novels of Sherwood Anderson, Louis Bromfield, and Floyd Dell. Realistic authors found their subject matter in the commonplace events of people's lives and not in lofty, romanticized themes. These innovative authors, such as William Dean Howells, Henry James, and Mark Twain, felt that literature should be brought closer to the truths in life, in an attempt to document, rather
than glorify human existence. William Dean Howells said that, "It is the business of the novel to picture daily life in the most exact terms possible."\(^8\) Howells and the other realists felt that it was the job of the author to record life almost like "contemporary historians," to try to understand man's place in society.

There were four major factors that contributed to realism in American literature in the early 1900's.\(^8\) The first contributing factor in American realism was the pre and post Civil War westward expansion. This uniquely American phenomenon focused literary attention on significant events and feelings that exemplified the pioneering spirit of Manifest Destiny and national patriotic purpose. Thus, a writer such as Mark Twain could explore Mississippi River life and appeal to the reader's sense of Americana.

The second factor that aided American realistic literature was the rise of industrialization after the Civil War. Factory towns were prime areas of subject matter for the novelist as he attempted to portray the emerging social costs industrialization exacted from the workers. Most authors of this era romanticized urban poverty, but as Robert Bremner stated:

Edward Bellamy and (William Dean) Howells, unlike some of their colleagues who made light heartedness a profession, did not seek to minimize the ugliness and suffering caused by poverty. Rather they sought, to the best of their abilities, to convey to readers their own conviction that no issue was more important than the eradication of needless want.\(^8\)
Professor Bremner continues, speaking about Theodore Dreiser, another realistic author:

He thought the writer's function was to tell the truth about human affairs, not to find or fabricate romance. The notion that the lives of the lower classes abounded in romance and adventure, however, impressed him Dreiser as false.83

Thus, industrial poverty became a new source of subject matter for the realistic writer in the early 1900's.

The third contributing factor in American realistic literature was the attempt by the social and literary sciences to apply the scientific method to daily life. As Nye wrote:

The lone historian, wrote Charles McLean Andrews, pursued, "his experiments just as does the investigator in a laboratory." "The study of history," agreed Charles Francis Adams, "closely allied to astronomy, geology, and physics. . . . seeks a scientific basis from which the rise and fall of races and dynasties will be seen merely as phases of a consecutive process of evolution."84

Nye continued about Henry Adams' "The Rule of Phase Applied to History." He wrote that, "Adams, who wanted to transfer scientific certainty to history, called for 'law of phase' as valid for historical study as William Gibb's famous law for the study of physics."85 The scientific method, with its emphasis on exact measurement and reproductability of results, and accurate descriptive techniques was being applied to education of E. L. Thorndike; in sociology by Herbert Spencer and William Graham Sumner; and in literature by William Dean Howells, Henry James, and Theodore Dreiser.

The fourth major factor in American literary realism was a reaction by the new wealthy industrial class of the 1840's and
1850's to the older, genteel class of social and intellectual elites. The "genteel reformers," as Hofstadter described them, were the older American upper-class typical of Henry Adams' family. They felt that the elite had a moral obligation to convey refinement and be an example of well-bred respectability with conduct free of rude baseness. The genteel class also strove to use their wealth and influence to better the plight of the less fortunate in society. This class did not fit the egalitarian mold of popular Jacksonian democracy and neither did the literature of the period.

Bremner wrote that in the 1840's, literature assumed:

...that heroes and heroines of fiction should come from the ranks of the upper class. If American writers failed to reflect these matters plight of the poor, etc., the reason was not that poverty and hard times were not unknown but that authors did not deem them worthy of notice in literature.86

As Stow Pearson wrote, "A Gentleman was the ultimate embodiment of Emerson's great principles of individualism and self-reliance."87 But the genteel class was out of touch with the political and social needs of post Civil War America.

Richard Hofstadter identified the problems the intellectual and social elite had in coming to grips with social realities in the 1890's. Hofstadter's statements can also be applied to America's literary tradition of that time, a tradition that catered to upper-class life with its romanticized ideals. He wrote:

In the hard driving, competitive, ruthless, materialistic world of the Guilded Age, to be unselfish suggested not purity but lack of self, a lack of capacity for grappling with reality, a lack of assertion, a lack of masculinity.88
Another form of the realistic novel is the social novel. A social novel was one that attempted to realistically expose, describe and criticize social events the authors found to be obnoxious in American life. Social novels have been very influential propaganda pieces for bringing social problems to the public's attention. Warren Beck wrote that, "Abraham Lincoln acknowledged the importance of Uncle Tom's Cabin, when he greeted its author Harriet Beecher Stowe with the comment, 'So this is the little lady that caused the War.'"^89

One of the earliest post Civil War social novels was Edgar Howe's The Story of a Country Town (1883). In this work, Howe pessimistically depicted the repressive existence of a Midwestern community. John Hay, statesman and writer, wrote The Breadwinners (1884), in which he showed his distrust of the "dangerous classes" and his defense of private property after the Cleveland workers' strike of 1877. In 1885, Henry James published The Bostonians, that showed the novelist in a role of clinical researcher into the lives of 19th century Americans. William Dean Howells' A Hazard of New Fortunes (1890), involved the relationship between a rich New York magazine owner, his radical son, the principled editor of the magazine, and a freespoken staff writer. Mark Twain dealt with Mississippi life c. 1930's in Pudd'nhead Wilson (1894). David "Pudd'nhead" Wilson, a controversial lawyer exposed a murder and explored the race question in this work. Upton Sinclair's novel, The Jungle, was influential in the passage of the Meat Inspection
Act of 1906. Ernest Poole's *The Harbor*, another social novel, depicts the New York Port Authority in three stages of evolution; the era of sailing ships, the age of steam, iron and labor unrest, and the projection of the harbor into the future, controlled by the workers in a bond of socialism.

In summary, the rise of the realistic novel marks the era of the modern novel; that novel dealing with social concerns in a non-glorified, non-romanticized way.

**The Regional/Sectional Novels**

The regional and the sectional novels can be structurally distinguished from other types of novels because they deal with issues and events that are unique to certain geographic locations. The two novel types differ from each other in degree only, in that the sectional novel depicts events that happen in a distinct, clearly defined area of the country i.e., Central Ohio, the Texas Gulf Coast, Southern California, etc. A regional novel narrates events in a broader, more loosely defined area of the country such as The West, or New England.

This is not to say that sectional novels have as their prime intent to identify problems directly resulting from events that happen in a confined area. For example, Irene Hunt's *Across Five Aprils*, is a sectional novel dealing with events during the Civil War years on a small southern Missouri town. Hunt's choice of location was an excellent one because historically, this area had divided loyalties. She created a family of five boys from which two fight for the North, two for the South, and one, too
young to fight, is left to interpret the events of both sides. Hunt picked a broader event, the Civil War, to illuminate a sectional dispute.

Another example of a sectional novel is John Steinbeck's *In Dubious Battle*, which deals with unorganized labor, and growers in southern California. Another of Steinbeck's sectional works is *The Grapes of Wrath*, a novel that depicts the plight of Oklahoma farmers during the Depression. James Michener's *Hawaii*, deals with American expansion in the Pacific and his *Centennial*, shows the settlement of the American West along the Platt River. Margaret Mitchell's *Gone With the Wind*, is a sectional novel dealing primarily with events before, during, and after the Civil War in the central/southern Georgia area around Atlanta. This is a clearly defined sectional novel dealing with events that, although not totally unique to the section, certainly do fit the actual historical setting of the area defined.

An example of a regional novel would be Wyatt G. Blassingame's *Men Who Opened the West*. This novel deals with events such as ranching, homesteading, Indian wars, etc., that are not unique to a particular area of the country, but of the vast West itself. In another example of a regional novel, William Faulkner wrote almost exclusively of the Deep South in novels such as *The Sound and the Fury*, and *As I Lay Dying*. Jack London, another regional author, wrote about the Alaskan wilderness in *Call of the Wild*. 
In summary, the sectional and regional novels do not necessarily differ in type or kind, but in degree of focus. To distinguish between the two could be useful when either general or specified reading matter is deemed useful to illuminate an appropriate area of study in the classroom.

The Romantic Novel

The romantic novel is one in which the characters are predominately controlled by their feelings and emotions, whether they be love, hate, the quest for truth or beauty, etc., and are willing to risk all hardship and deprivations for their ideals. Each character usually represents a general category of human emotions such as the stern father, the greedy businessman, or the naive, virginal youth. And the plot is designed so that the book's action comes from a clash between the characters' emotive responses. Victor Hugo's *Les Misérables*, is an example of this genre in which the starving Jean Valjean's theft of a loaf of bread causes him to feel the lash of French "justice."

Alexander Dumas, the great French novelist of romantic histories, defined the limits of the literary type with such works as *The Three Musketeers* and *Twenty Years After*. In these works, Dumas selected an historical period that dealt with emotional conflicts, developed characters that represented the differing sides, and allowed the forces to act out their respective roles in a fast moving plot with high interest.

James Fenimore Cooper was America's first great writer of historical romances. He used the same general technique as Dumas,
but changed the setting and characters to include typically American subject matter. In *The Last of the Mohicans*, an historical romance typical of Cooper's style, Natty Bumpo, a White, learns the craft of wilderness survival from Chingachgook, the last of a noble breed of Indians who once populated North America's vast virgin forests. Bumpo symbolically represents the new owner of North America, the White man, and Chingachgook represents the older, uncorrupted noble savage.

Continuing in the vein of Cooper, Conrad Richter, a Twentieth century American novelist, wrote of the clash between Indian and White in *A Light in the Forest*. In this work, True Son, the hero, is an adolescent White who had been raised from infancy by the Indians. A product of two worlds, True Son is reclaimed by his legitimate White family and brought to the settlement. True Son is forced to adopt ways of living and modes of behavior both foreign and repugnant to him. This tension leads him to attempt escape with his younger White brother, the only person who seems to understand him. The boys are quickly captured and returned home to face the wrath of their parents.

Months pass and True Son almost gives up hope of relief when he is contacted by his close Indian friend who brings greetings from True Son's beloved Indian father. True Son's Indian friend had come to the settlement with another Indian, but he had been murdered by drunken Whites. Pierced by hatred for his racial kin, True Son successfully escaped back to the pastoral life of the Indian.
The tribe is incensed at the murder of one of their braves and seeks revenge. They form a war party to ambush unsuspecting river boats carrying White settlers. True Son was posed as a stranded White, bait for an Indian ambush. True Son successfully lured a boat near shore, only to feel sympathy for the unwary victims and warned them of the attack. The Indians banished him back to the Whites and at the end of the story, True Son is caught between two worlds.

In Richter's novel—and this is what makes its style a true romance—emotive positions are clearly defined. All virtue is centered among the Indians, all deceit and corruption centered in the Whites. Only True Son's White brother understood him, and only because he was too young to as yet be totally corrupted by civilization. All the characters were controlled by specific emotions and those emotions remained constant throughout the novel, even those of confusion held by True Son.

In summary, a romantic novel is one whose plot is determined by the emotional qualities of the characters. Characters are as bound to their emotional positions as characters in historical novels are bound by historical fact. Romantic novels have a place in this study because of their adaptability for value analysis in the classroom.

The Science Fiction Novel

Ever since the post Civil War machine age, mechanization has become an increasingly common element in the lives of Americans
and in the industrial West. With mechanization came fanciful speculation about the uses of machines. In the latter part of the 19th century, authors such as Jules Verne and H. G. Wells incorporated this speculation of technological advancements into various novel plots that were very popular with the reading public. Their works were not only highly entertaining, but were among the first to attempt to deal with social issues. In *20,000 Leagues Under the Sea*, Verne had his here, Captain Nemo, use his vast scientific skills to destroy man's capabilities for war in an attempt to bring peace to the world. Wells, in a shorter work, *The Island of Dr. Moreau*, made a strong statement about the evils of unchecked scientific inquiry, not unlike Mary Shelley's statement in *Frankenstein*. Both dealt with the ultimately corrupt nature of man when associated with unlimited power.

In the late 1920's, the American public made popular such periodicals as H. Gernsback's *Amazing Stories* and *Astounding Science Fiction*, edited by W. Campbell, Jr. But it was not until after W.W. II, when nuclear power and the age of rocketry were readily acceptable facts to the layman, that modern science fiction developed.

The reason for science fiction's great increase in popularity was that those inventions that are now a social reality--laser beams, photoptics, sonar, radar, television, satellites, computers--etc., had previously been commonly accepted entities in science fiction literature. What was yesterday's speculation
was today's reality. Thus, science fiction as a literary form gained acceptance as a social forum for scientific and technical speculation and a powerful tool with which to interpret American life.

For the purpose of this study, the science fiction novel can best be understood by dividing it structurally into three types of plots. The first type of science fiction novel is one whose plot is firmly rooted in scientific fact, but extends the development of known technological data to an extrapolated future conclusion. Arthur C. Clarke's *2001, A Space Odyssey*, is an example of this type of science fiction novel. Clarke traces the relationship between man and the tools he uses to extend his physical and mental powers. He opens by showing life without tools as it affected a primitive band of hominid scavengers. The hominids then developed primitive hunting tools that gave them a competitive advantage over other groups for use of a waterhole. Clarke showed humans clearly in control of their tools.

Clarke then advanced technology to the computer age in the near future when man loses his control and becomes a tool of a thinking machine. The third stage of Clarke's novel depicts man beyond the tool age and evolving into a future race of superior beings, clearly an extrapolation from existing information.

The second type of scientific novel is one whose plot deals with events and circumstances that, while not totally divorced from reality, are still exceedingly foreign to terrestrial events. Edgar Rice Burroughs' *Moon Maid*, is an example of this type of
science fiction novel. The Moon Maid opens with a rocket ship from Earth and destined for Venus being caught in the gravitational field of the Moon. The ship crashes on the Moon's surface and there, the Earthlings discover an entire civilization. The civilization is involved in a class war between humanoids who live in mountain valleys and centaur-like creatures who live in the open areas. The Earthlings are the catalyst that eventually solves the conflict.

The third type of science fiction novel is one whose plot is drawn from the logical extension of existing social trends that are recognizable by the reader from his understanding of contemporary life. For example, Player Piano, by Kurt Vonnegut, Jr., uses the recognizable, existing social trend of industrialization leading to total automation. He depicts a future society where engineers tend machines that produce goods and services for the entire society, but also have made human labor and, therefore, humans, unnecessary. Thus, the vast majority of society is jobless and purposeless. Vonnegut explores the implications of a very real problem; machines that save human labor, but simultaneously render humanity superficial. Vonnegut also explores the implications of a world disaster in Cat's Cradle, as does Nevil Shute in On the Beach. Nancy Freedman projects the ramifications of cloning on America's political future in Joshua, Son of None.

All three types of these science fiction novels lend themselves to the exposure of controversial issues because the bases
for the question is framed in concrete examples of known data. The extrapolation of the consequences from the concrete examples is hypothetical, thus lending itself well to in-depth inquiry.
TABLE 1

Structural Types of Novels

<table>
<thead>
<tr>
<th>Type</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adolescent</td>
<td>Paul Zindel, The Pigman</td>
</tr>
<tr>
<td>2. Biographical</td>
<td>Gore Vidal, Burr</td>
</tr>
<tr>
<td>3. Detective</td>
<td>A. Conan Doyle, A Study in Scarlet</td>
</tr>
<tr>
<td>4. Historical</td>
<td>Howard Fast, The Hessian</td>
</tr>
<tr>
<td>5. Political</td>
<td>Robert Penn Warren, All the King's Men</td>
</tr>
<tr>
<td>6. Psychological</td>
<td>Sherwood Anderson, Winesburg, Ohio</td>
</tr>
<tr>
<td>7. Realistic</td>
<td>Joseph Heller, Catch-22</td>
</tr>
<tr>
<td>8. Regional/Sectional</td>
<td>Wyatt Blassingame, Men Who Opened the West/Irene Hunt, Across Five Aprils</td>
</tr>
<tr>
<td>9. Romantic</td>
<td>Conrad Richter, A Light in the Forest</td>
</tr>
<tr>
<td>10. Science Fiction</td>
<td>Kurt Vonnegut, Jr., Player Piano</td>
</tr>
</tbody>
</table>
Using Novels to Animate Historical Understanding

Edwin Fenton, a figure in social studies education, feels that literature has little or no value in a history classroom. "In fact, the entire practice of assigning historical novels—unless the assignments are being made solely for the purpose of motivating pupils—seems questionable."^ Fenton goes on to say that, "A problem with reading fiction is the failure of students to distinguish between the make-believe world and the historically accurate one."^1

Fenton's criticism of literature as a method to teach history is similar to the criticism leveled by Leopold von Ranke, the German historian who influenced Henry Adams, at literary methods of writing history. Both Fenton and Ranke place major emphasis on gathering primary evidence as data to interpret historical events.

As William Taylor pointed out:

There are many things about the history of an era that cannot be learned from its literature, but historians, it seems to me, have been too timid about searching out the things that can. Stories and novels, even bad and unskilled ones, possess an element of free fantasy which is sometimes very revealing.92

Robert Bremner has stated that:

Literature remains a source and a resource of history whether the writer's approach is quantitative or impressionistic. Historians cannot ignore the poetry, fiction and drama of a period any more than they can pass over the state papers, diaries, letters, newspaper editorials, pamphlets, annual reports and other documents of the time. Nearly every historian
uses literary allusion to enliven and adorn his pages. Lines of verse, fictional characters, themes of novels and plays, like the styles and subjects of pictures, statues, and monuments, all influence the writers conception of an age.\(^3\)

Howard Mumford Jones wrote that:

"Literature, I submit, is not just a mirror reflecting social trends and economic predilections. It is not faithful but amateurish replica of philosophical ideas only. These may influence it and furnish some part of its substance, but literary history is also a study of the relations of the forms of art to the development of sensibility in that portion of society that responds in a given epoch to literary appeal.\(^4\)

Bremner summed up this position by stating, "The question is not whether historians ought to consult literary evidence, but how they should employ it to discover and illumine the shape of the past."\(^5\)

Thus, Taylor, Bremner, and Jones, three historians, have disagreed with Fenton's contention that literature is a poor source for historical evidence. This study will now consider a sampling of positions taken by social studies writers concerning the problem of using literature to teach history.

Paul Tedesco wrote in The Creative Social Studies Teacher, that, "The nature of history is basically humanistic, linking itself with literature through its biographical content and attention to personalities."\(^6\) Tedesco goes on to say that, "It (literature) is said to mirror a people's soul: true, and it also mirrors a people's society and their everyday life."\(^7\)

Robert Jewett has written, "For the student to gain a sense of identity he must come to understand the salient features of his
social environment; he must come to grips with the crucial issues imbedded in his culture."^58

It is the contention of this work that literature can help in the understanding of the social environment. Maurice Moffatt has stated along this line that:

Good fiction with factual, authentic background has great institutional value because the lively narrative attracts and then sustains the pupil's interest. Historical fiction gives depth and meaning to events, adds color, warmth, and reality to the various phases of life in the past, and may well serve as a starting point for a genuine interest in history.99

Walter Loban wrote about the relationship between literature and the examined life of the pupil when he said:

Through literature we compare, contrast and clarify our own experience of life with that of the author. Those who read much literature of worth and join to it an ample experience of life have sufficient opportunity to reflect on good and evil, on human behavior and human destiny.100

Loban continues by saying, "Literature can help us understand ourselves. It can reveal the significance of our emotions and actions and reveal it in many ways."101

In closing, Loban summed up the feeling of this writer when he states:

To whatever extent the examined life is dependent upon discriminating among values in experience, literature can contribute to the liberal education our civilization seeks for as many human beings as possible.102
Some teachers and students have felt that the textual material was geared for a lower level, rote memorization type curriculum that contained information that lacked practical application in the daily lives of the students. In a word, the texts were seen to lack "relevancy."

A typical example of the criticism being voiced in the late 1960's against textbooks was supplied by David Kellum when he wrote:

> They (the students) read a textbook, or at least they're given a textbook, seven-hundred and fifty pages of chloroform in print, often written by excruciatingly mediocre individuals who skim the development of mankind from then until now with neither wit nor imagination and are firmly dedicated, in collaboration with the publisher, to non-controversial pap that will capture the national market, the supreme example of the bland leading the bland. 103


The criteria that make these textbooks superior for reflective orientated social studies classrooms are:

1. Compilation of primary source material within the text or in an adjoining resource packet

2. Filmstrips, records, transparencies, and mimeograph handouts or original sources to augment each historical period
3. Short essays by leading historians that accompany each major historical period showing conflicting interpretations

4. Increased emphasis on and better quality reproductions of the art of an historical period

5. More weight placed on the literature of the historical periods as an expression of the American character

It is not the intent of this study to investigate the relative worth of existing, adopted text material in public schools. But it is within the study's design to note that text material for American history classrooms seems to be moving away from straight chronology as exhibited in earlier texts into a genre more compatible with using other sources, such as literature, for historical interpretation. The use of novels to teach American history is a logical extension of this trend.

A Survey of Some Current Attempts to Increase Historical Understanding by Using Literature

A survey of the major professional journals in English, social studies, history, and reading showed that the use of novels to teach history has increased drastically in the past twenty-five years. In fact, it seems that rarely, if ever, was the novel used in any comprehensive way in secondary history classrooms much before the early 1950's. Several reasons for the beginnings of this type of teaching can be found in the early 1950's because:

1. Hanna Logasa published her comprehensive listing, Historical Fiction and Other Reading References for Junior and Senior High Schools, in 1951. This is a superb compilation of useful novels that are divided by subject and chronological era. The listing
also includes a short plot summary and reading difficulty level scale for each book. Logasa writes about the scope and purpose of the volume:

For many students the facts of the past as they are gathered from textbooks remain abstract, dry, lifeless. Unless the student comes to visualize the past, unless it comes to have reality in his mind, the lessons that history teaches are largely lost to him. The hardworking teacher, who has not the time to build up technique for illustration, will find helpers in the masters of imaginative fiction. These writers, by giving background and atmosphere to the facts of history, may contribute to the work of the teacher.104

2. In the early 1950's some of the major publishing companies, such as Bantam Books and Penguin Classics introduced paperback editions of both older American works and novels by contemporary authors. As a result, the cheaper price of the paperbacks made fiction more available to the reading public, the school library, the classroom teacher and the individual student.

3. During the 1950's, the adolescent novel was beginning to explore more comprehensive subject matter. Adolescent novels began to deal with controversial issues in the contemporary society, and thus, became acceptable sources for inquiry into student values and feelings.

4. The "Free Reading" programs of the middle 1950's added to an interest in more novels for classroom use. The "Free Reading" programs were designed around teachers acting as source gatherers to collect large numbers of novels, to bring them into the classroom, and to expose students to the literature. While these programs lacked organization in matching specific novels to
appropriate periods of history, they did generate enthusiasm in both students and teachers for using literature to teach history.

5. Although much literature had been written previously, the early 1950's was a watershed in the teaching of controversial issues. As Muessig wrote:

The NCSS reaffirmed its commitment to The Teaching of Contemporary Affairs in 1951 with the Twenty-First Yearbook, which John C. Payne edited. The Committee on Academic Freedom of the National Council for the Social Studies took a stand on "The Treatment of Controversial Issues in the Schools" that same year in the May issue of Social Education. One of the most important, concise, practical, and enduring publications offered by the NCSS has been "How To Handle Controversial Issues," authored by Richard E. Gross as Number 14 in the How To Do It Series, which was introduced in 1952 and then revised in 1961 and 1964.105

Teaching History Through Novels: High School

In 1951, Morris Gall was a social studies teacher at Long Island City High School, New York. As to his teaching style, Gall wrote:

For the last twenty years, I have been trying to teach American history by the conventional methods of assigning pages in textbooks, holding classroom discussions of these and other "thought questions", giving tests on the assigned material, conducting reviews. . .106

Gall found that, "Because adolescent boys and girls find the textbook often dry and uninteresting, I have been relying more and more on historical novels to breathe life into the subject."107 So, in 1951, Gall switched from using a textbook to novels as a primary source to teach American history. He divided his task into three main groups, "1) preparing and securing reading
materials, 2) classroom techniques, and 3) miscellaneous problems deriving from the nature of the experiment. ¹⁰⁸

In the article "Preparing and Securing Circular Material," Gall divided the year's American history course into eight chronological units. At the beginning of each unit, he supplied the students with a list of the suggested books. He also included a "general guide" that included, 1) major points to look for in the reading, 2) directions for either a written or an oral report (with major emphasis on the oral report) and, 3) specific, "challenging" questions that students should keep in mind as they read the novels.

Classroom Techniques ¹⁰⁹

Gall collected multiple copies of paperback books in the classroom so the students could inspect them. He collected money, took orders, and distributed the books for the students. Gall used the school library as a resource for books. He taped the oral reports so they could be analyzed. He felt that:

During the study of each unit, as much time as is necessary is spent on student oral reports and analysis of the readings. Also, students are encouraged to introduce material from their readings into class discussions on every appropriate occasion. ¹¹⁰

Problems that Arose from the Course

Gall found that students complained about too much reading being required for both the American history and the English courses. He suggested that both English and American history courses be combined. Gall also felt that he might be biased in
Gall found that two other problems became evident. One, he found that the collection and distribution of money and books presented an accounting problem. Also, that students, in oral reports, became "...bogged down in telling the story in great detail. I find it necessary to direct the student to the more significant historical and sociological aspects of the book." Gall was one of the first social studies educators to publish on the use of the novel to teach American history. His innovation of using good novels that are matched to historical content areas and his willingness to read the massive number of books necessary to formulate his study are extremely noteworthy. But his articles do leave the reader with some unanswered questions, some of which are:

1. How did Gall select the books he used? What criteria did he use?
2. What personally motivated him to read?
3. Did he have any problems with book censorship among students, parents, other teachers, administrators, etc.?
4. What type of students did he have?
5. Did the students continue to read on their own after the year-long history class was over?
6. How did he evaluate the book reports?
7. How did he add new books to the list?

8. Did the use of novels really teach factual history better than using the textbook?

9. Were there any administrative problems with the new structure of his course?

10. What did he do about student reading problems?

These are a few of the problems that Gall did not address in his work.

David Eugene Moore in "Historical Fiction and Non-Fiction in a Free-Reading Program for American Literature and American History Classes," also discussed using novels to teach American history. Moore's study dealt with the identification and use of novels as appropriate substitutes for traditional textbooks.

Moore's thesis has two very perceptive points. One, he not only delineated both useful fictional and non-fictional books, but for each he included a synopsis of the book's plot. Each synopsis was usually two to three sentences long, averaging between twenty and twenty-five words. These summaries would be a tremendous help in selecting an appropriate book for a particular area of history. Hanna Logasa usually included a one sentence sketch of the novels she listed, but this method was far from being as useful as Moore's format.

Secondly, Moore would agree with Alan Howes that:

...some teachers feel all they need do is set novels in front of students and start them reading. Others--fearing mere enjoyment of fictional literature is not enough--provide massive political, social and philosophical background. Wise teachers need to avoid both extremes.

Moore felt that students should have ample background material, but he also felt that a student should be free to
choose the book topics that interested him. Moore realized that if a student is able to pick his own novel, the test or evaluation over that novel could not be of a standard format for an entire class. He points this out by saying:

For many years it has been customary for American high school students to submit a specific number of book reports to their teachers to fulfill the requirements for credits in English courses. Many students dislike writing their reports and their teachers dislike grading them. It is felt, however, that students must be encouraged to read and some method must be used as proof of the student fulfilling the reading requirements. Thus, the traditional book report has endured.

Out of this position, Moore developed his second suggestion for teaching history through novels. Moore delineated eleven activities that could very well serve as alternative assignments to the standard book report and would facilitate grading without destroying a student's interest in reading. Moore's eleven suggestions are:

"1. Divide the class into groups of 4 or 5 students, each student bringing a book he has read and describe it to the other group members in 5 minutes.

"2. Organize a panel of 3 to 4 students with a chairman to discuss a broad topic relating to the book/books read by the group.

"3. Selecting an episode from a novel, read and recounting this episode to the class as vividly and interestingly as possible.

"4. Assuming the role of a character in the book and telling, in the first person, one of the experiences of this character and his reaction to it.

"5. Assuming the role of the author of the book, read and telling about the characters you are creating, explaining the theme or idea on which the story was based.

"6. Selecting a single dramatic episode and reading it aloud to the class.

"7. Giving an informal talk to the class about the book read, indicating the kinds of characters and situations it deals with and your opinion of its literary quality.
"8. Having one student interview another regarding the highlights of the book read and the reaction to it and then reverse roles.

"9. Having two students prepare and present to the class a dramatized version of some one incident in the book read. The dialogue may be read aloud from a script, the parts may be memorized, or the dialogue may be presented in a semi- extemporaneous fashion.

"10. Having students engage in a dialogue with a classmate in which they exchange views on some controversial question that has a bearing on the books read.

"11. Having two students assume the roles of authors and engage in a conversation about the kinds of stories they write, the ideas and ideals that mean the most to them, and the probable influence of their writing on young readers."

In summary, Moore's thesis contained two strong points for the use of literature to teach history: 1) he included a synopsis of books that he suggested to use in the classroom and, 2) he delineated eleven possible alternatives to the more standard written book report in the classroom.

The experiences of Earl Jaguest, an English teacher at Rockaway High School, in Rockaway, New York, are interesting in terms of this study. Jaguest demonstrated: 1) that from 1960-1972, he changed from teaching simply the literary aspects of the novel to using the novel as a vehicle to understand culture and, 2) Jaguest, as did Morris Gall, showed how similar is the subject matter dealt with by both American English and American history teachers.

In 1960, at the start of Jaguest's teaching career, he stressed a more academic approach to the novel in his classroom. He taught a one-semester elective course for college bound seniors who were expected to read between twelve and fifteen novels, an
average of one per week, for his course. Jaguest wrote that, "The class discussions of the novels stressed purely literary concepts and examined the novels in depth, emphasizing characters, themes, style and other literary aspects." He criticized this method by saying that it lacked a basic ingredient of good teaching: student interest.

As his course evolved through the years, Jaguest found that students began to ask him to substitute the prescribed books for books of their own choosing. Objectives of the course also began to change with the book selections. Students expressed a desire to read novels that dealt with themes they found interesting and issues they found controversial. Jaguest writes that, "...students can choose novels as intelligently as teachers when it comes to using the reading to discuss controversial problems that directly affected their lives."

In the early 1970's, after ten years of experience, Jaguest noted that:

When the major focus shifted from the teacher to the student, the course also shifted dramatically. And what students choose to read, what they write about, what they want to discuss, how they react to grades, and even how they behave are conditioned by so many different factors that we must admit not only that the course is different, but so are the students, so is society, and so are the institutions in that society. I have changed in these years; students have changed even more; schools have had to change. Any course that did not change would be a dead course.

Maurice Baer, an American history teacher at Parker High School, Birmingham, Alabama, also realized the potential for teaching history with the novel. He designed a course for average
ability high school juniors that combined history with English because, "History lends itself to story-telling. English is replete with literature which uses an historical basis. Why not present an historical event and supplement it with literary illustrations?"\textsuperscript{121}

His article was noteworthy because he made eight suggestions regarding the foundation of such a hybrid course. Baer wrote:

"1. Both history and English classes should be scheduled to meet together so they can interact.
"2. Class time should be a double period to allow for discussions, group work, etc.
"3. Adequate room space be provided for the double number of students.
"4. At times only history will be taught, at other only English, but they should be integrated as much as possible.
"5. Since both reading and writing are highly necessary in both courses, they will be stressed.
"6. Media, film strips, slides, movies, etc., will be stressed.
"7. Double periods will allow for short field trips.
"8. Program will involve small group and independent study in a flexible format."\textsuperscript{122}

In summary, Baer felt that both English and history were compatible subjects and that the pairing of the two added strengths that, singly, each course would lack.

Robert Blew had been a social studies teacher in Sylmar High School, Los Angeles School District for sixteen years. Josephine McLean had taught English in the Los Angeles School District for five years. They also saw the benefit the merging of English and American history classes could bring to the respective disciplines and designed a course to join the two.
Blew and McLean wrote:

We decided that the major thrust of the course would be to help students develop a logical thinking process. They would be required to take concepts, ideas and facts and synthesize them into coherent, logical and literate essays.123

These two teachers had an ideal situation for the development of their course. They had gifted students, they were furnished with money to buy books, and they had adequate classroom facilities. Both the teachers and the students had flexible schedules for extended field trips, speakers, research, etc.

The teachers then started to develop the curriculum of the course. They first organized the "chronological scope" for the course. They wanted some novel to represent the era before 1800, feeling this period was vital to the understanding of the rest of American history. They then discounted most novels written after 1945, "...and we questioned the value for our purposes of most works written after 1945."124 As they wrote:

Thus, we limited the course content to the three centuries from 1640 to 1940, and after brainstorming agreed to use the following five novels: The Scarlet Letter, The Deerslayer, The Adventures of Huckleberry Finn, The Red Badge of Courage, and The Great Gatsby.

This was the core of their curriculum planning.

In light of the findings of this study, some suggestions to possibly strengthen their novel choice and possibly improve their use of novels to teach history are:

1. The authors should reconsider their decision to disregard all history and all literature since W.W.II. This decision denied the contemporary novel the chance to illuminate the myriad of issues that face students today.
2. The authors should reconsider the selection process of their novels. Not that their selection is inadequate, it simply does not choose the best possible novel for each historical period. (All of the novels that will be suggested in place of the Blew and McLean selection are outlined, with appropriate controversial issues, in Chapter III of this study.) The suggestions for other possible novels is in no way a criticism of the Blew and McLean selection, but simply an addition. These novels explore the same themes as those selected by Blew and McLean, but in a slightly different style and scope. The additions possibly demonstrate one of the uses this study might have in curriculum planning.

The scope of this study does not include Puritan America as did the Blew and McLean course. The reasons for the limitations are stated in Chapter I, Limitations of the Study section and so The Scarlet Letter, is out of the range of comment.

Blew and McLean next chose The Deerslayer. Possible substitutions for this choice might be:

1. Winston Churchill, The Crossing
2. Kenneth Roberts, Northwest Passage
3. Conrad Richter, The Light in the Forest
4. Jessamyn West, The Massacre at Fall Creek

Blew and McLean chose The Adventures of Huckleberry Finn for their third choice. Four other novels might have been added:

1. Zachary Ball, Keelboat Journey
2. Rebecca Caudill, The Far Off Land
3. Margory Hall, Beneath Another Sun
4. Erik Haugaard, Orphans of the Wind

To discuss the Civil War era, Blew and McLean picked The Red Badge of Courage, but they could also have included:

1. Lovla Erdman, Many a Voyage
2. Shelby Foote, Shiloh: A Novel
3. Irene Hunt, Across Five Aprils
4. Margaret Mitchell, Gone With the Wind
For the 1920's, Blew and McLean possibly could have used the following four novels instead of *The Great Gatsby*:

1. Abraham Cahan, *The Rise of David Levinsky*
2. John Dos Passos, *Big Money*
3. Ernest Hemingway, *To Have and Have Not*
4. Aldous Huxley, *After Many a Summer Dies the Swan*

The books suggested cover the periods designated by Blew and McLean as well as their selections and with an expanded book list, the teachers might appeal to more student orientated questions and issues than does the more limited listing.

3. Having only one novel per historical period does not allow for differences in reading levels, interests, experiential backgrounds, comprehensions, etc., among students.

4. All of the five novels selected by Blew and McLean are standard novels for English classes, long used and much discussed. The article told very little about the novel selection process other than the teachers' "brainstorming." Although there is nothing intrinsically valuable about novelty, it would seem that if the authors would have dealt more with the selection process, the reader would not be left with the feeling that the authors could not add any other, newer books to the list because they were unaware of the possible alternatives.

5. When studying the books with the students, the teachers used discussion questions instead of controversial issues. They asked in *Huckleberry Finn*, "Is Negro slavery a metaphor for the human condition?" Possibly they might have asked, "Should a country dedicated to liberty and justice for all, condone slavery?" It is the contention of this study that questions dealing with controversial issues spark reflective consideration of previously held values to a greater extent than do complacent discussion question techniques.

In summary, it seems that although well-used choices of fiction like those novels in the Blew and McLean study do describe their respective eras, there are other novels that explore the same themes in a somewhat different and possibly more illuminating way.
Edith Billing's position on using novels to teach history is that if a teacher perceived that the students are not being challenged by the text, trade book novels might be an answer to motivate their interests. "Standard social studies texts offer facts but these do not necessarily lead to understanding, for the essential human element is missing, the human element that trade books provide in abundance." 127

Billings felt that:

When children read a work of fiction in which they become deeply and completely involved, they can become motivated to go beyond the story and search for answers to questions that may not have been raised in the course of reading the textbook. When a social studies unit arises spontaneously out of honest interests and curiosity, the depth of understanding that develops is immeasurably greater than that resulting from an often irrelevant teacher-imposed assignment. 128

Teaching History Through Novels: College

Novels can also be used to teach history on the college level. Sharon Bannister, a professor at Findlay College, designed a course entitled, "History in Fiction: Images of Society," in which she capitalized on the "... strong alliance (that) exists between the literature of a particular period and the historical developments or characteristics of that era." 129

She wrote that:

Reading novels in undergraduate history courses, and teaching novels as a graduate assistant in history courses where professors included novels, convinced me that in whatever way one chooses to view society, literature has always provided a window to look into an era, or a mirror to reflect an era. 130

Although Bannister used the novel to teach world history--a consideration outside the scope of this study--the format she
used is applicable. Bannister taught the course, "English History Since 1688," in which she delineated eleven major themes such as war, intellectuals, Marxism, etc., and compiled a list of suitable fiction for each theme. Bannister then required each student to read one novel that dealt with historical events characteristic of the 18th, 19th, and 20th centuries, plus their assigned history text. Students were then required to compare and contrast information received from the reading of the novels with the reading of the historical text in a written assignment.

Bannister found that although students tended to complain about the volume of reading required, they seemed to increase their understanding of the historical period through this method. She felt that:

Students of history usually need to consider the time period, the traditions or customs of the people, and the social surroundings in order to interpret events and movements. Literature acts in its role as a mirror of these characteristics. . .131

After her experiences with the course, Bannister concluded that:

The novel in particular is the vehicle which serves the function of usually providing the reader with the most in-depth view of life or of a certain period and dealing most often with historical characters in historical settings.132

Colin Loader, of the University of Nevada, developed an undergraduate course entitled, "The Popular Classic as a Document in Intellectual History." Loader's course had three specific goals: 1) to show students that novels had an historically
interpretive value as well as an entertainment one, 2) to show the relationship between popular classics and intellectual thought of the time, and 3) to introduce students to intellectual history since 1800.

Loader's major criterion for novel selection was that the novels be somewhat familiar to the students, i.e., be written in English and be written by the more famous authors, Charles Dickens, Mary Shelley, and Arthur Conan Doyle.

Loader's course was made up of two sections. The first fifteen minutes Loader provided historical information about the particular book being discussed. He then linked the book to the social and intellectual trends of the era in which the book was discussed. Secondly, Loader wrote:

For the rest of the lecture, which provided general background, I followed three basic guidelines: 1) I presented the ideas of at least one advanced thinker and tied them to the general cultural milieu. 2) I tried to avoid discussing other literary works as much as possible; I did this to keep the course from becoming one on comparative literature and, accordingly, to show the eclectic nature of intellectual history. 3) I tried to be as inventive and wide-ranging as possible to encourage discussion.133

Loader found his course to be a success; the students learned to ask perceptive historical questions and, "The majority of the class showed not only good analytical ability but also an understanding of the intellectual and social themes upon which the analyses were based."134

In summary, this section has surveyed the attempts to use historical literature to teach history, both on the secondary and
college level. The history classes seem to be moving away from straight chronological history to a more broadly defined curriculum that deals more with student interests and contemporary issues. It would seem that the use of historical novels has a place in this expanded curriculum.

The Use of Novels to Teach Reading in the Social Studies Classroom

The ability of students to read is a problem basic to all teaching and is an especially nettlesome one in the social studies. As Gerald Leinwand and Daniel Feins have written, "Every teacher, whether he is aware of it or not, is a teacher of reading, and few teachers need to be more aware of reading problems than the teacher of social studies."135

David A. Solovy states, "The teaching of reading in elementary and high school social studies courses is the responsibility of the social studies teacher."136

In the Sixty-Seventh Yearbook of the National Society for the Study of Education for 1968 devoted to "Innovation and Change in Reading Instruction," George Spache wrote that:

"It seems clear that allied fields have both specialized knowledge and their own techniques for approaching problems in reading. Both the techniques and the knowledge can make contributions to research in reading and eventually to procedures and materials for teaching and learning."137

It seems that social studies can make a contribution to the reading skills of students by using content area skills applied to diagnose reading problems. "Students must be taught
not only to read for accurate literal understanding of individual facts, but also to understand the particular relationship these facts may have to other facts in the material."\textsuperscript{138}

Marvin Oliver further divided reading skills into two areas; a "textual" or content comprehension focus and a student's motivation to become an independent reader when he wrote:

Certain children will be required to read in social studies, science, and other content areas. Content reading, however, is study type reading that has often been imposed on the learner and is often frustrating to many pupils.

If our schools are to develop independent readers who will read for information and enjoyment, we must teach independence in book selection, purpose for reading, and practice in the application of reading skills.\textsuperscript{139}

There is a unique problem social studies teachers have to face. As Solovy points out:

\ldots The major problem area in teaching reading in social studies courses is the problem of motivating children to read social studies materials. This exists due to the following factors: A) lack of high interest materials in social studies that meet the needs of the individual student; B) the fact that much of the social studies deals with remote places, creating a gap between the reality of the student and the material he is expected to learn; and C) the ground-covering approach with focus on dead people, places and events and dates—and always on the right answer.\textsuperscript{140}

The kinds of books necessary to meet the specific problems, such as the ones just previously outlined usually cannot come from any other source than from the social studies teacher. As Robinson wrote:

The assumption that the English teacher has the breadth of background to introduce students to significant and powerful books of all kinds--books which really can change attitudes--is unfounded except, perhaps, in rare instances.\textsuperscript{141}
Although Robinson is stating a personal opinion more than empirical evidence in his earlier statement, he does seem to be valid in outlining a greater role for the social studies teacher in book selection.

Solovy feels that to develop high interest social studies materials, a teacher must "Emphasize the controversial in the classroom, not always the controversies of today but the controversies of the past."\textsuperscript{142} It is this writer's feeling that the use of novels in the teaching of American history can answer these needs.

If it is the case that good literature expands the student's ability to deal with controversial issues, and that teachers could play an active role in fostering those problem solving skills in students by using the novel, then it follows that the teachers must themselves be attuned to literature's didactic nature. It seems, though, that this is not always the case. As Smith wrote:

Survey information on teachers' reading abilities, attitudes, and habits have usually shown teachers in a poor light. Many studies (Simpson, 1942; Dinnam and Hafner, 1970; Geeslin and York, 1970) show a large percentage of teachers to be reading less well than many high school students they are hired to teach.\textsuperscript{143}

Smith goes on to a most significant conclusion: "A large number of teachers do not read well or often and do not particularly like to read. This fact may well be a significant factor in the decline of student reading attitudes."\textsuperscript{144}

In summary, it can generally be agreed upon that reading is an important part of social studies education. But it seems that although the individual classroom teacher is a most important
determinate in the ability of pupils to read, teachers have reading problems of their own. It is the position of this work that novels can help in the student's understanding of history and that the teacher's role is to help the student better understand his society. Thus, the teacher must be extremely well read himself and have an abiding love for reading to have success in using novels to teach history.

As Stanley Mour has said:

". . . teachers should begin to "practice what they preach." If they are sincere in their belief that a lifetime habit of reading is important and that one must systematically plan and set aside time each day for reading, then they should follow their own advice."

If this study is to be of any practical value in the classroom, the teacher must not use it as just another annotated book list from which to assign novels to students. The teacher must understand the inner-relatedness of the novels, the controversial issues they expose, and the historical framework from which both novel and issue evolve. Just as a novel cannot be discussed without being read, neither can it be assigned without being read.

Controversial Issues as Vehicles for Reflection

This section will survey some of the philosophical background for reflective inquiry, its relationship with controversial issues in the schools, the use of controversial issues in the teaching of citizenship education, and in summation, a statement on the inner-workings of student felt problems and the classroom environment.
It has been approximately seventy years since the impact of John Dewey's philosophy changed the complexion of education. As JoAnn Boydston wrote:

I say "education" rather than "social studies" because method, as Dewey outlined it, operates in the same way in any study. One can talk about the special place of social studies in education. But the implication of method for that study are not unique.146

Dewey identified his method as reflective problem solving, a process described by Lewis E. Hahn, as, "Putting ideas into action, using them as instruments for reconstructing a problematic situation, to understand a genuine experience."147

Hahn continues to say that:

If we try to make a problem of the universe at large, we have no way of solving it; escape or despair becomes the answer. But if we can frame our difficulties in specific, concrete terms, we can work at overcoming them. So in a sense, the most important single emphasis of John Dewey is his insistence upon applying reflection or critical inquiry to problems, conflict situations, or indeterminate situations.148

Again, controversy is seen to permeate society as Muessig has stated:

Whether we like it or not, controversy surrounds almost all of us—regardless of our age, sex, race, religion, political affiliation, place of residence, socio-economic status, amount of formal education, etc.149

Controversy must be dealt with and not ignored. Gross wrote that:

Controversial issues are not to be glossed over or hidden away. To fail to develop intelligent thinking in the social studies is the quickest way to develop a prejudiced and cynical adult.150
Maurice Hunt and Lawrence Metcalf feel that social studies plays a part in developing a thinking citizen when they wrote, "The most important aim of social studies education in a democracy is to help students acquire a store of tested social theory, or body of principles, relevant to contemporary social issues and beliefs."^{151}

Writing about the application of controversial issues in the classroom, Richard Wilkinson, a history teacher in London, England wrote:

> I consider history a hard subject to present in an interesting way, especially when there is no controversy. For most of us controversy brings history back to life. I do not reckon myself a successful teacher. But I have come nearest success when I managed to provoke my students.^{152}

Elbert Burr feels that the social studies classroom is the ideal testing ground for the development of democratic citizens. Burr wrote:

> In helping young people to discover the nature of their vital role in the community, the social studies staff performs its major function in the secondary school. It is in the social studies classroom that the adolescent finds an opportunity to analyze his community and himself as a citizen in that community. It is here, through the investigation and exploration of community problems, that he discovers the ways in which these problems are his problems.^{153}

Burr concluded by saying that:

> The most adequate test of the individual's belief in democracy is found in the extent to which he participates effectively in the various phases of social living in his community. The test of a democratic belief is democratic action.^{154}
In summary, with John Dewey, reflective problem solving was introduced into the classroom. Since Dewey, the emphasis in social studies education has been to help the individual student question previously held values in light of new evidence to discover his own identity and reflective posture on issues. As a student analyzes his individual beliefs, he becomes, ultimately, a more concerned, sensitive individual.
CHAPTER III
METHOD OF STUDY

Introduction

This chapter will divide American history from 1763 to the present into five chronological categories. Each of these categories includes: 1) a listing of controversial issues germane to the era, 2) a listing of historical novels whose plots deal with the appropriate controversial issues of that era, 3) a summary of the novels' plots.

Novels were selected and grouped with controversial issues in the following manner:
1. Five criteria for the selection of source books of novels were developed. Source books usually took the form of lists of novels compiled by subject, chronological order, and difficulty level of the material.
2. By applying five criteria to the tentative list of source books, twenty-four source books were selected.
3. Ten criteria for the selection of novels were developed.
4. The ten criteria were applied, where possible, to the short summaries of novels in the source books.
5. A tentative list of novels was then developed.
6. The novels were then secured from libraries and read. Again the ten criteria for novel selection were applied to the books read.
7. The final novel selection was made based on the ten criteria, and the books were summarized.

8. Five chronological periods in American history were developed and the novels were separated into those periods.

9. Controversial issues were developed from American history texts and from the issues dealt with by the novels.

10. Both the controversial issues and the novels were grouped according to the five historical periods.

Criteria for Selection of Source Books

After a thorough study of some thirty-two source books, this writer found that five criteria could be used to judge the applicability of the source books to furnish a listing of good novels. The five criteria used for the selection of the source books are as follows:

1. Does this source book delineate a wide selection of books that would be appropriate for secondary American history students in terms of subject matter, length, interest and difficulty level?

2. Does this source book seem to have depth and breadth, selecting books not only from a wide range of publishing dates, but from a variety of novel types such as historical, romantic, psychological, etc.?

3. Does this source book reveal its criteria for book selection? If so, how scholarly is the selection method, and do the books selected logically follow from the stated criteria?

4. Does the source book indicate the expertise of its author(s), and if so, how well experienced, competent and known are they in their field?
5. Does this source book specialize primarily with novels, the major concern of this study, or does it include other literary types such as poetry, epics, etc.?

These five criteria were applied to a list of thirty-two source books. Twenty-four of the source books were found to be useful and are listed in Table 2.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>1. Ralph and Marian Brown</td>
<td>American History Booklist for High School--A Selection of Supplementary Reading</td>
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<tr>
<td>2. California Library</td>
<td>Young Adult Librarian's Round Table--A Subject List of Historical Fiction for Young Adult Reading</td>
</tr>
<tr>
<td>3. Helen M. Carpenter</td>
<td>Gateways to American History</td>
</tr>
<tr>
<td>4. Otis Coan and Richard Lillard</td>
<td>America in Fiction--An Annotated List of Novels that Interpret Aspects of Life in the United States</td>
</tr>
<tr>
<td>5. Arthur Dickinson</td>
<td>American Historical Fiction</td>
</tr>
<tr>
<td>7. G. M. Dutcher</td>
<td>Guide to Historical Literature</td>
</tr>
<tr>
<td>8. Daniel N. Fader</td>
<td>The New Hooked on Books</td>
</tr>
<tr>
<td>9. Alice Payne Hackett</td>
<td>Sixty Years of Best Sellers</td>
</tr>
<tr>
<td>10. Harper and Row</td>
<td>Books for Young Adults</td>
</tr>
<tr>
<td>11. Jeanette Hotchkiss</td>
<td>American Historical Fiction and Biography for Children and Young People</td>
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<td>No.</td>
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<tr>
<td>13.</td>
<td>James R. Kaye</td>
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<td>15.</td>
<td>Mary Ann Ledd, ed.</td>
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<td>16.</td>
<td>Elbert Lenrow</td>
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<td>17.</td>
<td>Hanna Logasa, ed.</td>
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<td>18.</td>
<td>David Eugene Moore</td>
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<td>19.</td>
<td>New American Library</td>
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<td>20.</td>
<td>Jonathan Nield</td>
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<td>21.</td>
<td>Virginia Reid, ed.</td>
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<tr>
<td>22.</td>
<td>Jack Van Derhoff</td>
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<tr>
<td>23.</td>
<td>Jeanne Van Nostrand</td>
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<tr>
<td>24.</td>
<td>John E. Wiltz</td>
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</table>
Criteria and Selection Process for Novels

The criteria for the selection of the novels used are a major portion of a study of this nature. This is also true for the classroom teacher who wishes to use novels to broaden his students' understanding and appreciation of American history. Caution must be exercised in the selection of the novels used because in order to be effective, the novel must be of the highest literary and scholarly quality when illuminating a specific period. Fostering reading skills is a delicate process. For the student to whom literature is foreign and who is still in the process of forming the habit of reading, the experience of being forced to read a bad novel can be devastating.

Also, although a novel, if well written is a joy to read and a fascinating bit of entertainment, amusement and diversion are not the sole criteria for its use in the classroom. The novel must teach; it must expand the historical understanding of its reader or it is worthless to this study. This writer found it very hard, but necessary to keep with this decision in the selection process of the novels. There were times when a book, although extremely well written and thoroughly exciting, either taught little about its period or dealt with issues in a less satisfactory manner than other novels. Therefore, these novels were not included in the study. Novels used in this study were selected by the following ten criteria:
TABLE 3
Ten Criteria for Selection of Novels

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<tbody>
<tr>
<td>1.</td>
<td>Each novel had to deal with at least one controversial issue composed of an easily recognizable value conflict.</td>
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<tr>
<td>2.</td>
<td>Total novels selected had to reflect the diverse reading levels found in a typical heterogeneous high school classroom.</td>
</tr>
<tr>
<td>3.</td>
<td>Novels selected had to have a high interest level for students which results, in part, from an exciting plot and a vocabulary difficulty level appropriate to student skills.</td>
</tr>
<tr>
<td>4.</td>
<td>Novels had to exhibit a writing style with a cohesive plot, believable characterizations, and events that followed from a logical story line.</td>
</tr>
<tr>
<td>5.</td>
<td>Novels had to explore diverse views among characters and show differing historical perspectives.</td>
</tr>
<tr>
<td>6.</td>
<td>Novels had to have plots that minimized the fictionalization of historical events and did not use either anachronisms or anachorisms.</td>
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<tr>
<td>7.</td>
<td>Novels had to have a minimum of references to violence, sex, and offensive language.</td>
</tr>
<tr>
<td>8.</td>
<td>Novels had to be currently in print and readily available to students through libraries, book stores, etc.</td>
</tr>
<tr>
<td>9.</td>
<td>Diverse novel lengths had to be represented in the total list to accommodate many reading levels.</td>
</tr>
<tr>
<td>10.</td>
<td>Most novels had to be available in inexpensive paperbacks to facilitate students owning their own copies.</td>
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</table>
The first eight novel selection criteria were the most critical for this study and all novels that were selected had to meet each of them. Of the 450 novels read, 157 or 35% passed this screening. Of the 157 novels selected, 126 or 80% met all ten of the selection criteria.

Most of the rejected novels were fictionalized biography and chronicles that described a person or an era, but presented little or no value analysis that would spark reflective inquiry. Other rejects came from a type of novel classified as "Adolescent" literature which tended to be printed after 1965 and seemed only to be published for sensationalism. Both types of novels were not applicable for this study.

Selection of Five Chronological Periods in American History

The five categories in American history from 1763 to the present were selected by a survey of the American history texts that have been, or are now adopted by the Columbus Public School system since 1960. These books are:
# TABLE 4

American History Textbooks Surveyed to Delineate Five Chronological Periods in American History

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>1. Theodore Blaich and Joseph Baumgartner</td>
<td>The Challenge of Democracy</td>
</tr>
<tr>
<td>2. Richard O. Curry and John G. Sproat</td>
<td>The Shaping of America</td>
</tr>
<tr>
<td>3. Henry Graff and John Drout</td>
<td>The Adventure of the American People</td>
</tr>
<tr>
<td>5. Bernard A. Weisberger</td>
<td>The Impact of Our Past</td>
</tr>
</tbody>
</table>
Each of the texts delineated American history in a somewhat different manner, but many similarities in the historical divisions existed among the books surveyed. Those similarities were condensed into five major historical periods which are:

1. Category I (1763-1830)—the end of the French and Indian War through the American Revolution, up to the Age of Jackson.
2. Category II (1830-1870)—the Age of Jackson, Manifest Destiny, the Civil War and Reconstruction.
3. Category III (1870-1920)—Industrialization, expansion in the Pacific and Caribbean, and World War I.
4. Category IV (1920-1945)—the Roaring Twenties, the Depression, and World War II.
5. Category V (1945-Present)—the Cold War and Contemporary America.

These five historical categories should be compatible with any standard, chronologically organized American history text and could be used as an addendum to a classroom organized around themes or issues. This adaptability would allow a teacher to use the suggested controversial issues and historical novels regardless of the teaching strategies used in the classroom.

**Development of Controversial Issues**

The controversial issues in this chapter take the form of "should" questions whose purpose is to engage the student in an analysis of conflicting historical values. These controversial
issues attempt to deal systematically with some of the social issues germane to the respective historical categories. The student will gain an understanding of the dilemmas facing previous ages, and hopefully, better understand contemporary problems. From the adopted high school American history texts previously listed, 110 controversial issues were identified and organized by the five historical categories used in this study. This listing of controversial issues is not exhaustive, but is simply a representative sampling of the many value questions that could be generated by a study of American history. Novels were grouped with the historical period they describe and then paired with the controversial issues that evolved within each historical period.

**Category I (1763-1830): Controversial Issues**

Category I of the historical overview deals with controversial issues that surfaced during the early years of our country from 1763-1830. These issues were generated by the events of the French and Indian War, the pre-Revolutionary era, the Revolution itself, and its immediate aftermath, up to the age of Jackson.

1. Should the American colonies meet the demands of the mother country or revolt?

2. Should armed Colonial insurrection be used to settle grievances with England?

3. Should an individual remain loyal to the mother country, take a neutral stand, or join the rebel cause during the Revolutionary War?
4. Should there be a representative government in America or Divine Right Kingship if America gains political freedom?

5. Should all individuals have equal political freedoms under the new Constitution?

6. Should a Loyalist inform British authorities of his friends' Rebel sympathies?

7. Should a Loyalist living in America after the War be denied the freedoms and protection of the new Constitution?

8. Should all religious beliefs be tolerated in the new United States?

9. Should individual states maintain autonomy to raise armies, tax, regulate voting, coin money, etc., or should those functions be left to a Federal government?

10. Should human slavery be sanctioned by the Constitution?

11. Should native American Indians be citizens with full rights and duties under the new Constitution?

12. Should America go to war with England for trapping rights in the Pacific Northwest and impressment of American seamen in international waters?

Category I (1763-1830): Listing of Books and Plot Summaries


When the British forces moved to occupy Colonial territory during the Revolution, the Copley family was forced to flee due to their Rebel sympathies. They occupied a grist mill where they
secretly ran a musket factory. War, death and destruction divided the family loyalties and put their political ideologies to a harsh test.


Ben Franklin's life is the format for a personal glimpse into the Revolutionary War period. Boston in the last quarter of the 18th century comes alive as Franklin interacts with other personalities who helped to make the new nation. This book is strong on local color and personal events.


This novel shows the metamorphosis of a sixteen-year-old Colonial soldier under Washington's command. Through his eyes, the Revolution changes from simple protest, to armed conflict as he learns the necessity of military force to secure political freedom.


The American, English, and Indian conflicts involving the Northwest Territory are dramatized in this fictionalized account of the George Rogers Clark expedition. Manifest destiny and the White Man's Burden are two of the many issues developed here.


A limner is an archaic term used to describe one who "limns", or depicts by drawing. The book deals with the daughter
of a landscape painter in New England who is suspected of being a Loyalist. Their family name is destroyed by slander and their finances confiscated by Rebel forces. The daughter strives to vindicate the father and exposes Rebel excesses and cruelties not justified in the name of warfare.


In one of Cooper's less difficult works, a Rebel peddler assumes the identity of a British agent to acquire military secrets highly valuable to the Colonial forces. The spy so exposes the social and political stand of the British and the Colonialists in his role as double agent, that both sides seem to be simultaneously justified in their positions.


The fifteen-year-old son of a Lexington Committeeman escapes death when fired upon by British troops. This is a story of a boy becoming a man and a colony becoming part of a nation. The human side of the Revolution is skillfully developed with action and sensitivity.


Dr. Feversham, a Colonial doctor, is called upon to heal a young British mercenary being hidden from Rebel forces by a Quaker family during the Revolution. The mercenary's subsequent
capture and trial pit hatred against compassion.


Rebel Boston is surveyed in the decade of the 1770's as a young boy becomes personally involved in the Committee of Public Safety. Reactions to the Stamp Act, Sugar Act, Boston Tea Party and the opening of hostilities are seen through his eyes. John Hancock, James Otis, John and Samuel Adams are shown in their roles as active militants and patriotic revolutionaries.


Sergeant Lamb is a lower-class Englishman who left a dismal life of small opportunity to become a career soldier. He does not carry any particular hate for Colonialists but is involved in the Revolutionary War under orders from his superiors. This is a good commentary on the British side of the war and observations by a British soldier on Colonial life.


The Pinto family lived in New Haven, Connecticut and were dominated by a militant Rebel father. William, his son, was a Loyalist and a pacifist. The Pinto family was a microcosm of British and American antagonism and the book does a fine job with delineation of those differences in a clear, straightforward manner.

The travesties of the Revolution on a day to day level are shown through the destruction of the status quo of a New York family. The problems of shortages, casualties, and destruction are secondary to the ideological splits that ruin friendships and forever alter the patterns of life, as war forces people to take sides over issues that affect their lives.


On Blennerhasset Island in the Ohio River in 1806, Aaron Burr and a group of men gathered to form a conspiracy to take over a vast area of unclaimed land in the Southwest and in Spanish held Mexico. The book investigates the Burr scheme and takes a sympathetic view of the ignoble interpretation of his dealings with nation building after the Revolution.


The novel shows the life of a young Jewish refugee from Europe who becomes embroiled in the American Revolution and meets prejudices when he falls in love with a Christian girl.


Due to a new treaty between Indians and Whites, True Son, a White captive adopted by the Chief, has to return to his settlement and his White family. He then suffers rebellion and rejection by both Indians and Whites and is left homeless.

This is a classic story showing the fur trading business on the Great Lakes. It pits Roger's Rangers against the St. Francis Indian Village, the French and British against the Americans, and Whites against Indians. It also shows how Langdon Towne joins Major Robert Rogers in his hopes of finding the Northwest Passage to the Pacific and the fur areas of the Northwest.


The British perspective of the Revolutionary Era is shown through Wistwell, a Tory spy and secret agent in Europe who uses Boston as his base of operations. He is a Captain in the forces of Benedict Arnold operating in Westchester County, New York. This novel does not glorify Colonial leadership, nor make heroes out of those who fought for the American cause. After reading the novel, one wonders how the Revolution was ever successful.


This book is a typical Stone novel which uses accurate historical information as a basis for a fictionalized biography of, in this case, the Adams family of Boston. The book gives a very readable glimpse into the motivations, desires and roles of one of America's leading families.

History, and not Aaron Burr is depicted as the traitor in this novel. Burr is portrayed as a visionary intellectual whose dreams were shattered by suspicious, short-sighted conservatives who dwelt on his negative qualities and used him as a scapegoat for their own frailties. The whole Revolutionary period is interpreted in a new way in this novel.


Fall Creek is in the Indiana wilderness where, in 1824, the farmers periodically settled Indian questions with the end of a club or a shot from a gun. The Whites are shocked when murder charges are brought against a group of men who massacred Indians. The trial is used as the format to expose long-held frontier prejudices against Indians as the murderers grow to see the Indians as humans and not as vermine.


The labyrinths of political, moral, and social issues involved in the War of 1812 are shown by an American law student who ships on a privateer off the coast of New England. Anti-Madison and anti-Establishment feelings are exposed as the young student faces meaningless death on the high seas.


Political and moral issues are shown to clash between Republicans and Federalists in Revolutionary New York. The newspaper world of propaganda and persuasion is shown as both
purveyor of information, champion of the public's right to be informed, and manipulator of the masses for personal gains.

Category II (1830-1870): Controversial Issues

Category II covers the controversial issues that developed out of the American historical period from 1830-1870. Four major areas are represented by the issues: 1) the age of Jackson, 2) Manifest Destiny, 3) the Civil War, and 4) Reconstruction.

1. Should Americans have the right to seek their "manifest destiny" and expand their borders as far as God allows?
2. Should armed conquest be the means by which land is acquired in the Americas?
3. Should the Federal or individual state governments be sovereign as far as trade with foreign countries is concerned?
4. Should slavery be expanded and allowed in the West?
5. Should the U.S. be the "Watchdog of the Americas" as dictated by the Monroe Doctrine?
6. Should the common man be entrusted with the power to rule himself under Jacksonian democracy?
7. Should Indian culture make way to allow for the expansion of White civilization?
8. Should an Irish immigrant be given citizenship although he is a foreigner?
9. Should buffalo be killed for hides and for "sport" when they are the primary source of food for Indians?
10. Should America go to war with Mexico for the Texas territory.
11. Should prime grasslands be used for farming or for cattle ranching.
12. Should Northern domestic industries be protected by Federal tariff at the expense of Southern foreign agricultural trade?
13. Should a democratic country eliminate the institution of human slavery even though it is an economic necessity for a region of that country?
14. Should states have the right to secede from the union over disagreements with the Federal government?
15. Should assassination be used as a political tool to remove public officials?
16. Should Presidents be chosen because of their popularity or for their leadership abilities?
17. Should a Southerner who is opposed to slavery fight for the North?
18. Should America be divided permanently into the North and the South?
19. Should the Northern victors treat the vanquished South as their territory?
20. Should an individual consider himself a Northerner, Southerner, or an American?
21. Should the South be made to pay for Northern war debts?
22. Should Negroes be given citizenship, or are they property?
23. Should White Southerners who took part in armed aggression
24. Should a K.K.K. member have the right to express his views or be censured for being a racist?

Category II (1830-1870): Listing of Books and Plot Summaries


   Indians, disease, and crop failure are some of the problems depicted in this novel that shows the contributions women made in opening the Nebraska frontier during the early 19th century.


   The actual 1832 expedition of Nathaniel Wyeth to Oregon is fictionalized to dramatize the clash in cultures between Whites and Indians in the Pacific Northwest. The book shows the final days of America's virgin lands and the dawn of modern America.


   The battle of Gettysburg is shown through the experience of a young Southern soldier whose moral struggle against killing is changed when he accepts the Southern position on the War. He learns that he must maturely live with and act on the decisions he makes.

Directly after the Civil War, the Southwest became embroiled in the Indian Wars. This book deals with two men: one, a Sioux chief and the other, a White Army scout. Both question their respective roles as enemies and in the process, become good friends.


The Missouri River was an artery of trade in the 1840's between the East and the unexplored West. This book is a sensitive portrayal of the conflicts that arose between White traders and the indigenous Indian populations.


Explorers, pioneer farmers, and trappers were some of the diverse groups of people who moved West in the 1840's. These groups encountered conflicts with Mexicans, Indians, and among themselves. This novel deals with some of the many justifications and implications of early Manifest Destiny.


Carr's novel develops the themes of a young boy's courage and friendship in the Pacific Northwest during the American/British struggle for dominance in the area.

This is a less difficult novel about settlers moving from Fort Patrick Henry to French Lick, Tennessee in the 1830's. Conflicts arise when the convictions of a Moravian girl, who believes killing is never justified, are challenged by a situation where killing seems to be the only answer.


Both sides of the Civil War are developed through the lives of Missouri settlers; not totally Southerners, nor Northerners. These are people with conflicting justifications, motives and feelings. Parts of the novel contain a strong argument for abolition.


Three innocent men are hanged in the Western town of Bridger's Wells when justice gives over to lynch law and frontier violence. This is an interesting study in revenge and human frailty.


Crane's book shows the psychological effects of battle on a Northern soldier during the fighting at Chancellorsville. His wounds received in battle were his "red badge" into adulthood.

The life of Narcissa Whitman, one of the first White women on the National Trail, is shown along with how she faced seemingly impossible hardships to keep the Whitman family together during their move West.


The Missouri River was one of the major waterways used to move West in the 1830's. This novel shows the lives and conflicts of a group of frontiersmen who personify the popular notions of Manifest Destiny.


The Irish colony of Boston in the middle years of the 19th century comes alive in this book about ward bosses, political machines, and immigrant life that forms a stark contrast to older American political traditions.


This is a pro K.K.K. novel that sympathizes with White Southern sentiment during and immediately after the Civil War. Like Dixon's, The Leopard's Spots, it is an anti-Negro novel.

The concepts of White Man's Burden, Rugged Individualism, and Manifest Destiny are explored in this book about Mexicans, Indians, and Americans of the Southwest.


This is the fictionalized biography of Senator Edmund G. Ross, a newspaperman during the "Bloody Kansas" era. He occupied a crucial position in history as a Kansas Senator who promoted railroad monopolies and voted for the impeachment of Andrew Johnson, but against his conviction.


This is the fictionalized story of one of the few Negroes who helped explore the West after the Civil War. His relations with Indians and Whites make interesting reading.


This is the story of Shiloh, one of the fiercest battles of the Civil War and how it changed the lives of seven characters on both sides of the conflict. This is a good book for below average readers.


The New England area in the 1840's is depicted by two wanderers who comment on such issues of the day as the start of industrialism, abolition, and the changes in urban and rural life.

In this novel, a young Northern girl and her family move to Richmond, Virginia during the early part of the Civil War. The move calls her former values into question as she sees the other side of the conflict.


A twelve-year-old British boy joins the crew of an English blockade runner during the Civil War. Although he sympathizes at first with the Southern cause, he grows to embrace the Northern view. Through the young boy's feelings, both sides of the war are shown.


A southern Illinois family of five boys is split by the opposing ideologies of the Civil War. Two go to the North, two to the South, and one is left to work the farm and arbitrate the differences.


This is a fictionalized account of Nicholas Arnold, one of New England's first manufacturers. Competition with England, rural life styles, and problems of inventors are shown in this book.

25. Margaret Mitchell, **Gone With the Wind** (New York: Macmillan, 1936).
Aristocratic Atlanta society and the Southern cause are shown before, during and after the Civil War through the lives of Rhett Butler and Scarlett O'Hara. This has continued to be a popular novel.


This is the story of Hip Wo, a fifteen-year-old Chinese who came to America during the 1860's. His experiences as a laborer on the Union Pacific Railroad and his life in the new country make interesting reading.


Stone fictionalizes the life of Jessie Benton Freemont, daughter of Senator Freemont, a man who was instrumental in the pre-Civil War slave issue. This is an excellent account of the issues of the time as seen through the eyes of a woman.


This novel depicts the relationship between Mary Todd and Abraham Lincoln and the dramatic historical period in which they lived. It shows the agonizing dilemmas Lincoln had to face both politically and privately which confirmed the greatness of the man.


The setting of the novel is directly after the Civil War when a Northerner, the "fool," migrates to the South in the vain
hope of settling all of the problems caused by the Civil War. The Johnson and Grant administrations are shown through the critical eyes of the Southerners.


A Quaker family has to choose between pacifism and civil disobedience or embracing the current political beliefs brought on by the volatile issues of the pre and post Civil War era.


America's Manifest Destiny in the 1840's, Texas independence, and annexation are all issues set against the backdrop of the Battle of the Alamo. American, Texan, and Mexican prejudices are explored.

Category III (1870-1920): Controversial Issues

The controversial issues and novels in Category III concern themselves with issues that are a direct result of the growth of American industry, the country's expansion into the Pacific and Caribbean, and World War I.

1. Should the West be ruled by powerful individuals or by the law?
2. Should Indian resettlement on reservations be used to answer the Indian problem?
3. Should a woman's primary responsibility in life be to conform to her role as dictated by society?
4. Should America allow only the "best" immigrants to become citizens?
5. Should Social Darwinism be applied as a moral philosophy in a democracy?
6. Should laissez-faire capitalism and the Gospel of Wealth rule the business community?
7. Should the "White Man's Burden" dominate American foreign policy?
8. Should American farmers and urban poor organize to demand a better share of the wealth of society?
9. Should an individual factory worker join a union and strike at the risk of his job and family?
10. Should a young man stay on a farm to live or find employment in the city?
11. Should there be state and Federal laws against child and female labor?
12. Should a Negro conform to a stereotype of his race or risk retaliation for the development of his personal identity?
13. Should city politics be in the hands of a single political boss?
14. Should American isolationism and neutrality be modified in terms of European problems?
15. Should the American war effort curtail domestic dissent and freedoms?
16. Should total, mechanized warfare be waged against civilian enemy targets, regardless of neutrality claims?
17. Should the President or Congress be responsible for foreign policy?
18. Should the U.S. use Moral Diplomacy and assume the role of world leader or "return to Normalcy?"
19. Should America be viewed as a melting pot of ethnic and racial differences or viewed as a layer cake or a salad?
20. Should women be given the right to vote?

Category III (1870-1920): Listing of Books and Plot Summaries

   Adams' book shows the Grant administration and Washington society through one who was admitted into the highest levels of both. This novel is suggested for the advanced reader.

   Windy McPherson is a small town boy who left rural life to make his fortune in Chicago at the turn of the Century. Although McPherson finds success in Chicago, he, like the America he represents, gave up much more from the past then he gained from the future.

   Winesburg, Ohio, is a microcosm of America that is just entering the industrial age in the 1900's. Rural familiarities
are being replaced by urban isolationism, and Anderson feels the country is worse for the changes.


Rural Southern life is hard for a Negro sharecropper and his family before World War I as debts, the weather, and prejudices combine to disrupt the family. The young boy resolved to force himself out of the deadly cycle of poverty and go to school to broaden his mind.


Through a quirk, a 19th century Boston capitalist is projected into the year 2000 A.D. where the ideals of the Fabian socialists have transformed society into a utopia.


Caldwell shows how Southern sharecroppers struggle to overcome exploitation by wealthy plantation owners. There seems to be slavery even fifty years after the Civil War.


The heroine, a lady of the 19th century, finds that she has to confront radically different problems in the world of the 20th century where a woman's role is not stereotyped, but based on self-reliance.

This is a poignant novel depicting the labor conditions of women and children due to exploitation by American industrialism. The Union Industrial Workers of the World, is treated with sympathy in this radical novel.


The Mormons of Utah are shown in a derogatory light as they pursue personal interests in the guise of religious dogma. The famous Sherlock Holmes turns his powers of "deduction" to a murder on the American frontier.


Dreiser shows the Philadelphia business community in the 1870's and exposes corruption in politics as well as in finance. Laissez-faire capitalism and monopolistic power are explored.


Carrie Meeber is a woman in conflict when the urban values of Chicago and New York in the late 19th century clash with her own. This novel depicts the social conditions and the political question of Northern industrialism during this era as America becomes a world power.


Lucas Priest is a young farm boy who accompanies a Negro and an unruly farm hand for his first taste of city life in Memphis, Tennessee. For four days, he experiences the changing morality of the times. This book makes very lively reading.

A small Indiana town is the scene for a joining and an understanding of the races when a Black and a White girl explore the origins of prejudice and discrimination. This is a sensitive look at race relations from a feminine viewpoint.


Small family farmers battle against the seemingly overwhelming powers of the large corporate farms and the railroad trusts. This book asks if individual initiative and hard work can still, if ever, lead to individual success and triumph over monopolies and graft.


This is a grisly novel depicting the dangers of heavy industrial labor before the advent of safety reforms and collective bargaining.


The Nez Perce, led by Chief Joseph are shown in this sympathetic novel that deals with the conflicts of Indian-American culture, the resettlement of the Indians and their ultimate adaptation to reservation life.

Captain Henry, an American fighting in the Italian army before U.S. intervention in W.W.I, finds out what mechanized total war is first hand. War becomes not a path to glory, but a plunge into death.


A small town boy moves to Chicago where he becomes a successful executive in the meat industry. He sees the differences between urban and rural morals, labor problems, and the Haymarket riot, all elements that make him question America's future.


A self-made paint manufacturer and nouveau riche tries to enter Beacon Hill hauteur only to learn that it was not worth the entrance costs. This is a work critical of the American class system.


This is a semi-fictionalized autobiography that shows the prejudice surrounding a Black family in a small Kansas town during the early 1900's.


Johnson shows the Blacks' problems with prejudice within their own community against both Blacks and Whites and challenges
the notion that only Whites are prejudiced.


   Laughing Boy is a Navajo Indian who tries to remain true to his culture in a world that has a different outlook on such issues as morals, religion, and the use of nature.


   The Apley family is shown from the end of the Civil War to the start of the Roosevelt administration in 1933. Boston upper class life with its social customs, prejudices, and ethics is shown.


   Norris shows the labor struggles between the wheat growers and the railroads in the San Joaquin Valley of California. Graft and corruption riddle the rail trusts, the powerful enemies of the farmers, who attempt to form co-ops and organize.


   The harbor of New York is shown through three growth stages of capitalistic control in the past, monopolistic control of the present, and future socialistic workers' control. Although the notions are somewhat dated, the major theme is applicable for discussion today.

   Richter captures the feel for New Mexico after the Civil War and discusses the problems between the Indians, the Mexicans, and the Americans of that area. He discusses the interests of ranchers who want an open range policy and the farmers who oppose it.


   This is a realistic, non-glorified view of the harsh life of the West and the men and women who contributed to the expansion of America. Indians, range wars, and Manifest Destiny are discussed.


   This is a muckraker's interpretation of the plight of the immigrants as shown through the backdrop of the Chicago meat packing industry in the early 1900's.


   Stone fictionalizes the life of Eugene V. Debs, labor leader and five times Socialist candidate for President. This is a balanced account of the American labor problems of the 19th and 20th centuries.

Tripp's novel follows the lives of nine different immigrant groups and shows the unique problems and conflicts each face while adjusting to American culture. This is a very good book to use in an ethnic studies class.


The Kentucky tobacco wars of the early 1900's are shown pitting the manufacturers against the growers with the White poor and the migrant Negro caught in between. Prices, wages, working conditions and prejudices are explored.


Wharton came from an upper class New York family and wrote about what she knew best, the code bound, stratified morals of the New England rich.


Eugene Grant is a small town boy who leaves his family and heritage to pursue a dream that turns out menacingly as he realizes that he risked all to gain entrapment in a non-humane system of business.

**Category IV (1920-1945): Controversial Issues**

Category IV looks at post World War I America and the controversial issues it faced. The changing lifestyles of the 1920's, the Depression, and World War II are the three major areas of development in this category.
1. Should the "business of America be business?"

2. Should increased output of goods by mass production replace slower, individual work of craftsmen?

3. Should Evolutionary theory replace the Biblical interpretation of the origins of Man?

4. Should a public official use the power of the office for personal gain or the welfare of the people?

5. Should there be a balance of income distribution in a democracy?

6. Should a President be allowed to dictatorial rule during times of crisis?

7. Should the Federal government guarantee each citizen a certain basic standard of living?

8. Should the fine and the performing arts be ignored during times of economic depression?

9. Should America be responsive to international crises when it is plagued by internal difficulties?

10. Should an individual who is burdened by unemployment, a large family, and/or no prospects for self-betterment resort to theft to survive?

11. Should an individual look at welfare as morally degrading?

12. Should labor have the right to strike and form unions?

13. Should banks have the right to foreclose on farmers during times of general depression?

14. Should minority rights be ignored during times of economic difficulties?
15. Should the Federal government have controlled American industry in times of national emergency?
16. Should Americans have relocated Japanese-Americans for reasons of national security?
17. Should a man risk death or maiming in war for national defense?
18. Should nuclear war be used for national defense?
19. Should an individual obey military orders that run counter to his religious or moral beliefs?
20. Should the military destroy enemy centers of culture and art treasures during war?
21. Should a soldier be discriminated against due to race while defending his country?
22. Should adolescents be responsible for adult values during a time of war?
23. Should Federal laws be used to prohibit alcohol consumption?

Category IV (1920-1945): Listing of Books and Plot Summaries


   Anderson captures the strife that developed in the early 1900's in the Appalachian coal fields between the mine owners, the workers, and Pinkerton detectives. His sympathies lie with the miners as he questions the future of the labor movement in America.

David Levinsky is a newly arrived European Jew who typified the Horatio Alger dream of hard work and thrift that many felt in the 1900's. Although he succeeds and gains his fortune, he questions his motivations that sacrificed human values for profit.


Written in the style of Sherwood Anderson, Dell showed the growth of a slow, idealistic Mississippi boy in a small town that had recently become industrialized. The boy, trapped by his environment, fought the meaninglessness of his life.


Industrialism and its fruits, mass production and consumption, are seen by the author as the two driving and degenerating forces in society. He feels that the tragedy of this all is that a wasteful society can only produce weak and ineffectual individuals.


Dos Passos is at his absolute best in the trilogy which includes: *The 42nd Parallel, Big Money,* and *1919.* These three books show America from W.W.I to the Depression in an excellent, readable style.

American forces occupy a famous German Baroque castle. The castle and its contents are priceless, but its destruction might mean the saving of Allied lives.


This is a longer work for the advanced reader, that covers the life of the Irish immigrant Studs Lonigan from the second term of Wilson in 1916 to the last Presidential days of Hoover in 1933. Political life in Irish Chicago is a lively part of the book.


A wounded veteran of the First World War comes home to his small Southern town after the Armistice to find that not only he, but the entire town had changed from idealism to somber pessimism.


The change that W.W.I brought to those who fought is again developed as Fitzgerald's hero, an intellectual youth, sees sexual and moral customs changing in the post-war society.


Jay Gatsby is a member of the nouveau-riche who tries to
buy a new life among the wealthy during the 1920's and win back his lost love.


   Failure is the key word of this book that shows the human side of the Depression and how it affected the lives of four distinct families, all on the welfare rolls for a different set of reasons and all with a troubled view of their respective futures.


   A young, idealistic Jewish girl who lives in a small Arkansas town risks her entire life and heritage to help a German soldier who has escaped from a nearby prisoner-of-war internment camp.


   This is a powerful satire on military life and the purposes of war, industrialization, and patriotism as seen through the experiences of an American bomber group stationed in North Africa during the Second World War.


   Key West, Florida, is the site of the contrast between the poor who are unemployed and are the permanent residents and the idle rich who vacation there. Hemingway makes a strong
statement about the distribution of American income in this novel.


Hemingway exposed the international rich who vacation through a Europe ravaged by the First World War. He showed that the wealthy are insulated from conflicts by their money and that it is the poor who suffer in times of war.


The novel investigates the lives of three German prisoners-of-war who consent to be trained as American spies to be dropped behind their own lines. Americans would call them heroes, but to Germans they were traitors.


This is an interpretation of race relations during the 1920's and 1930's through the eyes of a Black and shows the Blacks' racial prejudices in relations with Whites.


During the Depression, a young boy and his little brother leave their destitute and frightened father and travel around the Midwest. Their travels allow them to return with a better understanding of their father's plight during those anxiety filled times.

Huxley satirizes the Southern California rich during the 1920's and 1930's by showing their lifestyles to be as theatrical as the movies they produce. He also is saying that America wanted to be entertained rather than to deal with the issues of the time.


Negro units were segregated during World War II. Killen shows this through the experience of a Negro Army draftee in the Pacific where racial tensions lead to a full blown riot in Australia.


The Second World War is the external pressure that forces the boys of an exclusive New Hampshire school to make decisions about life and manhood. Their games become serious lessons of life as America gears up for war.


A brother and sister become involved in adult values when their lawyer father defends a Negro suspect in a small Southern town during the early 1930's.

Martin Arrowsmith, a young doctor and researcher, must choose between a life of pure science and a life of domestic stability with a daily medical practice. This is a good survey of the medical profession at the turn of the century.


George Babbitt is a stereotyped character representing the life style of the middle class businessman, civic leader, and father during the 1920's. Tired of his life, he ineffectually tries to revolt, only ultimately to return to mediocrity.


Gantry exemplifies religious hypocrisy as he simultaneously becomes a powerful religious leader with a good business sense, and a spiritual pauper. This is a weakly veiled satire of Billy Sunday, popular preacher of the time.


Carol Kennic is the heroine of Gopher Prairie, a typical Midwestern town. She tries to humanize the townsfolk only to become depersonalized by them. Suggested for the better reader.


The "Flea Circus" is the lives of city people caught in
the midst of the Depression, relegated to acting out parts they have no recourse but to perform. The only two choices the poor seem to have in this book are Communism or God.


The capitalistic society of the early Depression was a failure for eight people as their lives are shaped by economic misfortune. They felt that the American Dream was a myth.


A small Southern town in the early 1940's is the setting for a psychological study of five people, both Black and White.


This is an excellent portrait of Thalia, Texas, a small rural town in the 1940's. It shows the traumas and joys of rural life and the pressures the Second World War brought on even this tiny backwater of American society.


The story depicts the exploits of the Ohara family, a group of Japanese-Americans who were relocated during the Second World War. This book takes a decidedly pro-Japanese position.

This is a poignant story about three teenage boys who, like America, have to face the adult decisions that a war places on individuals and nations.


A New York Jew raises himself from poverty to riches in the movie industry in Hollywood, but not without costs to his humanity.


Jesus makes a second appearance in Los Angeles, California, in the 1920's, but this time he refuses the choice of becoming a martyr.


Francie Nolan tells about sixteen years of her life in a Brooklyn tenement during and after World War II. She shows that the poor were faced with a different set of problems during the war than were the rich.


The story centers around the fight to organize the migrant fruit pickers in California. As the struggle progresses among the pickers, vigilanties, and the growers, the issues and their correct solutions become dubious.

The Depression hits the Jode family of Oklahoma, and they lose their farm. Ruined by drought, they are forced to move to California where the promise of a better life never seems to materialize.


This is a story of three days in the lives of two migratory ranch workers, their boss and his wife. The characters represent the frustrations of unfulfilled desires typical of the poor.


After the Depression, the sons and their families return to their homeplace, the Nebraska farm they were forced to leave due to the economic conditions of the time. They find the home they left has changed just as their own lives have changed.


This is a powerful anti-war novel of a young private's personal war with a living death during and after the First World War.

This is the fascinating story of the rise and fall of Willie Stark, governor of Louisiana, a fictionalized character who depicted the real political life of Huey "Kingfish" Long.


A young Yale law student spends a summer in Newport, R.I., among the very rich. This book shows the life of the upper class in the 1920's.


A mine sweeper in the Pacific is captained by a man the crew feels is unfit to lead them. The trial of the Captain reveals much about human leadership, and the weight of decision making.


A Chicago Black, Bigger Thomas, searches to find a way to become an equal citizen, a native son in America.

**Category V (1945-Present): Controversial Issues**

Category V deals with American history after the Second World War to the present. Controversial issues abound in this era of conflict and change.

1. Should the threat of Communist domination stifle free democratic interchange of ideas in the U.S.?

2. Should America be willing to wage war to contain Communism?
3. Should a country join an international peace keeping organization at the expense of its autonomy to make foreign policy in its own best interests?
4. Should a military campaign be waged for total destruction of the enemy or for limited objectives?
5. Should an individual citizen be required to adhere to a loyalty oath administered by his government as a qualification for a job?
6. Should Blacks be allowed to go to all-White schools and live in all-White areas?
7. Should cultural conformity be maintained at the expense of an individual's personal identity?
8. Should a person who does not like the dictates of society "drop out?"
9. Should America be willing to use total nuclear war when threatened by hostile forces?
10. Should quotas be instrumental in assuring minority opportunities in jobs and education?
11. Should constitutional freedoms sometimes be abridged to expedite a legal solution to a crime?
12. Should the poor be granted governmental assistance at taxpayers' expense?
13. Should the direction of scientific research be responsive to humanistic concerns?
14. Should the environment be protected at the expense of industrial development?
15. Should an individual's life be sustained by medical technology when hope for a normal recovery is slight?
16. Should religion be considered an obsolete social force?
17. Should Blacks be given equal status to other citizens?
18. Should Indians maintain their cultural identity or mix with White America?
19. Should the poor be considered socially inferior because they cannot support themselves economically?
20. Should marriage be a qualification for having legally recognized children?
21. Should machines that are more efficient producers replace slower human workers?
22. Should individuals attempt to take law into their own hands if they fail to receive justice when they are victims of a crime?
23. Should older people be considered a worthless burden on our society?
24. Should there be marriage and children between different races?
25. Should the extended family be considered obsolete, replaced by the nuclear family?
26. Should everyone over thirty be considered too old to understand the problems of the young?
27. Should an individual work within or outside the system for social change?
28. Should a child design his life to please society or himself?
29. Should people's race be the most important criterion by which they are judged?
30. Should there be a difference between the law and justice?
31. Should a person ever take his own life?

Category V (1945-Present): List of Books and Plot Summaries

   This is a story about American racial problems and Negro and White identity at the start of the civil rights movement of the 1950's.
   During the anti-Communist scare of the 1950's, a man and his family are slandered and his job ruined by xenophobia when he is taken to be a security risk by the government.
   A compromise is all that can be salvaged after the State decides to build a four-lane highway directly across the Wheeler farm, the land of which has been in the family for six generations. Change and tradition are at odds in this book.

    Trumbull Park, Chicago is the scene for a fictionalized account of a race riot. Written in 1959, the book foretells the problems that Watts, Detroit, etc., experienced in the early 1960's.


    A lonely young Southern boy and an older, single cousin come to a better understanding of themselves and life through a Christmas baking ritual.


    This is a contemporary story of a missionary's work among a remote Indian village in the Northwest that shows the Indian lifestyle giving way to modern urban culture.


    During the 1950's, an all-White suburban neighborhood is shocked to find that a Black family has moved in. Both Black and White prejudices are explored in this book.


    This is an old grandmother's narrative account of growing up in Harlem and the changes that have taken place in minority
life from the 1900's to the present.


During the post W.W.II era of heightened security consciousness, the U.S. Senate is asked to confirm the nomination of a man for Secretary of State who, during his student days was affiliated with a Communist group. The McCarthy era is explored in this novel.


During the 1950's, the Korean War forces a man to find that he cannot obey military demands and becomes a conscientious objector.


No one will acknowledge the identity of a Southern Black who moves North, becomes educated, and is involved with the Harlem race riots.


This is the story of an all-White neighborhood and a Japanese family who moves into the area. Rejection of the newcomers continues until the oldest Japanese boy is killed in the American army defending a boy from the very neighborhood that shunned his parents.

A series of horrid crimes and the ineffectiveness of the police to solve them force a New York man to take law into his own hands. As crime rates increase, Garfield makes a strong statement concerning justice and the law in the 1960's.


The ancestral farm in the Catskills becomes a haven for a frayed father and businessman, Sam Bribley. In his retreat, he questions the factors that forced his return to more peaceful surroundings.


Harry, an old, displaced man, and Tonto, his ancient cat, travel the country in search of new roots. Harry finds that his lifestyle is gone, but manages to find happiness in the end.


In an anonymous letter to an investigatory agency in the 1950's, a young lawyer accuses himself of false Communistic leanings to expose the gross inequalities of the Red Scare.


A young, blind, White girl exposes the prejudices of herself and society when she befriends a Black only to discover her ability to "see" color.

A soldier is blinded in W.W.II and finds that his prejudices are challenged when his new civilian friends turn out to be a Black and a Jew.


An Oregon loggers' strike leads the reader to see a different type of labor dispute evolve as the union, not the owner, is the cause of the turmoil.


A liberal U.S. President is almost overthrown by high government officials and defense leaders critical of his policies. Only through the loyalty of key military and civilian figures is the military take-over averted.


These are the exploits of Chauncy Gardener, a man segregated from society, whose only teacher was the television. He is thrown into modern life due to the death of his benefactor and enjoys a quixotic rise to political fame.


Sara, a young Hopi girl, is adopted by Whites after her
parents die. She finds the gulf between cultures insurmountable and shrouded with mutual fears.


New York truckers use pushcarts as scapegoats for the traffic problems they cause. When the pushcart operators decide to fight back, the New York streets become a satirically symbolic background for the struggle between big versus small forces everywhere.


The author paints a vicious picture of battle during the Korean war and captures the insanity of war and its disregard for human life.


This is a Pulitzer Prize winning story of a G.I. who goes back to the reservation after W.W.II, becomes involved in a murder, leaves for California and finally returns to the reservation only to find his life was there all the time.


A short time after the end of W.W.II, an American lodger stays with a Japanese family who lost their mother and wife during the nuclear bombing, while the father is dying of radiation poison.

Boston political life is fictionalized in this interesting account of corruption, city bosses, and ethnic identity. Seventy-two-year-old Mayor Skeffington faces his stiffest opposition from the modern political machine.
CHAPTER IV

CONCLUSION

Summary of Study

This study has attempted to research the implications of using novels to teach American history in the secondary social studies classroom. In Chapter II, the study first looked at the material published by others in the fields of English, history, social studies, and reading. By looking at the writings of historians and of those who wrote literature, the research suggested a strong relationship between the two.

The "novel" was then defined, and ten structural types of novels were identified that were appropriate for this study. Reasons were given for this selection.

The major portion of Chapter II noted specific attempts to teach history through novels, both on the high school and the college level. Reading, a skill that seems to be a problem in all areas of education, was then explored in light of using novels to alleviate some of the problems accompanying pure "textual" reading by both students and teachers. The novel was then looked at as a method of facilitating reflection.

Chapter III developed the selection process for the novels used in the study. The selection process for the five historical periods and the controversial issues were also examined. The
novels were then listed by historical category along with the
germane controversial issues.

Appendix A lists the authors and their novels and joins
them to the controversial issues they deal with within their
respective historical categories.

Appendix B identifies ten common historical themes and
lists the novels that deal with each theme, with their author.

To the best of the writer's knowledge, this research is
unique in that it identifies some of the many novels that would
be appropriate for teaching American history and includes the
controversial issues germane to each historical category. Others
such as Gall, Moore, Jaquest, Billings, et al., have used novels
to teach history, but have not integrated controversial issues
within their curriculum.

The strength of this study for application in the class-
room depends on the maintenance of this relationship between
novels and their respective controversial issues. The novels
that are identified within this study are most useful when they
are used to spur a felt value conflict in the student reader
that leads to a process of reflective evaluation and clarification
of values. Other types of media such as movies, original docu-
ments, records, etc., can also spark reflective problem solving.
But, given the limitations of other media types and the strengths
of novels, this writer feels that the latter can best be applied
to classroom situations and result in reflective analysis.
Implications of the Study

In order for a successful implementation of this study to take place, certain conditions should be present in a school system. These conditions can be best understood by looking at three general categories of possible conflict that might develop from the implication of this study in an actual classroom setting. These three categories are: students, teachers, and administrators/parents.

Today, in the area of student concerns, classroom "tracking" or the organization of students by ability levels seems to be less popular than heterogeneous student groupings. Many times, heterogeneous grouping leads to widely divergent reading skills within the same classroom. Thus, it is very difficult, if not impossible, for a teacher to assign a single novel that can meet all of the differing reading needs.

If multiple novels are used, the problem then becomes one of how to match the reading levels of the students with the difficulty levels of the books. This match can best be done by pre-testing each student to determine his reading level, evaluating the difficulty level of each book assigned, and then prescribing the appropriate match.

In the Columbus Public Schools, the basic diagnostic instrument used to develop an intellectual competency profile on students in the Comprehensive Tests of Basic Skills-Complete Battery (C.T.B.S.), published by the California Test Bureau.
These timed tests, developed in 1968, are given each spring to all students in grades 1-10. This study will only be concerned with the Reading Vocabulary and Reading Comprehension segments of the C.T.B.S., those sections that yield the reading competency score. The Reading Vocabulary test is composed of forty "choose the best meanings" questions. Students are asked to identify the meaning of an underlined word in a phrase from four choices. The Reading Comprehension test is made up of forty-five "mark the right answer" questions. Students are asked to read short letters, a list of rules, a poem and a short story. They are then asked situational questions about what they have read. The results of these two tests are machine scored and computer evaluated. The results are then returned to the schools in the form of a bar graph that identifies the student's reading level.

For a quicker test to determine reading levels, the Slosson Oral Reading Test (S.O.R.T.) could be used. This test consists of three, twenty word groups organized in increasingly complexity. The examiner reads each word to the student, who then tries to match the word read to him from his jumbled list of the same words. The score for the sixty words is divided by two, and that raw score is compared with a key provided to give a computed grade level competency score.

The Fry Readability Graph developed by Edward Fry of the Rutgers University Reading Center could be used to evaluate the
difficulty levels of each book. To compute the difficulty level of a particular book, three, one-hundred-word selections are randomly taken from the front, the middle, and the back of the book. The sentences in each of the three sections are counted and averaged to obtain a figure that is generally between 3.5 and 25. The syllables in the words of each of the three sections are counted and averaged to obtain a figure generally between 100 and 168. The averaged syllable figure and the averaged sentence figure are respectively, the x and y axes numbers on the Fry Readability Graph. The graph is designed with a positively sloped segmented line. If the point that represents the convergence of the averaged sentence number and the average syllable number falls within, say, segment #5, that book has a reading difficulty level appropriate for the average fifth grader.

In summary, a possible solution to the problem of matching the reading levels of the students with the difficulty levels of the books is to pre-test the students with the C.T.B.S. or the S.O.R.T. and match those results with books evaluated by the Fry readability test.

Another student problem might be their having time to read novels with all of the other required reading demanded by their course load. Possible solutions to this problem could be to combine the reading assignments of the English and history courses. For example, when the American literature class is dealing with Puritanism, the American history class could be studying Colonial
America, and both classes could use The Scarlet Letter, to illuminate the era.

Students could also be taught to budget their time and fit reading into times when they would be occupied with less productive tasks. Some students have an acquired fear of reading that might be overcome by helping them budget their time and assigning them shorter works at first until their fear was conquered.

In the area of teacher concerns, there seem to be some basic problem areas that must be identified for successful implementation of this study. First, as had already been stated in Chapter Two of this work, teachers must be dedicated, sensitive readers themselves. They must devote enough time to actual critical reading of books to develop an adequate reserve of literature so they can suggest appropriate novels to students. Teachers generally feel themselves harried by just the daily demands the job places on their time and so might be very reluctant to accept a time-consuming teaching strategy as this one necessarily has to be.

Teachers should also be willing to discuss controversy in their classrooms if they are going to use this study effectively. Controversy and the heated emotionalization it brings, are a predictable element of reflection. A student may feel vulnerable, frightened, stranded, etc., when he re-examines previously held beliefs in light of new evidence. A teacher must attempt to be receptive to each student's individual opinion in the classroom setting.
Finally, teachers should be flexible in test design and evaluation procedures when using this study to successfully encompass diverse forms of curriculum necessary for the books.

Administrators and parents might find problem areas when this study is used in a classroom. Some of the issues discussed in the novels and some of the positions arrived at by the students as a result of classroom discussions might be too controversial for the existing values of the community.

Another problem administrators might find with the implementation of this study is that it might deviate from a prescribed school curriculum. For example, the Columbus Public Schools sent to each of its teachers the "Course of Study" for grades K-12 in 1979. This is the official listing of the basic skills and content expectations to be taught by each department of each grade level in the school system. These expectations are very specific in their goals and contents. Due to court ordered desegregation in 1979, the Columbus system has attempted to standardize instruction in each school, keeping consistent with the philosophy that each school must be academically equal to facilitate multicultural learning. An administrator might be very reluctant to approve using novels to develop controversial issues under a prescribed curriculum such as has been adopted and approved by the Columbus system.

In summary, there seem to be three general categories of possible conflict that might develop from the implications of
this study when used in an actual classroom setting. The student should be paired with books appropriate for his reading level, and should be given time that is adequate for critical reading. The teacher should be a dedicated reader himself so he can have a broad selection of books to use. He should be willing to accept controversy in his classes and value student opinions. The teacher should be flexible in testing and evaluating the diversified curriculum. The administrator/parents should be aware that controversies in the classroom might question community held values. They also should realize that using historical fiction in the classroom might tend to deviate from a prescribed school curriculum.
FOOTNOTES


2. Ibid., p. 321.


5. Ibid., p. 126.


10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid., p. 120.

15. Kennan, "It's History," p. 34.

16. Ibid., p. 35.


19. Ibid.


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38. Theodore Roosevelt, History as Literature and Other

40. Ibid.


42. Ibid.

43. Ibid.

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45. Ibid.

46. Ibid.

47. Ibid.


50. Ibid., p. 98.


53. Ibid.


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59. Ibid., p. 99.

60. Ibid.


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72. Ibid., p. 72.

73. Ibid., p. 73.

74. Ibid., p. 190.


76. Ibid.


78. Ibid., p. 12.


81. These four factors were taken from Ibid., p. 38-69.


83. Ibid., p. 171.

84. Nye, "History as Literature," p. 129.

85. Ibid., p. 130.

86. Bremner, From the Depths, p. 87.

87. Ibid.


91. Ibid.


97. Ibid., p. 72.


101. Ibid.

102. Ibid., p. 1090.


110. Gall, "Teaching," p. 64.

111. Ibid., p. 65.

112. Ibid.


116. Ibid., p. 120.


119. Ibid., p. 1325.

120. Ibid.


122. Ibid.


124. Ibid., p. 558.

125. Ibid.


128. Ibid.


130. Ibid.

131. Ibid.

132. Ibid., p. 336.

134. Ibid., p. 209.


140. Solovy, "Teaching Reading," p. 81.

141. Robinson, Fusing Reading, p. 4.

142. Solovy, "Teaching Reading," p. 82.

143. Smith, Teaching Reading, p. 82.

144. Ibid., p. 84.


148. Ibid., p. 31.


APPENDIX A

A LISTING OF CONTROVERSIAL ISSUES BY HISTORICAL PERIOD AND CORRESPONDING BOOKS ALPHABETICALLY BY AUTHORS' LAST NAMES
TABLE 5

A LISTING OF CONTROVERSIAL ISSUES BY HISTORICAL PERIOD AND
CORRESPONDING BOOKS ALPHABETICALLY BY AUTHORS' LAST NAMES

<table>
<thead>
<tr>
<th>Historical Period No. I: The Founding of a Nation (1763-1830)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Controversial Issues*</td>
</tr>
<tr>
<td>1. English demands on colonies</td>
</tr>
<tr>
<td>2. American Colonial revolt</td>
</tr>
<tr>
<td>3. Individual's involvement in Revolution</td>
</tr>
<tr>
<td>4. Governmental form in America</td>
</tr>
<tr>
<td>5. Equal freedoms under Constitution</td>
</tr>
<tr>
<td>6. Loyalist as informer</td>
</tr>
<tr>
<td>7. Loyalists denied freedoms</td>
</tr>
<tr>
<td>8. Religious toleration</td>
</tr>
<tr>
<td>9. States versus federal rights</td>
</tr>
<tr>
<td>10. Slavery in America</td>
</tr>
<tr>
<td>11. Indians in America</td>
</tr>
<tr>
<td>12. War of 1812</td>
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</tbody>
</table>

Corresponding Novels

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Lillie Albrecht, The Grist Mill Secret: issues 2, 3, 6</td>
<td></td>
</tr>
<tr>
<td>2. Isaac Asimov, The Kite That Won the Revolution:</td>
<td></td>
</tr>
<tr>
<td>(issues 1, 2, 3, 4, 5)</td>
<td></td>
</tr>
</tbody>
</table>

*NOTE: Issues are stated here in abbreviated form. Chapter III includes a complete version of each controversial issue.
### TABLE 5 - Continued

<table>
<thead>
<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>Mary S. Clark</td>
<td>The Limner's Daughter</td>
<td>2, 3, 6, 7</td>
</tr>
<tr>
<td>6.</td>
<td>James F. Cooper</td>
<td>The Spy</td>
<td>1, 2, 3, 6, 7</td>
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<td>7.</td>
<td>Howard Fast</td>
<td>The Hessian</td>
<td>2, 3, 6, 7, 8</td>
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<tr>
<td>8.</td>
<td>Howard Fast</td>
<td>April Morning</td>
<td>2, 3, 6, 7, 8</td>
</tr>
<tr>
<td>9.</td>
<td>Esther Forbes</td>
<td>Johnny Tremain</td>
<td>1, 2, 3, 6</td>
</tr>
<tr>
<td>10.</td>
<td>Robert Graves</td>
<td>Sergeant Lamb's America</td>
<td>1, 2, 3</td>
</tr>
<tr>
<td>11.</td>
<td>Diana H. Green</td>
<td>The Lonely War of William Pinto</td>
<td>2, 6, 7, 8</td>
</tr>
<tr>
<td>12.</td>
<td>Cyril Harris</td>
<td>Trumpets at Dawn</td>
<td>1, 2, 3</td>
</tr>
<tr>
<td>13.</td>
<td>Marion Havinghurst</td>
<td>Strange Island</td>
<td>4, 9</td>
</tr>
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<td>14.</td>
<td>Nora Kurbie</td>
<td>Joel</td>
<td>3, 5, 8</td>
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<tr>
<td>15.</td>
<td>Conrad Richter</td>
<td>The Light in the Forest</td>
<td>11</td>
</tr>
<tr>
<td>16.</td>
<td>Kenneth Roberts</td>
<td>Northwest Passage</td>
<td>1, 11</td>
</tr>
<tr>
<td>17.</td>
<td>Kenneth Roberts</td>
<td>Oliver Wistwell</td>
<td>1, 2, 3, 6, 7</td>
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<tr>
<td>18.</td>
<td>Irving Stone</td>
<td>Those Who Loved</td>
<td>1, 2, 4, 5, 8</td>
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<tr>
<td>19.</td>
<td>Gore Vidal</td>
<td>Burr</td>
<td>2, 3, 4, 9</td>
</tr>
<tr>
<td>20.</td>
<td>Jessamyn West</td>
<td>The Massacre at Fall Creek</td>
<td>5, 8, 11</td>
</tr>
<tr>
<td>21.</td>
<td>Willard Wallace</td>
<td>Jonathan Dearborn: A Novel of the War of 1812</td>
<td>5, 8, 9, 10, 12</td>
</tr>
<tr>
<td>22.</td>
<td>Joanne William</td>
<td>The Glorious Conspiracy</td>
<td>2, 4, 5, 9, 10</td>
</tr>
</tbody>
</table>

#### Historical Period No. II: Jackson, Expansion, and the Civil War (1830-1870)

#### Controversial Issues

1. America's Manifest Destiny
<p>| | |</p>
<table>
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<tbody>
<tr>
<td>2.</td>
<td>Armed conquest of territory</td>
</tr>
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<td>3.</td>
<td>Foreign trade regulation</td>
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<td>4.</td>
<td>Slavery in West</td>
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<td>5.</td>
<td>Monroe Doctrine</td>
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<td>6.</td>
<td>Jacksonian Democracy</td>
</tr>
<tr>
<td>7.</td>
<td>Indians versus White expansion</td>
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<td>8.</td>
<td>Irish assimilation</td>
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<td>9.</td>
<td>Buffalo slaughter</td>
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<td>10.</td>
<td>Mexican War and Texas</td>
</tr>
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<td>11.</td>
<td>Farmers versus Ranchers</td>
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<tr>
<td>12.</td>
<td>Tariff question</td>
</tr>
<tr>
<td>13.</td>
<td>Slavery</td>
</tr>
<tr>
<td>14.</td>
<td>Secession of States</td>
</tr>
<tr>
<td>15.</td>
<td>Political Assassination</td>
</tr>
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<td>16.</td>
<td>Presidential selection</td>
</tr>
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<td>17.</td>
<td>Southern abolitionism</td>
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<td>18.</td>
<td>American division</td>
</tr>
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<td>19.</td>
<td>Northern victory</td>
</tr>
<tr>
<td>20.</td>
<td>Sectional versus National loyalties</td>
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<td>21.</td>
<td>War debts</td>
</tr>
<tr>
<td>22.</td>
<td>Negro: citizen or property</td>
</tr>
<tr>
<td>23.</td>
<td>Southern repatriation</td>
</tr>
<tr>
<td>24.</td>
<td>K.K.K.</td>
</tr>
</tbody>
</table>
TABLE 5 - Continued

Corresponding Novels

1. Bess Aldrich, *A Lantern in Her Hand*; issues 2, 7
2. Merritt Allen, *Make Way for the Brave*; *The Oregon Quest*; issues 1, 2, 7
4. Elliot Arnold, *Broken Arrow*; issues 1, 2, 7, 9
5. Zachary Ball, *Keelboat Journey*; issues 1, 2, 7
6. Wyatt Blassingame, *Men Who Opened the West*; issues 1, 2, 7, 10, 11
7. Mary Jane Carr, *Young Mac of Fort Vancouver*; issues 1, 2, 5
8. Rebecca Caudill, *The Far Off Land*; issues 2, 7
10. Walter Van Tilburg Clark, *The Ox-Bow Incident*; issues 7, 11
11. Stephen Crane, *The Red Badge of Courage*; issues 13, 18, 19
12. Paul Cranston, *To Heaven on Horseback*; issues 1, 2, 6, 7
13. Bernard DeVoto, *Across the Wide Missouri*; issues 1, 2, 7
14. Joseph Dinneen, *Ward Eight*; issues 6, 8, 16
15. Thomas Dixon, *The Clansman*; issues 13, 14, 21, 22, 23, 24
16. J. F. Dobie, *Up the Trail from Texas*; issues 1, 2, 10, 11
17. Lovla Erdman, *Many a Voyage*; issues 12, 13, 15, 16
18. Harold Feiton, *Jim Beckwourth, Negro Mountain Man*; issues 2, 4
19. Shelby Foote, *Shiloh: A Novel*; issues 13, 14, 19, 20
20. Esther Forbes, *Rainbow on the Road*; issues 3, 6, 12
21. Marjory Hall, *Beneath Another Sun*; issues 12, 13, 17
22. Erik Haugaard, *Orphans of the Wind*; issues 3, 12, 14, 20
TABLE 5 - Continued

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<table>
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<tbody>
<tr>
<td>24.</td>
<td>Marion Lansing, <em>Nicholas Arnold-Toolmaker</em>: issues 3, 12</td>
</tr>
<tr>
<td>25.</td>
<td>Margaret Mitchell, <em>Gone With the Wind</em>: issues 12, 13, 14, 19</td>
</tr>
<tr>
<td>26.</td>
<td>Vanya Oakes, <em>Footprints of the Dragon</em>: issues 1, 6</td>
</tr>
<tr>
<td>27.</td>
<td>Irving Stone, <em>Immortal Wife</em>: issues 12, 13, 18, 19</td>
</tr>
<tr>
<td>28.</td>
<td>Irving Stone, <em>Love is Eternal</em>: issues 12, 13, 14, 19</td>
</tr>
<tr>
<td>30.</td>
<td>Jessamyn West, <em>Except for Me and Thee</em>: issues 13, 14, 18, 23</td>
</tr>
<tr>
<td>31.</td>
<td>Robert Penn Warren, <em>Remember the Alamo</em>: issues 1, 2, 6, 10</td>
</tr>
</tbody>
</table>

Historical Period No. III: Reconstruction, Industrialization, and W.W.I (1870-1920)

Controversial Issues

1. Law in the West
2. Indian resettlement
3. Woman's role in society
4. American immigration
5. Social Darwinism
6. Laissez-faire capitalism
7. White man's burden
8. Farmers and poor organize
9. Risk of striking
10. Urban versus rural life
11. Child and women labor
12. Negro stereotypes
TABLE 5 - Continued

13. Political bosses
14. Isolation and neutrality
15. War censorship
16. Neutrality claims
17. Presidential foreign policy
18. Moral diplomacy
19. Racial differences
20. Woman's sufferage

Corresponding Novels
2. Sherwood Anderson, Windy McPherson's Son: issues 4, 10, 11
4. William Armstrong, Sounder: issues 5, 6, 12, 19
5. Edward Bellamy, Looking Backward: issues 5, 6, 9
6. Erskine Caldwell, Tobacco Road: issues 5, 6, 10, 11
7. Willa Cather, A Lost Lady: issues 3, 11, 12
9. A. Conan Doyle, A Study in Scarlet: issues 1, 3
10. Theodore Dreiser, The Financier: issues 5, 6, 7
11. Theodore Dreiser, Sister Carrie: issues 3, 5, 6, 11, 20
13. Elizabeth Friermood, Whispering Willows: issues 12, 19
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<tr>
<th>No.</th>
<th>Author, Title, Series</th>
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<tr>
<td>14</td>
<td>Hamlin Garland, Main-Traveled Roads</td>
<td>5, 6, 10</td>
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<td>16</td>
<td>Frank Hanes, The Fleet Rabble: A Novel of the Nez Perce War</td>
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<td>17</td>
<td>Ernest Hemingway, A Farewell to Arms</td>
<td>14, 15, 16</td>
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<td>18</td>
<td>Robert Herrick, Memoirs of An American Citizen</td>
<td>5, 6, 10</td>
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<td>19</td>
<td>William Dean Howells, The Rise of Silas Lapham</td>
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<td>20</td>
<td>Langston Hughes, Not Without Laughter</td>
<td>12, 19</td>
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<td>21</td>
<td>James Johnson, The Autobiography of an Ex-Colored Man</td>
<td>12, 19</td>
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<td>22</td>
<td>Oliver LaGarge, Laughing Boy (The Navajo Love Story)</td>
<td>2, 7, 19</td>
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<td>23</td>
<td>John P. Marquand, The Late George Apley</td>
<td>4, 5, 6</td>
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<td>Frank Norris, The Octopus</td>
<td>5, 6, 8, 9</td>
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<td>Ernest Poole, The Harbor</td>
<td>5, 6, 9, 13</td>
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<td>Conrad Richter, The Sea of Grass</td>
<td>6, 7, 8</td>
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<td>Ross Sautee, Cowboy</td>
<td>5, 6, 7</td>
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<td>Upton Sinclair, The Jungle</td>
<td>4, 5, 6, 9, 11</td>
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<td>Irving Stone, Adversary in the House</td>
<td>4, 5, 6, 9, 11</td>
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<td>30</td>
<td>Eleanor Tripp, To America</td>
<td>4, 5, 6, 18, 21</td>
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<td>31</td>
<td>Robert Penn Warren, Night Riders</td>
<td>5, 6, 8</td>
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<td>32</td>
<td>Edith Wharton, The Age of Innocence</td>
<td>5, 6, 20</td>
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<td>33</td>
<td>Thomas Wolfe, Look Homeward Angel</td>
<td>5, 6, 10</td>
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TABLE 5 - Continued

Historical Period No. IV: Roaring 20's, Depression, and W.W.II (1920-1945)

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<th>Controversial Issues</th>
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<tr>
<td>1. Business in America</td>
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<td>2. Automation</td>
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<td>3. Evolution</td>
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<tr>
<td>4. Political ethics</td>
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<td>5. Income distribution</td>
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<td>6. Presidential powers</td>
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<td>7. Welfare</td>
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<tr>
<td>8. Culture in the Depression</td>
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<tr>
<td>9. Foreign versus Domestic problems</td>
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<tr>
<td>10. Poverty and theft</td>
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<td>11. Welfare being degrading</td>
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<td>12. Unions and strikes</td>
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<td>13. Bank foreclosure</td>
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<td>14. Minorities</td>
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<td>15. National emergencies and industry</td>
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<tr>
<td>16. Japanese Americans</td>
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<tr>
<td>17. Nuclear defense</td>
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<tr>
<td>18. War casualties</td>
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<tr>
<td>19. Conscientious objector</td>
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<tr>
<td>20. War versus priceless art</td>
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<td>21. Discrimination in the military</td>
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TABLE 5 - Continued

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<td>Children in war</td>
</tr>
<tr>
<td>23.</td>
<td>Prohibition</td>
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**Corresponding Novels**

3. Floyd Dell, *Moon Calf*: issues 1, 7
4. Theodore Dreiser, *An American Tragedy*: issues 1, 2, 4
5. John DosPassos, *U.S.A.*: issues 3, 6, 8, 23
6. William Eastlake, *Castle Keep*: issues 18, 19, 20
8. William Faulkner, *Soldier's Pay*: issues 18, 19
9. F. Scott Fitzgerald, *This Side of Paradise*: issues 1, 2, 5
11. Martha Gellhorn, *The Trouble I've Seen*: issues 2, 5, 14
12. Bette Greene, *Summer of My German Soldier*: issues 19, 22
14. Ernest Hemingway, *To Have and Have Not*: issues 1, 2, 11
15. Ernest Hemingway, *The Sun Also Rises*: issues 10, 18, 19
16. George Howe, *Call It Treason*: issues 18, 19
17. Langston Hughes, *The Way of the White Folk*: issues 14, 21
18. Irene Hunt, *No Promises in the Wind*: issues 5, 10, 11
19. Aldous Huxley, *After Many a Summer Dies the Swan*: issues 5, 8
20. John Killen, *And Then We Heard Thunder*: issues 14, 21
<table>
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<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
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<tr>
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<td>John Knowles</td>
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<td>To Kill a Mockingbird</td>
<td>issues 10, 14</td>
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<td>Babbitt</td>
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<td>Flea Circus</td>
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<td>Albert Maltz</td>
<td>The Way Things Are</td>
<td>issues 1, 2, 7, 10</td>
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<td>Carson McCullers</td>
<td>The Heart is a Lonely Hunter</td>
<td>issues 7, 11, 14</td>
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<td>The Last Picture Show</td>
<td>issues 7, 19, 22</td>
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<td>Florence Means</td>
<td>The Move Outers</td>
<td>issues 16, 17, 22</td>
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<td>Herman Raucher</td>
<td>Summer of '42</td>
<td>issues 15, 18, 22</td>
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<td>Budd Schulberg</td>
<td>What Makes Sammy Run</td>
<td>issues 1, 5, 7</td>
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<td>Upton Sinclair</td>
<td>They Call Me Carpenter</td>
<td>issues 3, 10</td>
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<td>Betty Smith</td>
<td>A Tree Grows in Brooklyn</td>
<td>issues 1, 7, 14</td>
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<td>John Steinbeck</td>
<td>In Dubious Battle</td>
<td>issues 2, 11</td>
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<td>37.</td>
<td>John Steinbeck</td>
<td>The Grapes of Wrath</td>
<td>issues 5, 7, 10, 13</td>
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<tr>
<td>38.</td>
<td>John Steinbeck</td>
<td>Of Mice and Men</td>
<td>issues 5, 7, 10</td>
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<td>39.</td>
<td>Dorthy Thomas</td>
<td>The Home Place</td>
<td>issues 5, 7, 10, 13</td>
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<td>40.</td>
<td>Dalton Trumbo</td>
<td>Johnny Got His Gun</td>
<td>Issues 1, 18, 19, 22</td>
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<td>41.</td>
<td>Robert Penn Warren</td>
<td>All the King's Men</td>
<td>issues 4, 5, 7</td>
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<td>42.</td>
<td>Thornton Wilder</td>
<td>Theophilus North</td>
<td>issues 1, 5, 8</td>
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<td>43.</td>
<td>Herman Wouk</td>
<td>The Cane Mutiny</td>
<td>issues 18, 19</td>
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<td>44.</td>
<td>Richard Wright</td>
<td>Native Son</td>
<td>issues 7, 14</td>
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TABLE 5 - Continued

Historical Period No. V: Cold War and Contemporary America
(1945-Present)

Controversial Issues

1. Red scare versus freedom
2. War on Communism
3. United Nations
4. Total versus limited war
5. Loyalty oaths
6. Integration
7. Conformity
8. "Dropping out"
9. Nuclear war
10. Quotas
11. Criminal rights
12. Welfare
13. Scientific research
14. Environment versus progress
15. Euthanasia
16. Religion
17. Negro equality
18. Indians
19. Poverty
20. Marriage and children
21. Automation
TABLE 5 - Continued

22. Vigilanteism
23. Old age

**Corresponding Novels**

1. James Baldwin, *Nobody Knows My Name*: issues 6, 17, 29
2. Cecilia Bartholomew, *The Risk*: issues 1, 2
4. Frank Brown, *Trumbull Park*: issues 6, 17, 24
5. Truman Capote, *A Christmas Memory*: issues 20, 23, 26
6. Margaret Craven, *I Heard the Owl Call My Name*: issues 16, 18
7. Christopher Davis, *First Family*: issues 6, 29
8. Roy DeCarava, *The Sweet Flypaper of Life*: issues 17, 23, 24
17. Elizabeth Kata, *A Patch of Blue*: issues 17, 24, 29
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<td>20.</td>
<td>Fletcher Knebel, <em>Seven Days in May</em>: issues 1, 2, 5, 27</td>
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<td>22.</td>
<td>Florence Means, <em>Our Cup is Broken</em>: issues 18, 25, 28</td>
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<td>23.</td>
<td>Jean Merrill, <em>The Pushcart War</em>: issues 21, 22, 27</td>
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<tr>
<td>24.</td>
<td>James Michener, <em>Bridges at Toko-ri</em>: issues 2, 4</td>
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<tr>
<td>25.</td>
<td>N. Scott Momaday, <em>House Made of Dawn</em>: issues 18, 26, 28</td>
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APPENDIX B

APPROPRIATE BOOKS LISTED ALPHABETICALLY
WITHIN THEMATIC GROUPINGS
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<tr>
<td>1.</td>
<td>Lillie Albrecht, <em>The Grist Mill Secret</em></td>
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<tr>
<td>2.</td>
<td>Joseph Altsheler, <em>The Star of Gettysburg</em></td>
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<td>3.</td>
<td>Isaac Asimov, <em>The Kite That Won the Revolution</em></td>
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<td>4.</td>
<td>Lorna Beers, <em>The Crystal Cornerstone</em></td>
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<tr>
<td>5.</td>
<td>Stephen Crane, <em>The Red Badge of Courage</em></td>
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<td>7.</td>
<td>Mary Clark, <em>The Limner's Daughter</em></td>
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<td>8.</td>
<td>James F. Cooper, <em>The Spy</em></td>
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<td>9.</td>
<td>William Eastlake, <em>Castle Keep</em></td>
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<td>10.</td>
<td>James Ellison, <em>The Freest Man on Earth</em></td>
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<td>11.</td>
<td>Lovla Erdman, <em>Many a Voyage</em></td>
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<td>12.</td>
<td>Howard Fast, <em>April Morning</em></td>
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<td>13.</td>
<td>Howard Fast, <em>The Hessian</em></td>
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<td>14.</td>
<td>William Faulkner, <em>Soldier's Pay</em></td>
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<td>15.</td>
<td>Shelby Foote, <em>Shiloh: A Novel</em></td>
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<td>16.</td>
<td>Esther Forbes, <em>Johnny Tremain</em></td>
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<td>17.</td>
<td>Robert Graves, <em>Sergeant Lamb's America</em></td>
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<td>18.</td>
<td>Diana Green, <em>The Lonely War of William Pinto</em></td>
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### TABLE 6 - Continued

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<th>19.</th>
<th>Marjory Hall, <em>Beneath Another Sun</em></th>
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<td>20.</td>
<td>Cyril Harris, <em>Trumpets at Dawn</em></td>
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<td>21.</td>
<td>Erik Haugaard, <em>Orphans of the Wind</em></td>
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<td>22.</td>
<td>Joseph Heller, <em>Catch-22</em></td>
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<td>23.</td>
<td>Ernest Hemingway, <em>A Farewell to Arms</em></td>
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<td>24.</td>
<td>George Howe, <em>Call It Treason</em></td>
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<td>25.</td>
<td>Irene Hunt, <em>Across Five Aprils</em></td>
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<td>26.</td>
<td>James Michener, <em>Bridges at Toko-ri</em></td>
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<td>27.</td>
<td>Margaret Mitchell, <em>Gone With the Wind</em></td>
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<td>28.</td>
<td>Kenneth Roberts, <em>Oliver Wistwell</em></td>
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<td>29.</td>
<td>Allison Tourgee, <em>A Fool's Errand</em></td>
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<td>Dalton Trumbo, <em>Johnny Got His Gun</em></td>
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<td>Willard Wallace, <em>Jonathan Dearborn: A Novel of the War of 1812</em></td>
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<td>32.</td>
<td>Robert Penn Warren, <em>Remember the Alamo</em></td>
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<td>Jessamyn West, <em>Except for Me and Thee</em></td>
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<td>34.</td>
<td>Joanne Williams, <em>The Glorious Conspiracy</em></td>
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<td>35.</td>
<td>Herman Wouk, <em>The Cane Mutiny</em></td>
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</tbody>
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**Government and Politics**

| 2.       | Cecilia Bartholomew, *The Risk*            |
| 3.       | Allen Drury, *Advise and Consent*          |
| 4.       | Marion Havinghurst, *Strange Island*       |
| 5.       | Felix Jackson, *So Help Me God*            |
| 6.       | Fletcher Knebel, *Seven Days in May*       |
### TABLE 6 - Continued

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<td>Jerzy Kosinski, <em>Being There</em></td>
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<td>8.</td>
<td>Albert Maltz, <em>The Way Things Are</em></td>
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<tr>
<td>10.</td>
<td>Irving Stone, <em>Love is Eternal</em></td>
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<td>11.</td>
<td>Irving Stone, <em>Those Who Loved</em></td>
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<tr>
<td>12.</td>
<td>Gore Vidal, <em>Burr</em></td>
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<td>13.</td>
<td>Robert Penn Warren, <em>All the King's Men</em></td>
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### Growing Up

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<td>1.</td>
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<td>Bette Greene, <em>Summer of My German Soldier</em></td>
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<tr>
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<td>John Knowles, <em>A Separate Peace</em></td>
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### Growth and Development of Industry

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<td>2.</td>
<td>Edward Bellamy, <em>Looking Backward</em></td>
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<td>3.</td>
<td>Margaret Craven, <em>I Heard the Owl Call My Name</em></td>
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<td>Winston Churchill, <em>The Dwelling Place of Light</em></td>
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<td>Ken Kesey, <em>Sometimes a Great Notion</em></td>
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<td>Marion Lansing, <em>Nicholas Arnold-Toolmaker</em></td>
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<td>Abraham Cahan, <em>The Rise of David Levinsky</em></td>
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<td>Vanya Oakes, <em>Footprints of the Dragon</em></td>
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<td>9</td>
<td>Budd Schulbert</td>
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<td>Eleanor Tripp</td>
<td>To America</td>
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**Rich and Poor**

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### Urban and Rural Life

| 1. | Sherwood Anderson, *Windy McPherson's Son* |
| 2. | Sherwood Anderson, *Winesburg, Ohio* |
| 3. | Bianca Bradbury, *Andy's Mountain* |
| 4. | Floyd Dell, *Moon Calf* |
| 5. | John Dos Passos, *U.S.A.* |
| 6. | William Faulkner, *The Reivers* |
| 7. | F. Scott Fitzgerald, *This Side of Paradise* |
| 8. | Esther Forbes, *Rainbow on the Road* |
| 9. | Brian Garfield, *Death Wish* |
| 10. | Jean George, *My Side of the Mountain* |
| 11. | Josh Greenfield, *Harry and Tonto* |
TABLE 6 - Continued

13. Sinclair Lewis, *Arrowsmith*
14. Sinclair Lewis, *Elmer Gantry*
15. Sinclair Lewis, *Main Street*
16. Jean Merrill, *The Pushcart War*
17. Upton Sinclair, *They Call Me Carpenter*
18. Thomas Wolfe, *Look Homeward Angel*

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<td>3. Theodore Dreiser, <em>Sister Carrie</em></td>
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<td>4. Irving Stone, <em>Immortal Wife</em></td>
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