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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 33 titles deal with a variety of topics, including the following: (1) storytelling; (2) the short story; (3) metaphor and simile; (4) fairy tales; (5) American science fiction; (6) contemporary American fiction; (7) objective and subjective theories of interpretation of literature; (8) irony; (9) teaching "gay" literature; (10) literary cognition; (11) Philadelphia, Pennsylvania's Afro-American Literary Circle and the Harlem Renaissance; (12) reading poetry in high school; (13) the design of a computer-based system for research in and teaching of literature; (14) Jewish content in American children's literature; and (15) male and female roles in Chinese children's reading materials. (HTH)

Literature, Literary Response, and the Teaching of Literature:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, July through December 1980 (Vol. 41 Nos. 1 through 6)

Compiled by the staff of the
ERIC Clearinghouse on Reading and Communication Skills

This bibliography has been compiled as part of a continuing series designed to make information on relevant dissertations available to users of the ERIC system. Monthly issues of Dissertation Abstracts International are reviewed in order to compile abstracts of dissertations on related topics, which thus become accessible in searches of the ERIC data base. Ordering information for the dissertations themselves is included at the end of the bibliography.

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STORYTELLING ABILITY IN FOUR YEAR OLD CHILDREN

Order No. 8024172

BERKOVICH, BARBARA, ED.D. *Boston University School of Education*, 1980. 81pp. Major Professor: Bruce Fraser

Story structure awareness and recall may have a significant relationship to reading comprehension. Preschool children have the ability to construct stories well before the time they enter public school. Thus, the measurement of this ability may be an indicator of later reading comprehension.

The study contained 40 children, all of whom were 4 year olds, with an equal number of boys and girls. Half of the children attended a private preschool and half were enrolled in a state subsidized day care facility. First the child listened to a segment of a story told by an adult and then told it back to that adult; then, a peer told a different segment of the same story to the first child and this story was told back to the peer. Their performance was measured by a modified Stein and Glenn story grammar continuum using a story grammar score. The variables of sex and preschool setting (as determined by the economic background of the child) were measured by a two-way mulitvariate analysis of variance to determine whether there was significance at the .05 level.

The private preschool children performed their storytelling task significantly better than their day care counterparts. The storytelling settings, either with an adult or a peer did not differ substantively but there was some improvement in the story grammar score when the child retelling the story interacted with a peer. The background of the child seems to be the determining factor in storytelling ability.

THE SHORT STORY: WRITER'S CONTROL/READER'S RESPONSE

Order No. 8017660

BLISS, CORINNE DEMAS, PH.D. *Columbia University*, 1980. 208pp.

It is well-documented that a reader's response to literature is shaped, to some extent, by pre-existing variables like personality and experience. Rather than analyze the bases for divergence of reader response, this study explores the bases of any consensus. Every writer has the potential for creating a particular response in a significant number of readers, and it is fruitful to examine literature to see how this is done. This study points out the connection between the work of linguists and the work of psychoanalytic critics and demonstrates a significant application for traditional textual analysis. Although the territory of this study is the short story, both because it is a convenient form to discuss and because it is a much-neglected and endangered genre, the theories are applicable to longer fiction as well.

The introduction of this study analyzes how a writer can direct a reader's response through, among other things, selection and arrangement of details, control of point of view, and manipulation of time. Theories of the human brain--memory and the filtering of detail--are used to analyze the activity of reading, in particular, the writer's use of word repetition and overlay of images. Examples are drawn from a variety of short story writers including: Poe, Hemingway, Joyce, Maupassant, D.H. Lawrence, Katherine Mansfield, Eudora Welty, John Steinbeck, John Updike, and Doris Lessing. The limitations of the reader response theories developed by Simon O. Lesser and Norman Holland are analyzed in a separate chapter.

Four short stories: Chekhov's "Misery," Lu Hsün's "Tomorrow," Mary Lavin's "The Cemetery in the Demesne" and Joyce Carol Oates's "Small Avalanches" are each analyzed in separate chapters, with the emphasis on the story as a communication between a writer and a reader. Chekhov's story demonstrates the kind of balance an author can achieve between evoking an emotional response from a reader and keeping that response under control. His techniques are apparent in the three others. Lu Hsün's story shows how a writer in a different culture and style controls potentially sentimental subject matter. Mary Lavin's story is an example of a contemporary writer working in a traditional way. Joyce Carol Oates's story is a product of twentieth century experimentation but uses some of the same technical devices as traditional writers and achieves some of the same ends.

The concluding chapter summarizes the history of the short story and discusses its current plight. While the major threat to the future of the short story is the attrition of its paying markets, an equally pernicious development is the claim of the modernist strain of fiction that it alone is the new short story. The most zealous advocates of this experimental short fiction, like Jerome Klinkowitz and Raymond Federman, not only see it as the rightful heir to the short story but are eager to discredit all fiction that makes use of emotional realism. Modernist fiction (experimental fiction/surfiction/superfiction) too often alienates its audience rather than communicating with it. It often substitutes wit for significant intellectual concerns and often attempts to create reader response through violence and pornography rather than deep emotional links. The most skillful short story writers today are those who capitalize on the power of emotional realism and make use of new conceptions and new techniques to direct their readers' responses.

The future of the short story is inevitably tied up with the issues of its publication. The epilogue of this study discusses the current situation of the short story in both slick and little magazines and advocates book-length collections of stories by a single author.

METAPHOR AND SIMILE

Order No. 8023234

BOUSON, ROBERTS, JR., PH.D. *University of Illinois at Chicago Circle*, 1980. 157pp.

The dissertation is directed toward giving an account of the meaning of metaphoric expressions. Neither of the two predominant theories of metaphoric meaning, the simile theory and the *change-of-meaning* view, is without problem. The change-of-meaning theory is shown to explain metaphoric meaning by claiming that the metaphoric predicate acquires a new and unique *metaphoric sense*. This view, it is claimed, is acceptable only insofar as an account of this metaphoric sense can be given. It is pointed out that no such account has been forthcoming. The notion of metaphoric sense, it is concluded, is as much in need of explanation as metaphor itself.

On the other hand, authors writing on metaphor in the philosophical literature have presented several criticisms of the view that metaphor is essentially elliptical simile (the simile theory). Six of these criticisms are identified as most problematic. A seventh possible problem for the simile theory is suggested where it is noted that metaphors and similes might be taken to differ in truth and, hence, in meaning.

The dissertation outlines suggested solutions to each of these problems. All seven criticisms are resolved in favor of the simile view. Four are shown to rest on a misdescription or misconstrual of the simile view. The resolution of two others is accomplished as a result of discoveries about the simile theory. The criticism that there is no ellipsis in *verb metaphors* such as "The chairman plowed through the discussion" is solved by showing that metaphors rely upon a basic '*A* is *B*' structure and that verb metaphors derive from an underlying structure of this form. In the case of verb mataphors, the ellipsis claimed by the simile view occurs at this basic level. The objection that the simile theory involves the reduction of figurative language (metaphor) to literal language (simile) is overcome as a result of the discovery that 'figurative language' has two distinct senses or uses. The claim that the simile view reduces figurative language to nonfigurative is shown to rest upon a confusion of these different senses. Finally, the claim that metaphors could not be elliptical similes because of the two differ in rhetorical effect is taken to suggest that there are real benefits to viewing the relation between metaphor and simile not as ellipsis but as exaggeration. This allows that metaphors may simultaneously have the same meaning as their associated similes while differing in effect.

An analysis of the metaphoric sense posited by the change-of-meaning theory is also suggested. It is claimed that in applying their theory to actual cases of metaphor, predominant adherents of this theory clearly take the *B* in the metaphor '*A* is *B*' to be applied with the sense of '*B*-like'. So described, the change-of-meaning theory can be viewed as the simile theory applied at the level of terms and predicates instead of entire metaphoric sentences.

The view that metaphors are essentially exaggerated or hyperbolic similes is applied to two questions about metaphors. First, whether they must be literally false. It is concluded that they must have at least one sense in which they are false, read literally, while they may have additional senses in which they are true, so read. Secondly, some suggestions are offered as to why we use metaphor at all. It is noted that the rich ambiguity of metaphoric usage may allow the audience's emotional associations to become part of the meaning of the metaphoric sentence. Additionally, it is suggested that there may be an invitation to transfer certain tendencies to act from the metaphoric predicate to the subject of the metaphor.

FAIRY TALES AND THEIR POSSIBLE USE AS INSTRUCTIONAL MATERIALS: AN EMPIRICAL STUDY

Order No. 8019204

BROWNELL, GREGG, ED.D. *University of Kansas*, 1979. 203pp.

Some psychologists maintain that fairy tales act in a subtle fashion to instruct young children to make certain choices. One type of choice is a decision to choose action reflective of goal orientation and planning (the reality principle), rather than action reflective of fantasy and wish fulfillment (the pleasure principle). No investigation of this type of subtle instruction as it might occur in a school setting has been reported. Therefore, this investigtion was designed to: (1) develop two forms of an attitude instrument to measure children's attitudes toward the pleasure vs. reality conflict; (2) investigate the relationship between children's IQ scores and scores on the attitude instrument; and (3) investigate any difference between treatment groups' and control groups' post-test scores using children's pre-test scores as a covariate.

One second and one third grade class at each of three schools took part in the study (N = 116). The attitude instrument was developed and found to have a coefficient of stability and equivalence of .55, which was judged acceptable for this pilot study. Treatment and control groups took Form A of the instrument. Treatment groups received a series of language arts lessons with a fairy tale as focus, in addition to their regular language arts instruction. Control groups received their regular language arts instruction. Treatment period was three weeks. All groups then received Form B of the attitude instrument. All available IQ data was gathered for subjects in the study.

No significant relationship was found between IQ and Form A scores or between IQ and Form B scores. No significant difference between treatment groups' scores on Form B and control groups' scores on Form B, using Form A as a covariate, was found.

Theoretically, no relationship between IQ and attitude scores would be expected, since other studies have demonstrated that factors similar to those the instrument was designed to test correlate with achievement but not necessarily with IQ. It was concluded that a longer treatment period would be necessary to reasonably expect any significant difference between treatment and control groups on the attitude instrument. It was also concluded that fairy tales did not have a negative affect on children's attitudes toward planning and goal orientation.

GENESIS OF A GENRE: AMERICAN SCIENCE FICTION OF THE NINETEEN-THIRTIES

Order No. 8020242

CIOFFI, FRANK LOUIS, PH.D. *Indiana University*, 1980. 245pp.

Though science fiction appeared before the 1930s, during that decade for the first time it reached a large audience through the so-called pulp magazines. At the beginning of the decade science fiction was not clearly distinguished from other popular forms of adventure fiction; by 1940 it had emerged as a separate genre, through the development of distinctive narrative formulas.

The dissertation deals with significant fiction from *Amazing*, *Wonder*, and *Astounding*, yet its primary emphasis is on the fiction that appeared in *Astounding*. The most regularly published and popular science fiction magazine of the 1930s, *Astounding* produced many stories that have maintained their popularity, and remain in print today. Chapter one briefly describes all pulp magazines of the decade, and documents the centrality of *Astounding* to any study of 1930s science fiction.

By closely examining the stories that appeared in the pages of *Astounding*, the informing structures of the genre can be deduced. The narrative formulas contained two primary elements: a recognizable world similar to that shown in realistic fiction, and some anomaly--an invention, invasion, or environmental change, for example--which challenges the prevailing world. In some formulas the "reality" triumphs over the anomaly (the status quo formula); in others it is subverted or transformed by the anomaly (the subversive formula); and in still others it is a small but identifiable element in a totally anomalous counter-reality (the other world formula).

Some of this fiction clearly derives from other popular forms. For example, other genres often show characters in relatively stable situations disrupted by an adventure, a crime, a love affair, or a disaster in much the same way that the initially static social reality depicted in many science fiction stories is jarred by the chance intervention of a wonder drug, an invasion from another planet, or a miraculous discovery. While much early 1930s science fiction seems directly connected with other popular literature, a large portion of it resembles 1970s science fiction, and uses formulas that do not resemble those of other popular genres. This literary narrowing-down, this assumption of formulas that employ a major change or anomaly [illegible] anizing principle of the story, suggests more than anything else the [illegible] e and establishment of a new kind of literature.

The varied and complex narrative formulas which evolved within science fiction during the 1930s continue to shape the genre to this day. The thesis seeks to demonstrate this continuing influence by examining representative science fiction from the 1960s and 1970s alongside the stories from the 1930s. Such a formula analysis has three main advantages: it places science fiction within the context of other popular genres, which rely heavily on conventional structures: it identifies the conflict which lies at the center of most science fiction--that between an assumed world and various possible alternative worlds: and it demonstrates the particular relevance of science fiction in a society characterized by rapid change.

THE EFFECT OF GROUP BIBLIOTHERAPY IN REDUCING THE ANXIETIES OF CHILDREN IN GRADES ONE, TWO, AND THREE

Order No. 8020654

CUTFORTH, NANCY BOHNE, ED.D. *Northern Illinois University*, 1980. 130pp.

This study examined the effect of group bibilotherapy on the anxieties of children in grades one, two, and three. An additional aspect of the study was to determine if bibliotherapy was more effective at a specific grade, sex, or age level within a grade. The purpose was to study group bibliotherapy in an effort to provide practical research that would aid educators in planning more effective methods for aiding the growth of mentally healthy individuals in their classrooms.

Three schools were utilized in the study with all first, second, and third-grade children at each school participating. The total sample contained 295 students from "intact" classrooms.

The schools were designated as Control Group I, Control Group II, and the Experimental Group. Treatments were randomly assigned to the groups. Control Group I received no experimental treatment (no reading of books by the investigator). Control Group II received non-bibliotherapeutic treatment. The treatment involved the investigator reading books not classified as bibliotherapeutic to the students twice a week for five consecutive weeks. The Experimental Group received bibliotherapeutic treatment. The treatment involved the investigator reading books classified as bibliotherapeutic to the students twice a week for five consecutive weeks.

All children participating in the study were administered a pretest. The instrument used was Sarason's *General Anxiety Scale for Children* (GASC).

During the five weeks following the pretest, treatment was given to Control Group II and the Experimental Group. Each group was read three appropriate books by the investigator each session for ten sessions. Immediately following the five-week experimental period, a posttest (GASC) was administered to all the children.

To test the hypotheses formulated an analysis of covariance was employed. The statistical analyses were computed on the posttest scores which were adjusted for pretest performance.

In comparing the posttest scores, significant differences between the groups were found when analyzed by treatment and sex. There were no significant differences when analyzed by grade or age within a grade.

Treatments were found to differ significantly at grades one, two, and three for males but not for females. In all instances, except for grade-three females, the Experimental Group, having bibliotherapeutic treatment, had lower anxiety scores than the other two treatment groups.

The data obtained in the study support the following statement: Reading bibliotherapeutic books to boys in grades one, two, and three does lessen their anxieties.

Some recommendations made for future research were that: (1) the study be replicated with other populations and within other geographical regions to determine if the trends revealed in the study were typical or atypical of a much larger sample. (2) a similar study be conducted using children of different socioeconomic strata, different races, bi-lingual groups, intellectual ability, and exceptional children with various handicaps.

CONTEMPORARY AMERICAN FICTION AND THE PROCESS OF FICTIONALIZATION

Order No. 8020025

DECURTIS, ANTHONY RAYMOND, PH.D. *Indiana University*, 1980. 308pp. Chairmen: Paul Strohm

Discussing twelve authors and seventeen works, my thesis explores the tendency of characters in American fiction after 1960 to perceive their lives and their environments as unreal and inauthentic, and to regard various fictions which surround them as truer than their own experiences. My first chapter establishes the major psychic precondition for fictionalization: the inability of characters in recent American writing to locate meaning in a social world they see as fragmented, discontinuous, and random, both

emotionally numbing and dangerous, unresponsive to the laws of cause and effect, and, ultimately, unreal. Later chapters illustrate how, given such assumptions about the world, characters seek simultaneously for escape and a sense of purpose in fictionalized constructs of one kind or another. They encounter these fictions in novels, movies, magazines, and in any number of socially sanctioned myths. In the most extreme instances of fictionalization, which I locate in works by Robert Coover, Thomas Pynchon, and Rudolph Wurlitzer, the external world disappears behind an impenetrable web of fictions characters devise not merely to fictionalize reality but to obliterate it entirely. My final chapter discusses novels by Philip Roth and Tim O'Brien which provide examples of characters who initially are drawn to fictionalization, but eventually return to a direct engagement of their immediate reality. A brief conclusion rehearses what I perceive as the most significant directions in which American fiction appears to be moving and expresses concern about the tendency of some recent writers, notably, John Barth, to retreat into self-reflexivity and avoid, in consequence, issues relevant to the world outside of words. My thesis demonstrates how an understanding of the process of fictionalization, and its social and cultural sources, can bring us to a deeper comprehension of the dynamics of contemporary fiction and the conditions of contemporary life.

Specific sections of my thesis are devoted to the following works: William Burroughs' *Junky*, Sylvia Plath's *The Bell Jar*, Joan Didion's *Play It as It Lays* and *A Book of Common Prayer*, Leonard Michaels' *Going Places* and *I Would Have Saved Them if I Could*, Joyce Carol Oates's *them*, Toni Morrison's *The Bluest Eye*, Jerzy Kosinski's *Being There*, Robert Coover's *The Universal Baseball Association, Inc., J. Henry Waugh, Prop.*, Thomas Pychon's *V.* and *The Crying of Lot 49*, Rudolph Wurlitzer's *Nog*, Philip Roth's *The Breast, My Life as a Man*, and *The Professor of Desire*, and Tim O'Brien's *Going After Cacciato*.

THE READER IN THE TEXT: IMPLICATIONS OF OBJECTIVE AND SUBJECTIVE THEORIES OF INTERPRETATION FOR THE TEACHING OF LITERATURE

Order No. 8025677

DUCHARME, EDWARD WILFRED, PH.D. *The University of Michigan*, 1980. 215pp. Chairman: Earl J. Schulze

This study focuses on the problem of establishing the location of literary meaning and the consequences (theoretical and practical) of this determination for university students and teachers.

Does meaning reside solely or principally in the art object, the writer, or the reader? If it inheres in each, what are the proportions of the mix? And how does or should the location of meaning affect the presentation of and response to literature in the classroom? These difficult questions are always implicit in my investigation of the critical systems of three very good and influential critics: E. D. Hirsch, Jr., David Bleich, and Wolfgang Iser.

Hirsch is an objectivist whose two important claims are that meanings are stable, determinate, and outside the reader's consciousness, and that interpretations may be corrected and validated. I maintain that Hirsch's objectivist attitude is inherently reductive and subjectively realized.

As a subjectivist, Bleich relies extensively on such authorities as Freud, Kuhn, and Polanyi to argue against the determinacy of meaning and for the proposition that the literary text is an empty, uninteresting container until a reader infuses it with meaning and value. For Bleich, the fulness of response is all. However, in this system the literary text, as a source of pleasure and information, tends to shrink from view.

Against the Hirsch-Bleich background, I posit Iser's theory of aesthetic response as neither objective nor subjective, but a creative blend of both. While affirming the central place of the reader's subjectivity and the indeterminacy of meaning, Iser nevertheless restores to prominence the text as an artful fusion of form and subject matter.

I value especially Iser's shift in emphasis from the results of reading to the acts of reading, and I use that emphasis finally as a basis for establishing a critical stance which advocates self-reflexivity in order to gauge the very range of the indispensable assumptions we all must make whenever we try to pass judgment on works of art.

WORDS IN A LINE: PROCESS AS NOVELISTIC CONCEPT AND TECHNIQUE

Order No. 8022685

DUNBAR, JEAN CATHERINE, PH.D. *University of Virginia*, 1980. 329pp.

Heretofore, arguments have attempted to establish a sense of the novel as a genre by examining the text and by speculating about the author's intentions. This argument establishes a generic view of the novel by working from what novelists believe to be true about fiction; for writers, the novel is simultaneously a static object and an active perception.

Nineteenth-century novelists, in demanding active readers, establish that readers must give life to the text. But the fullest discussion of fiction's nature is offered by Gertrude Stein and demonstrated in her fiction. Stein's apparently obscure fiction actually explores clearly the strongest explanation for this split in fiction, namely its dependence on language. Language, Stein believes, is peculiar because it can both signify and exemplify, because it is both static and active. Most importantly, she points out that the process of language--the action of generating sequences of static language components--makes process, from the writer's view, the defining structure of fiction.

This claim and its conceptual and technical consequences can be tested on the works of well-known, accepted writers. Jane Austen's work shows an interest in the relation of stasis to activity as strong, or stronger, than Stein's. Like Stein's career, Austen's development reveals a gradual acceptance of fluctuating perception; in Austen's novels, the changing perceptible world, about which her characters have mere "opinions," is initially pitted against a world of fixed knowledge and moral values. Austen's gradual acknowledgement that the perceptible world embodies the ideal makes language, with its (for her) absolute meanings, a path to reality. Thus, Jane Austen's moral sense is her aesthetic sense.

While Austen's work shows that process makes meaning and knowledge issues in fiction, Herman Melville's later fiction demonstrates that changes in the author's concept of process change his approach to the problem of meaning. As Melville refines his notion of process, he confronts the implications of its perceptual dimension. He first acknowledges that meaning may be perceptual rather than inherent, then explores the conceptual consequences of ambiguity and a resultant contextual view of meaning, and finally works from process to a transactional model. In thinking about the reader's role in the fiction, Melville confronts as well the issues of reality and experience that interested Austen and the concept of fictional character; his fiction shows the direct conceptual line that connects process to meaning to characterization. Process, then, links many of the features and preoccupations that readers have long recognized as somehow generic to the novel.

As a result, the novels of Alain Robbe-Grillet and other postmodern writers constitute not a decline of the novel as a form, but a heightening of it. The emphasis on the reader's transformation of text into experience, the sense of language as a medium, and the "generative" structure found in the postmodern novel place today's fiction squarely in the generic tradition. Though the postmodern novel declares the limits of the text, this admission is neither new nor damning. Novelists have always known these limits, have always created processes, have always felt that in the presence of a perceiving reader the text of fiction can live.

CONVENTIONS OF IRONY IN SOME AMERICAN NOVELS ABOUT ART

Order No. 8021031

ECKSTEIN, BARBARA JO, PH.D. *University of Cincinnati*, 1980. 280pp.

Henry James is recognized as a practitioner of irony and as a theorist of fiction. His experiments with conventions of the ironic narrative voice lead him to a self-reflective art that comments on its own aesthetics, the questions the novelist must ask himself and the decisions he makes. The stable dramatic irony of *The Aspern Papers* is tied both to the credible narrators of nineteenth-century fiction and to the ironic ones of this century. The ambiguous multiple narrators of *The Turn of the Screw* tell a labyrinthine tale much nearer the tone and mode of contemporary self-reflective art. And the ironic narration of *What Maisie Knew*, which reveals the fictive nature of its characters and the problems of creating those fictions, establishes this novel as one best read as meta-fiction. The relationship of the change in the conventions of irony to conventions of art about art apparent in these three short novels of James is central to the forms of Vladimir Nabokov's *Lolita* and *Pale Fire*. Fostering this relationship, Nabokov creates a fiction about art controlled and expanded by conventions of parody and made coherent by constructed paradoxes. In *Travesty* John Hawkes demonstrates another means of wedding irony and art about art. Hawkes writes a parody of an allegorical meta-fiction which acknowledges the limits of the self-reflecting genre. Ironic devices of dramatic irony, ambiguous series of reflections and realities, parody, and paradoxical coherence are the tools which build a self-reflecting, American fiction about art and about limits of conventions which are always present and always changing. Meta-fiction detaches itself from conventional aesthetics and morality and, by redefining its aesthetics, redefines morality.

ON TEACHING GAY LITERATURE

Order No. 8025638

FOLLETT, RICHARD JAMES, A.D. *The University of Michigan*, 1980. 265pp. Chairperson: William Alexander

Although gay literature extends from the earliest writings to the present, the large corpus has often been suppressed, destroyed, or ignored for what it actually is. This study focuses on what the teaching of gay literature can do for both gay and nongay college and university students, obstacles to and motivations for teaching such literature, and special considerations for gay and nongay teachers of it. Since large bodies of materials of gay pedagogy do not exist yet, an exploration of what is available is supplemented throughout by critical discussion.

Gay literature is defined simply as literature written by lesbians or gay males and/or literature about gays. The term of preference throughout is "gay," which is seen as self-affirming, although "homosexual" is used to denote less positive treatment within the literature and society.

Gay literature is needed both academically and socially. Academically, it should be taught for its literary tradition and its influences on all literature. There exists a clearly traceable literary heritage of gay writings, with its own allusions, codes, and so forth, which is useful for academic study. Socially, gay literature should be taught, as Northrop Frye suggests for literature in general, to help provide structure through an understanding of literary models. The neurotic deprivation of a rightful literary heritage for gay people may be viewed as socially dangerous. Further, gay literature can help reduce the homophobic mystery of being gay for both gays and non-gays.

Students of gay literature need to be made as comfortable as possible in classrooms dealing with an emotional topic. Even such simple matters as course titles need careful examination, for most students are not prepared to have the words "gay," "lesbian," or "homosexual" on transcripts. There may be legitimate reasons for providing separatist courses for some gay studies, but many inclusive courses should also be developed. Positive self-images of gays may be developed through gay literature.

Such images are often difficult to perceive in the extremely homophobic society many modern gays grow up in. Teachers need to be aware of the extent of homophobia and how it blocks simple sharing of information. But, homophobia is not the only obstacle facing gay literature. Established academic interests, limited training, employment problems, and the mere minority status of gay teachers all work against its inclusion in college curricula. However, the powerful motivations of truly humanistic education and human liberation are strong enough to overcome these obstacles.

The different perspectives of gay teachers should be used to our advantage in all our classrooms. We must use our full academic freedoms to teach openly and with confidence. While lesbians and gay males will have different points of view and, ideally, should team teach gay literature courses, the single teacher can, with care, teach adequately. Nongay teachers, too, may enter the emerging field of gay literature as long as they remain completely honest and listen carefully to their gay students, colleagues, and the literature itself. Whether gay or not, teachers of gay literature will be working both academically and socially and should fully appreciate their responsibilities in both areas for their students, their colleagues, and their general academic and social communities.

Some suggestions for teaching gay literature in various academic and social settings, some possible courses and pedagogical approaches, and some considerations for implementing gay literature courses complete the main body of the study. My personal experiences in establishing a gay literature course in Dade County, Florida--experiences which greatly inform the entire work--are included in an appendix.

THREE CHILDREN READING STORIES: RESPONSE TO LITERATURE IN PREADOLESCENTS

Order No. 8027440

GALDA, SUSAN LEE, PH.D. *New York University*, 1980. 326pp. Chairman: Professor Gordon M. Pradl

This study investigated preadolescents' responses to literature. Specific patterns in the responses of the participants were discovered. Developmental constraints on response to literature and the importance of concept of story in shaping responses were discussed in relation to these specific patterns. Additionally, the need to examine evaluation as a separate component of response and the efficacy of small group discussion were considered.

The participants were three fifth-grade girls, ages 10.7, 10.11, and 11.3, attending a private school in New York City. All were reading at or above grade level. After an individual interview about reading preferences, habits, and concept of story, two works of contemporary realistic fiction for juveniles, Constance Greene's *Beat the Turtle Drum* and Katherine Paterson's *Bridge to Terabithia*, were read and discussed in individual and group situations. Finally, Lawrence Kohlberg's Moral Judgment Interview was given to each participant. All interviews and discussions were taped and transcribed.

An examination of the protocols revealed individual styles of response. Two participants focused on evaluation, one from a primarily subjective and one from a primarily objective perspective. The third focused on explanation, offering reasoned defenses of the texts when the other two participants criticized them. Varying degrees of entrance into the stories from a spectator stance and the consequent ability to use these stories as virtual experiences appear to correlate with the permeability of the construct system of each participant.

The responses were examined for indications of cognitive developmental characteristics. It was found that the ability to accept alternatives to reality was an important prerequisite for the adoption of a spectator stance. Those responders unable or unwilling to accept the idea of alternatives were also unable or unwilling to accept the world of the story. This variation in the ability to approach literature from a spectator stance may be developmentally linked, since the willingness to imagine and accept alternative realities usually appears when the child has attained formal operations.

Another important component of the response process was the child's concept of story. An understanding of the author's role in the shaping of a story as well as an appreciation for the complex interweaving of the various elements of a text was evident in the response of only one participant. This participant validated the text in terms of the world created within the story, reading from a spectator stance, while the other two validated the text with reference to the outside world, a behavior more appropriate to a transactional text. Further, two of the participants seemed to separate content from form, not realizing that one informed the other and that the author was responsible for both.

This study also revealed the need to consider evaluation separately from other elements of response. When this was done, the hierarchical nature of the process of evaluation, with a distinction between objective and subjective evaluation, became clear. The separate examination of responses for instances of evaluation resulted in a more complete picture of the process of response.

The participants differed also in their ability to profit from small group discussions about the texts. The participant who best accepted alternatives derived the most benefit from the small group discussion. This indicated a need to provide both individual and small group situations for the discussion of literature with children who have not yet mastered formal operations.

This study indicated that patterns of response both promoted and inhibited approaches to a text. It provided evidence to support the theories of response to literature which stress the active involvement of the reader in the creation of story, and suggested implications for the teaching of literature in the elementary school.

THE USE OF THE QUESTION BY TEACHERS OF LITERATURE

Order No. 8020103

GIGANTE, LUCILLE MARY, Ed.D. *Florida Atlantic University*, 1980. 99pp.

Little is known about teacher questioning behavior in World and American literature courses as taught in high schools, although most teachers from primary through college generally use the memory level question and do not plan questions in sequence.

This study focused on the specific questions selected teachers of secondary literature asked their students in order to determine the frequency of questions asked at each cognitive level and the presence or absence of questioning patterns. Teacher characteristics such as age, sex, years of teaching experience, and academic preparation were examined to determine their relationship to the number of types of questions asked by teachers.

Matched for similarity in size, socio-economic level, and geographically representative of their area, three secondary schools were chosen from Brevard County, one each from North, Central, and South Brevard. Twenty-two out of 26 cooperating teachers of students of average and above average ability in World and American literature courses participated. Using a cassette recorder, each teacher taped one discussion lesson per week for six consecutive weeks in the fall of the 1979-1980 school year. Rogers' checksheet, *The Teacher Oral Question Observation Schedule* was used to code four randomly selected tapes from each teacher.

Memory questions totalled 56.4% of all questions asked, while interpretation totalled 20% and procedure 16.8%. The remaining categories (pupil input, translation, evaluation, application, analysis, synthesis, affective and textbook) accounted for 6.8% of the total number of questions asked. One of every two questions asked was a memory question; nine questions out of every 10 asked were either memory, interpretation or procedure.

Generally, teachers with masters' degrees asked fewer questions than those who earned only a bachelor's degree.

Teachers generally did not pattern their questions hierarchically. Patterns indicated a reliance on lower cognitive and procedural questions.

Only three significant relationships were uncovered in correlating teacher characteristics with question level of frequency. Interpretation questions, 20% of all questions, were negatively correlated to the number of quarter hours' training the teacher had in English. Procedural questions, which totalled 16.8% of all questions, were positively correlated to the prior training a teacher had in classroom techniques. Pupil input questions, totalling 3% of all questions, were positively correlated to the teacher's number of years' experience.

Hypothesis I, IA, and IB were rejected. The frequency of questions asked by teachers varied; however, the percentage use of categories remained constant. Teachers are choosing lower cognitive and procedural questions nine times out of 10.

Hypothesis II was rejected. Teachers are choosing combinations of lower cognitive and procedural patterns of questioning.

Hypothesis III was accepted. Except in three instances, teachers used a consistent pattern of questioning, no matter what their background was. The more quarter hours' training the teacher had in English, the fewer interpretation questions he asked. Training in classroom techniques tends to encourage the asking of procedural questions. Teachers who have taught longer generally ask more pupil input questions.

LITERARY COGNITION

Order No. 8016405

GREENFIELD, GEORGE DOUGLAS, PH.D. *Indiana University*, 1980. 256pp. Director: David Bleich

The dissertation begins by sketching a theory of value which tries to show that the value of any human activity is judged by the end of that activity ("end" in the sense of consequence, outcome, or effect). Literature is then examined in light of this theory. The ends most frequently attributed to literature in modern criticism are seen to fall into one of two categories, experience or emotion. Claims that reading literature is salutary because it gives a reader an "experience" or a particular kind of emotion are shown to be suspect. And it is concluded that if more important ends cannot be attributed to literature, reading cannot have the value traditionally associated with it.

The second general problem considered is how critics come to assign to reading the different effects that they do. A "logic" of critical thinking is proposed to answer this question. It is argued that critical thinking proceeds from a theory of mind to a theory of literature to a mental condition thought to be the end of reading. The third step is inferred from the second, and the second from the first. A corollary of this proposal is that what a critic claims (either explicitly or implicitly) to be "the proper aesthetic attitude" is whatever is necessary to achieve the mental condition that has already been established as the end of reading.

Four critics are then examined in detail in an attempt to demonstrate this "logic" at work. The major conclusion drawn from this examination is that a conception of literature is the setting or context that determines the perception of particular texts and the end of reading. Three of the critic discussed--Richards, Norman Holland, and David Bleich--have collected protocols from actual readers in an effort to understand the reading process. The central role of a conception of literature helps us to understand these protocols--why they take the form they do. Susanne Langer, the fourth critic discussed, shares with the other three an interest in the value of art and the psychological basis of its perception. She is unusual, however, in that she sees the end of that perception as being cognitive. Yet, at the same time, she is representative of modern thought about literature in that feeling plays a principal role in her understanding of what art is.

Finally, the dissertation proposes a conception of literature which implies that its end is cognitive rather than noncognitive, hence providing a stronger ground for valuing it. Literature is viewed as being more like history than the fine arts with which it is usually associated. It is viewed as a species of the genus explanation and its subject matter is taken to be the unique actions of individuals. A lengthy discussion of explanation precedes this argument. The discussion is designed to provide a sufficiently clear concept of explanation so that the latter can be "re-seen," so to speak, in literature. The three extant versions of "Odour of Chrysanthemums" are examined at the end of the essay in order to show that the changes Lawrence made are best explained by the conception of literature the dissertation proposes.

LITERATURE IN THE ELEMENTARY SCHOOL: A DEVELOPMENTAL APPROACH

Order No. 8017624

GODFREY, THOMAS EDWIN, PH.D. *The University of Nebraska - Lincoln*, 1980. 204pp. Adviser: Allan E. Dittmer

This study reviews research in cognitive psychology and psycholinguistics in order to suggest an alternative to the literature portion of a Nebraska elementary school language arts curriculum first published in 1951. Certain basic premises underlie this modification: (1) School-aged children evidence different types and degrees of understanding at different grade levels. (2) Teachers aware of the sequential development of juvenile thinking can more effectively tailor presentation methods and materials for their students. (3) The classroom is a logical setting in which to influence attitudes toward leisure-time reading because "models" in the form of teachers and students are so visible. (4) Children who begin to read early in their schooling and who achieve both skill and pleasure from that pursuit are more apt to continue reading after their formal schooling is completed. (5) An understanding of and appreciation for the best literature are equipment for living in any society.

Calling on the research findings of Jean Piaget, Lev Vygotsky, and others, the study asserts that children better understand and are more apt to retain literary concepts introduced sequentially and in keeping with their mental and linguistic maturity. It further affirms the incremental, "spiral" presentation of the concepts and the belief that literature is a language art of equal rank with the others.

The suggested approach differs, however, in significant ways from its predecessor. (1) A profile of developing juvenile thinking is constructed in order to shift design emphasis from literature to the children who must respond to it. (2) The generic approach of *A Curriculum for English* is modified to reduce the number of literary types discussed, to simplify the concepts introduced, and to change the order of their presentation within and among the various grades. (3) It recommends teachers be given clearer direction in presenting literature to children and in deciding when to present it. (4) It urges that selections featured for class presentation recognize and reflect the interests and background of children, not just preferences of adults. (5) It maintains that literature "study," if attempted at all, should grow out of enthusiastic reader reaction to specific works. (6) It stresses active student participation (physical involvement), consisting of speaking/dramatizing, and writing as well as reading and listening. (7) It recognizes book selection as an on-going process so that new titles may periodically be substituted for ones chosen previously. (8) It is less ambitious in attempting to educate the taste of young readers and more concerned with promoting an atmosphere of discovery (for both pupils and teachers) of literary attributes, of visual differences among genres, and of the unique pleasures associated with leisure-time reading. (9) Its discussions are less technical and more carefully allied to the mental and linguistic development of children. (10) It is more concerned with the practical application of literature in the elementary curriculum.

Although the study does not specifically detail classroom activities for each grade, it provides a rationale for these activities and draws certain conclusions about what a popular Nebraska curriculum would supply. (1) Teachers would be instructed along with their students. (2) Literary concepts must be presented in a sequence which capitalizes on knowledge children of a given age already possess, what their language skills are, how they think, and what they are interested in. (3) A state-wide curriculum for elementary grade literature is desirable to insure coherence, consistence, and continuity from grade to grade and to assure literature as a priority item in the school day. (4) Recommended reading must reflect the interests, abilities, and experience of children as well as adults. (5) Information must be included to explain how the literature was chosen for each grade and why one grade is more suitable than another for the choices.

SEX DIFFERENCES IN ACHIEVEMENT-RELATED BEHAVIOR IN CHILDREN'S PICTURE STORYBOOKS

Order No. 8016881

GOODELL, CAROL GUYTON, PH.D. *Stanford University*, 1979. 204pp.

This content analysis of children's picture storybooks examines attributions for the success of the main characters and their achievement-related behaviors. The focus of the analysis is on sex differences with secondary emphasis on the effects of age, race, and changes over time (pre- and post-1973 dates of publication).

The sample consisted of 67 best selling picture storybooks that were published within a span of half a century, 1922-1974. Data on behaviors of the 70 main characters was analyzed as he or she set or altered goals, attempted to gain resources, or achieved goals. Data on the response of other characters to each of these achievement-related behaviors of main characters was also analyzed. Status of the sample's main characters was described in relation to their sex, age, form, race, family structure, and the type of story.

Attributions for success commonly fall into these categories: ability, luck, task ease, effort/perseverance, or motivation. Although expected sex differences with respect to attribution for success were not significant, the direction of the differences supported standard theory of attribution. That is, males exceeded females in high ability and effort/perseverance even though they both had goals that were attained about 90% of the time. Females exceeded males in instances when success could be attributed to the ease of the task or to good luck. Significant sex differences did appear, however, when age, race, or publication dates were taken into account.

Significant differences occurred in the response of others to the goals of main characters when age was controlled by race. White children had equal positive and negative responses, and were ignored 20% of the time while nonwhite children were given positive responses one third of the time and ignored two thirds of the time. When all nonwhite children and females altered their goals, they received no negative response, whereas white male children received negative response two thirds of the time when they altered their goals.

A further result was that dependency on approval of goals clearly exists for females. All females received positive response when they altered goals while 61% of males altering goals received negative response. One could argue that the females were praised for altering or that females alter because they need praise or equate it with success. In view of these results, future research with implications for education could focus on the function of negative response as it relates to status, goal setting, and responsiveness to outside opinion. It should take into account, as this study did not, possible differences in response given to tomboys, girls who act like boys, compared to males and other females as well as include data on the givers as well as the receivers of responses.

Research in Attribution Theory is moving in the direction of a general theory of motivation through identification of causality and its relation to personal behaviors and consequences. This study showed that developmental differences in attribution due to age were revealed in the way in which characters attained their goals as well as in the responses given to their achievement-related behaviors. Attribution theorists need to explore the developmental aspects of causality with chronological age as a beginning point. Examinations are also needed of the impact of race in Attribution Theory, an area largely ignored presently. This study demonstrates that at least in children's picture storybooks, race is a key factor. Changes over time may also illustrate differences due to changing social conditions. Research using comparisons of human subjects replicating earlier studies might provide clearer assurance on the relative stability of the data base.

Finally, analysis of attributions for success and failure within the context of decision making in a classroom could shed light on attitudes about learning and the ability to gain new competencies. A related study of classroom impact could examine the characteristics and attitudes of attribution for success already internalized by the children and teachers compared to similar characteristics of the main characters in their books. The impact of a structured exposure to this study's sample of books could be measured and interpreted, thus moving closer to a description of the sorting, prioritizing, and decision processes we use within classroom learning environments.

A STUDY TO INVESTIGATE THE EFFECTS OF WAIT-TIME AND QUESTIONING STRATEGIES ON THE ORAL LANGUAGE BEHAVIORS OF TEACHERS AND STUDENTS DURING CHILDREN'S LITERATURE DISCUSSIONS IN LANGUAGE ARTS

Order No. 8015799

HASSLER, DONNI MARIE KAWA, D.ED. *The Pennsylvania State University*, 1980. 181pp. Adviser: Edward R. Fagan

The purpose of this study was to determine if the results Rowe found in science with wait-time utilization could be replicated in the language arts during children's literature discussions. Wait-time is defined by Rowe as being of two kinds: (1) wait-time I, the pause after a teacher asks a question, but before someone is called on to answer; and (2) wait-time II, the pause after a student response, but before the teacher comments or calls on another student.

Each hypothesis was investigated to determine the effects and the interaction of the three independent variables: wait-time, questioning, and wait-time and questioning upon the following six dependent variables: (1) length of student responses, (2) alternate student explanations, (3) higher-level student responses, (4) higher-level teacher questions, (5) teacher questions, and (6) disciplinary moves.

This study was based on the posttest-only control group, design six, by Campbell and Stanley. Twenty elementary school teachers from seven schools were randomly assigned to four groups: wait-time, questioning, wait-time and questioning, and control. The teachers from third through fifth grades were asked to hold ten- to fifteen-minute follow-up discussions for each of the seven children's literature stories. The seven stories were made into slide/tape presentations in order to insure consistent use of the stimulus. The first slide/tape presentation was considered a "trial-run" to familiarize the teachers and students with the mechanics and procedures of the presentations.

The follow-up discussions were tape recorded by the teacher for data gathering on the six dependent variables. Before the posttraining, each teacher was asked to tape record three follow-up discussions of children's literature discussions in order to reduce the possibility of the Hawthorne effect. Also, during the posttraining sessions, a validity check was made of the taped-coding and live-coding ten classes.

The raw scores obtained by the three raters from coding the six follow-up discussions per teacher were averaged since the inter-rater reliability was above 90 percent. These averaged raw scores were then used to calculate ANOVA scores for the six hypotheses and for the t-test scores at the .05 level of significance. The results of the study indicated: (1) the frequency of higher-level questioning and total teacher questioning were directly and significantly affected by wait-time utilization; (2) the frequency of alternate student explanations, higher-level student responses, and higher-level teacher questioning as well as the length of student responses were each directly and significantly affected by higher-level questioning utilization; and (3) the frequency of alternate student explanations, higher-level student responses, higher-level teacher questions as well as total teacher questions were directly and significantly affected by the interaction of combined wait-time and questioning utilization. In addition to the statistical findings listed above, several noteworthy nonstatistical observations were obtained from the ten live-coded follow-up discussions. In the classes where the teacher was trained in wait-time strategies the following facilitative teacher behaviors were observed: (1) teacher remained seated within group at eye level during follow-up discussion, (2) teacher looked away from the students as wait-time, I and II were employed; and (3) teacher looked away as students answered which caused students to direct their answers to their classmates. These facilitative teacher behaviors appeared to have a positive impact on the follow-up discussions. However, the fact remains that there are no statistical data to validate these observations. This is an area of study in which research has not been directed in the past, but in which research needs to be directed in the future in order for its effects to be recognized within Rowe's wait-time theory. In conclusion, the wait-time treatment alone did not provide the same results as Rowe experienced in science. In the language arts, the combined effects of wait-time and questioning training provided, overall, the most significant results for the dependent variables.

TEACHING OF CHILDREN'S LITERATURE AS AN INFLUENCE IN THE DEVELOPMENT OF ROLE-TAKING ABILITIES OF A GROUP OF FIFTH GRADE CHILDREN

Order No. 8019532

HEALY, GERALD WILLIAM, PH.D. *University of Minnesota*, 1980. 119pp.

Nature of the Problem. The term "role-taking" refers to one's ability to comprehend certain inferential attributes of another. The inferences are related to another's thinking, attitudes, emotions, and the like and are the function of cognitive perception. Piaget speaks of this activity as "decentering" or moving away from the predominantly egocentric stage of development. This capacity to decenter provides the construct for the child's structuring of his social environment, that is, his role-taking. Because of the importance of normal development in these skills, there is a need for research into how acquisition of the skills can be facilitated in the classroom.

Purpose. The intent of this study was to determine whether role-taking capacities of a group of fifth grade children could be promoted by the use of children's stories and plays taught with attention to role recognition in those stories.

Methods and Procedures. All subjects were pretested and posttested on Feffer's Role Taking Tasks test. The intervention period was five weeks with five class meetings of 45 minutes each week. Subjects read two children's novels and four short plays and dramatized events surrounding conflicts in the stories and plays using plot lines and characterizations from the writings. The dramatizations were videotaped, providing a vehicle for allowing subjects to view themselves from the perspective of others. Peer interaction and teacher-subject interaction centered about the videotapes and about questions getting at both affective and cognitive responses.

During intervention time with the experimental group, the control group worked primarily with spelling, library use, and writing. Each group had a teacher's aide in the classroom.

The novels chosen were Mary Stolz' two stories, *The Dog on Barkham Street* and *The Bully of Barkham Street*. The books lent themselves particularly well to the intent of the study because they portray a single set of characters and events in both stories with the events seen from divergent points of view.

The plays read were from *Walk Together* by Nancy Henderson and all dealt with problems of human rights. They offered opportunity to see social conflicts from minority and majority points of view and posed problems and possibilities in the "individualism vs. conformity" struggle.

Design and Analysis. The dependent measure of role-taking ability used in this study was the Feffer Role-Taking Task, a projective story telling test. The success of the subjects efforts is measured by the extent to which he is able to decenter his perspective in two retellings of an initial story, the extent to which he can refocus on the various actors' thinking, feelings, and actions without distorting the events of the original story.

The hypothesis that a group of fifth grade children who had read, discussed, and dramatized a body of children's literature would show greater improvement in role-taking skills than a class which had not had that experience was not supported by this study. Assessing posttest differences between experimental and control groups revealed that the treatment did not have an effect on the experimental group at the .05 level of significance.

Discussion. Failure to achieve significant results for the experimental group was attributed primarily to two factors. (a) Time. The period of time allowed, five weeks, may simply be too short for the development of these skills. Correlational studies suggest that role-taking skills are perhaps not susceptible to short-term training. (b) Experimenter input. The problem of "teaching to the test" was perhaps too studiously avoided. Subjects should have been challenged more directly to enter the minds of the characters and to practice reciprocal perspective taking in this study.

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

Order No. 8022290

HILSON, JEFF FAULKNER, III, PH.D. *The Ohio State University*, 1980. 198pp. Adviser: Professor Raymond H. Muessig

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 text material, because to think reflectively, students need to use the solid factual content only encyclopedias, original sources, texts, etc., can supply. Novels are fictional and therefore can add color to an era, but can rarely, if ever, be used as a single 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 quality 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 using novels to teach history found in the 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. 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 B to such a theme-oriented curriculum is obvious.

PHILADELPHIA'S AFRO-AMERICAN LITERARY CIRCLE AND THE HARLEM RENAISSANCE

Order No. 8018560

JUBILEE, VINCENT, PH.D. *University of Pennsylvania*, 1980. 191pp. Supervisor: Dr. Harry Jones

The Harlem Renaissance, a period extending roughly from 1924 through 1929, and distinguished by an unprecedented outpouring of literary publications by Afro-American writers, has been the subject of several books and innumerable articles. The period is also known as the New Negro Renaissance, but Harlem is usually designated as the geographic focal point of the literary production and paraliterary activities --- the entertainment, theatre, and social life --- that enlivened the movement. Amritjit Singh, Blanche Ferguson, and other writers on the era point out that use of the word "Harlem" should not suggest limited activity; the Renaissance spirit was manifested in Afro-American intellectual and creative circles across the nation.

Other cities whose Afro-American communities participated in the New Negro Renaissance, however, have only been given cursory attention by literary historians and critics. Commentary on the movement in cities such as Los Angeles, Boston, Philadelphia, or Washington has been limited to articles about literary journals produced by their black writers, or to discussions of the contributions made to the Harlem movement by non-Harlemites. Informative as those studies are, they need to be expanded upon by research that would describe the backgrounds, sociocultural milieu, and creative work of the accomplished writers. Black literary history needs that fuller knowledge of the scope and impact of The New Negro movement, and the purpose of this study is to provide a view of the Afro-American literary circle of one large city outside of New York and how it participated in the Renaissance movement.

Philadelphia had one of the most active literary colonies during The Harlem Renaissance period, and its brief life-span provides rich material for a description of responses to The New Negro Renaissance beyond Harlem.

The Philadelphia writers remain --- with one exception --- unknown today to the wide literary audience; therefore, the significance of their participation in the Renaissance must be assessed on several levels: (a) contributions published in their literary journal *Black Opals*; (b) publication of work in New York's two periodicals that promoted New Negro writers, *Crisis* and *Opportunity*; (c) inclusion in the major black anthologies of the period, Alain Locke's *The New Negro* and Charles S. Johnson's *Ebony and Topaz*. Using the above criteria, black Philadelphia's genuine literary aspirants can be identified and separated from the handful of unrealized talents. Application of the criteria shows that only two writers --- Mae V. Cowdery and Arthur Huff Fauset --- merit attention as genuine literary aspirants, and their writing careers can be reviewed in some detail. Critical evaluation of the writers is not considered in this study.

The milieu in which the writers lived can be deduced from publications, such as W.E.B. DuBois's *The Philadelphia Negro*, that describe the city's earlier black middle-class, and from the city's two black weeklies of the 1920s, the *Pittsburgh Courier* and the *Philadelphia Tribune*. Content analysis of the society pages of those newspapers provides information on the social and cultural life of the black elite, the interests that dominated their circle, and on the attention literary people received from the black press.

This study reveals that all the writers were from the middle-class; that their social, intellectual, and cultural life was conventional and racially restricted; and that they received little promotional support from the black press. Nevertheless, several positive contributions emerge.

Although their work --- except for that of Arthur Huff Fauset --- belongs to the minor ranks of literary expression, the Philadelphia group responded strongly to the growing influence of race leaders such as DuBois, Locke, James Weldon Johnson, and Charles S. Johnson, all of whom strove to direct black creative talent away from the materialistic and conventional morality of Booker T. Washington's philosophy. In addition, the writers fortified a Philadelphia literary tradition dating from the eighteenth century, and added to the fund of black literary history with the publication of their modest journal, *Black Opals*.

READING POETRY IN HIGH SCHOOL: AN EXPERIMENTAL STUDY OF RESPONSE

Order No. 8016430

JACKSON, JANET HOSEA, PH.D. *Indiana University*, 1980. 127pp.

This study examined the relationship between teaching, assumed by the study to be an interventive process, and the reading responses of tenth grade students. Response to reading was assessed by analyzing statements students made after reading two short poems and participating in one of three treatment groups. Protocols were coded using the four-category system developed by Allen Purves and Victoria Rippere in *Elements of Writing About a Literary Work* (1968). The central question of the study was, Did intervention by the teacher affect the active processing of the student? Theoretical contributions from recent work in cognitive psychology, especially schema theory, provided a framework for making reasonable assumptions about what student response might be like if active processing were occurring.

Approximately 192 tenth grade students were randomly assigned to three treatment conditions: teacher-led discussion groups, peer discussion groups, and groups of students who read the poems individually without any teacher or peer interaction. All students read the same two short poems and were interviewed after treatment using the same non-directive interview techniques.

Dependent variable measures included: first, the percentage of each student's responses falling into each of the four categories of response: and second, two pattern variables. The two pattern variables were developed in an attempt to use schema theory as a framework to identify paradigms within the protocols that might indicate active processing of the text.

Relationships between the independent variables of treatment group, ability, and sex and the percentage measures of response were tested using both one-way analyses of variance and dummy variable regressions equivalent to three-way analyses of variance with unequal cell frequencies. The relationships between each of the three independent variables and the pattern variables were tested using one-way analyses of variance.

Statistically significant differences were found among treatment groups for Perception and Evaluation responses for one poem, with similar but non-significant differences for the other poem. There were no statistically significant differences among treatment groups for Engagement-Involvement or Interpretation Responses, nor were there statistically significant differences for the pattern variables. In general, males and females were similar in response. High, middle, and low ability groups were significantly different in three of the four categories of response, the exception being Evaluation responses.

Implications of the research suggest that instruction may raise the number of evaluative responses students make and lower the number of responses based specifically on textual items. This suggests that typical classroom activities after reading such as teaching and class discussion may lead students towards evaluation and away from further pre-occupation with specific textual information. In addition, the ability level of the students appeared to affect response, especially in the category of Interpretation where percentage of response declined consistently with ability level. Hypotheses regarding the pattern variables were not borne out, but it is suggested that a coding system designed specifically with schema theory in mind might reveal paradigms of active textual processing.

THE EFFECTS OF MUSIC CORRELATION ON ELEVENTH-GRADE STUDENTS' ATTITUDES TOWARD AND CONCEPT MASTERY OF AMERICAN LITERATURE OF THE JAZZ AGE

Order No. 8026053

LEE, CAROLYN JO SPARKS, ED.D. *University of Arkansas*, 1980. 155pp. Major Professor: Dr. Gary Taylor

The purpose of this study was to develop a mini-course in which music was used as enrichment in teaching concepts in selected works of literature of the Jazz Age (1918-1929); to investigate the effects of the music enrichment on the amount of learning and the amount of learning retained by eleventh-grade students; and to investigate the effects of the music enrichment on the attitudes which the eleventh-grade students exhibited toward the study of the literature.

The researcher developed a mini-course (to cover a period of approximately six weeks) in which music of the Jazz Age was correlated with selected stories, poems, and plays of the same period. Correlation was made on the bases of parallels in theme, mood, form, and structure. The mini-course was divided into two units, and both units were taught to four classes of eleventh-grade American literature students in South-Central Arkansas. Each of the four classes received one unit of literature only (control) and one unit of literature with music (experimental). Two of the four classes were taught by the experimental method during the study of Unit I and by the control method during the study of Unit II. The remaining two classes were taught by the control method during the study of Unit I and by the experimental method during the study of Unit II. Because all four classes were taught by the researcher, teacher variable was minimized.

Data was collected from the four classes during the fall semester of 1978 and the spring semester of 1979. Four scores were obtained from each student for each unit: a pretest score; a posttest score; an attitude score, obtained from administration of Remmers' Attitude Scale; and a retention test score, obtained from administration of a delayed posttest exactly eight weeks after the completion of each unit. Dependent t-tests were used to compare differences in achievement Gain Scores, retained Gain Scores, and attitude scores of each student for the two units.

Overall analysis indicated a Gain Score mean of 69.47 (maximum, 100) for the experimental method of instruction and 65.08 for the control method; however, the difference was not significant at the .05 level. Overall analysis of experimental and control attitude scores revealed a mean of 7.21 (maximum, 10.3) for the experimental and 7.06 for the control; the difference in means was not significant at the .05 level. Analysis of all experimental and control retained Gain Scores revealed an experimental mean of 54.06 and a control mean of 54.49; the difference was not significant at the .05 level.

Although the results were not significant statistically, the noticeably higher achievement Gain Scores obtained by all four classes when they were taught by the experimental method indicate that the music correlation did have salutary effects on students' initial learning of the literary concepts. Also, overt responses of students indicated their preference for the experimental method. For these reasons, it is recommended that teachers of English logically correlate musical works with literary works whenever they find such correlation feasible.

REFUGE AND REFLECTION: AMERICAN CHILDREN'S LITERATURE AS SOCIAL HISTORY, 1920-1940 Order No. 8015900

LEVSTIK, LINDA SUZANNE THOMS, PH.D. *The Ohio State University*, 1980. 339pp. Adviser: Professor Raymond H. Muessig

In this study representative American historical and realistic fiction for children from the period 1920-1940 are analyzed in relation to the general social, intellectual and literary trends of their times. As a remnant of social history, children's fiction illuminates some of the social and psychological pressures placed on children. Fiction can convey information about historical events and social attitudes as well as the changing status of childhood. Social data resulting from this study can be categorized as follows:

Literature as Refuge. Throughout both decades there is evidence of a prevalent belief that children should be protected from certain realities. As a result most children's fiction avoided sensitive areas, attempting to provide a refuge in which youth was provided with moral armor. Not until the thirties brought an increase in literature based on reminiscence did fiction provide more realistic portrayals of children's psychological make-up.

Refuge was also evident in the neo-primitivism of the twenties and the celebration of the peasant in the thirties. Children's fiction sought to provide refuge from modern life by reference to an agrarian myth. Throughout the thirties this myth included spiritual and mystical references.

Literature as Reflection. In spite of a tendency to glorify the past and protect children from the present, children's fiction was reflective of the era. Children's books did react to intellectual currents, though never going to the extremes found in the adult literary world. A middle-ground reflective of the social and intellectual background of authors, publishers and critics generally reinforced the existing culture. For instance, the neo-primitivism of the twenties appeared in children's literature in the child-like characteristics assigned all "primitive" groups.

The movement to encourage world friendliness was also illustrative of the general culture. During the twenties this resulted in the categorization of foreigners by national characteristics. Throughout the twenties, books about other lands were descriptions by outsiders of quaint custom and strange geography. Not until the Depression of the thirties and increased interest in social injustice did children's literature attempt an insider's view of the rest of the world. Simultaneously, literature also discovered the peasant and escape from the life which led to depression. As a result Native Americans and peasantry in other lands appeared in many children's books.

In addition, children's fiction reflected attitudes towards religion and sex roles. The popularity of the tomboy heroine who resisted the limitations forced on her sex spoke of the role conflict in the larger culture. Religion, on the other hand, was so fundamental that it provides the rationale for the entire moral code of the literary world.

Literature as Social Studies. Part of social studies involves interpreting social data. This is one area in which literature makes a unique contribution. By its very nature, fiction is an interpretation of social data. Literature can make the alien more familiar, provide the basis for careful examination and sympathetic understanding or perpetuate an ethnocentric view of the world. In the twenties and thirties, children could encounter the narrow perspective represented by such books as *In the Endless Sands* or they could explore a country through the more sympathetic perspective of *Dobry* or *The Good Master.* The reader's absorption of social data along with narrative suggests that the world as interpreted by children's literature is a legitimate concern of the social studies.

DESIGN OF A COMPUTER-BASED SYSTEM FOR RESEARCH IN AND TEACHING OF LITERATURE Order No. 8016108

MADRON, BEVERLY BROWN, PH.D. *George Peabody College for Teachers*, 1979. 345pp. Major Professor: Warren I. Titus

Purpose. This paper describes the design, development, and partial implementation of the TUIT (Technology Utilized for Investigation and Teaching) system, a computer-based system for research and teaching in the field of literature.

The TUIT system at the present time consists of a basic calling and parameter-analyzing main program which links together four separate subprograms. The subprograms are designed to: modify and/or create files in a standardized format; index the file, either through KWIC or KWOC procedures, and provide an indication of the frequency of appearance of words in the text; count the number of words, sentences, and syllables in the text; and calculate several different readability indices for the textual material. Several additional programs and changes to existing programs are projected for the future development of the system.

TUIT, and other computer-based text handling systems, can be of value not only to the researcher, but also to the instructor, through the ability to provide consistent and comparable data about a single text or group of texts. The advantages to be gained—in terms of ease of handling the material, consistency of computations, and speed and accuracy in manipulating the text—make the required initial effort to convert the material to machine-readable form well worthwhile.

Appendices describing sample output from the system and providing both technical and non-technical guides to the use of the system are also included.

AN EXAMINATION OF RESPONSE TO LITERATURE IN RELATION TO READING MATURITY Order No. 8025936

MALONEY, BARBARA BENNETT, PH.D. *Washington State University*, 1980. 104pp. Chairperson: Gerald H. Maring

Nature of the Study. The concept of reading maturity involves a view of reading as a multifaceted construct involving aspects such as skill, attitudes, interests, and habits. This study was designed to assess the leisure book reading maturity of a group of tenth graders and to determine whether there was a difference in the response to literature patterns of the most mature readers and the least mature readers. Leisure book reading was conceived as a multidimensional behavior including attitude, time-spent habits, number of interests, and number of reasons related to leisure book reading. Response to literature was defined in terms of four categories and twenty subcategories. The four categories were engagement-involvement, perception, interpretation, and evaluation.

Procedures. Subjects were 81 tenth graders enrolled in a Spokane, Washington, public high school in fall, 1979. In order to hold skill constant as a factor of response and reading maturity, only those students with scores in the percentile range of 40 to 65 ton the verbal reasoning section of the Differential Aptitude Test were selected for the study.

In November 1979 the subjects were administered the instruments to assess leisure book reading maturity. They answered a questionnaire about literature in general, read the two short stories and responded in terms of the four categories and twenty subcategories. Finally, they answered ten questions designed to measure the amount of transfer they demonstrated from reading to nonreading experiences.

Maturity ratings in leisure book reading habits were established for the subjects by converting each subject's score on each instrument to a standard score (z score). These z scores were then averaged to find a mean z score for each subject. These scores ranged from a high of 1.96 to a low of −1.14. The subjects with scores in the top third of the range were classified as the most mature readers and the subjects with scores in the bottom third of the range were classified as the least mature readers. The most mature and least mature groups were then compared using the group response frequencies in each of the four categories, the twenty subcategories, and the group means on the transfer instrument.

Chi-square analysis was applied to test for differences between the most mature and least mature groups in the response categories they selected. A two-tailed t test was applied to compare the group means on the transfer instument. In addition, a descriptive analysis was done to examine the response patterns of each group as specified by the subcategories.

Major Findings. The first major finding of the study was that the most mature and least mature groups differed significantly in the categories they selected when responding to literature. The second major finding was that the mean on the transfer instrument was significantly higher for the most mature group than for the least mature group.

Conclusions. For these subjects, response to literature was not independent of leisure book reading maturity. In addition, the most mature group seemed to transfer ideas and experiences from reading to nonreading ...ies more often than the least mature group. Finally, the pattern of ...se demonstrated by the most mature group differed in several specific ...rom the response patterns demonstrated by the least mature group.

THE EFFECT OF A PROGRAM OF DAILY ORAL READING ABOUT THE HANDICAPPED ON THE ATTITUDE AND SELF-CONCEPT CHANGE OF MAINSTREAMED HANDICAPPED AND NON-HANDICAPPED FIFTH- AND SIXTH-GRADE STUDENTS Order No. 8017040

MARCUS, DIANA, PH.D. *The University of Connecticut*, 1979. 211pp.

Purpose. The purpose of this study was to determine the effect of a program of daily oral reading about the handicapped on (1) the change in attitude of non-handicapped fifth- and sixth-graders towards their mainstreamed classmates; (2) the change in self-concept of these normal students; (3) the change in attitude of handicapped students toward their peers; (4) the change in self-concept of these mainstreamed students.

Procedures. Twenty-four heterogeneously grouped classes of fifth- and sixth-grade students in nine elementary schools of differing middle-class SES levels in suburban New York and Connecticut communities were selected at random for the study which took place during the Spring Semester, 1978. 475 pupils in twenty-four mainstreamed classrooms participated in the program, either as experimental or control subjects. Every class of approximately twenty-five students had on register at least three students who had been designated as special education pupils.

Participants were pre-tested with the Myers How *We See Other Students, Form B*, and with the Coppersmith *Self-Esteem Inventory, Form A*. Students chose five classmates for each of the four questions associated with the Myers survey from an alphabetical list provided by the examiner. Test items on the *Self-Esteem Inventory* were read aloud by the investigator while the children read them silently in their individual booklets. At the end of the ten-week experimental reading period, the entire group was post-tested on the identical items presented on the pre-test.

The Program. Twelve experimental classes were exposed to twenty minutes of daily oral reading about the handicapped by the classroom teacher. This was followed by a maximum discussion period of ten minutes. Teachers could make no value judgments concerning the literature or problems of the handicapped at any time. Control groups (12) continued with their normal Language Arts program, restricted only by the mandate to avoid introduction of any literature about the handicapped during the research period.

Statistical Analysis. A four-way analysis of variance (ANOVA) was used to measure the main and interactive effects of the independent variables, i.e., treatment, ability, SES, and gender, on the dependent variables of attitude change and self-concept change.

Findings. Of the five null hypotheses tested, four were concerned with the main effect of each independent variable on each dependent variable. Only one statistically significant relationship was found. This relationship was between the main effect of ability and the attitude change of non-handicapped students. In general, as ability increased, normals' attitude toward the disabled tended to decrease. Hypotheses 1-4 were accepted for all other cases.

Hypothesis five was concerned with the interactive effects of the independent variables on each of the dependent variables. Although all data were submitted for statistical analysis, interactive effects for the handicapped sample could not be tested due to insufficient observations. Statistically significant attitude change of the non-disabled was realized for: (1) two-way interaction of treatment by SES, and gender by SES; (2) three-way interaction of treatment by gender by ability, and gender by SES by ability. Self-concept change significance for the non-handicapped was realized for (1) two-way interaction of gender by SES; (2) three-way interaction of treatment by gender by SES. No significance resulted for any four-way interactions.

Conclusions. It was generally concluded that: (a) higher ability level was associated with more negative attitude changes toward the handicapped; (b) higher SES was associated with more negative attitude changes toward the handicapped; (c) participation of the non-handicapped was generally associated with more negative attitude change toward the handicapped, especially for upper ability and upper SES groups; (d) treatment was associated with more positive self-concept change for non-handicapped females; (e) the relationships between gender and both attitude and self-concept changes were inconclusive.

A SEARCH FOR JEWISH CONTENT IN AMERICAN CHILDREN'S FICTION

Order No. 8027477

POSNER, MARCIA JOAN-WEISS, PH.D. *New York University*, 1980. 338pp. Chairman: Dr. R. Ruderman

The purpose of the study was to determine the amount of Jewish content in contemporary juvenile realistic fiction with Jewish characters. The search for content focused on religious and secular activities in the daily lives of the fictional characters; their participation in formal and informal institutions and associations; the effect that being Jewish had on them and their responses to world and national events of particular relevance to Jews; and the attitudes, values, concerns, and goals--rooted in Jewish tradition--attributed to them by the authors.

The population of the study was defined as the seventy-three books classified as realistic fiction having Jewish characters, in settings no earlier than the 1880s, with interest to children between the ages of eight and fourteen, listed in the *Jewish Book Annual* from 1950.

An important part of the study was the establishment of criteria to use in measuring the Jewish content of each unit of analysis (or book). This was accomplished by drawing upon literature about Jews and Judaism and by consulting with authorities in the Jewiss community such as Rabbis, sociologists, authors of Jewish books, and philosophers. The criteria that evolved were: (1) Jewish Survival, (2) We-Feeling, (3) Compassion, (4) Free-Will, and (5) Ethical Behavior. Numerous subtopics were included in each of these main categories.

As the books were analyzed, passages relating to each category and subtopic were recorded in three ways: agreement with the criteria; disagreement with the criteria; or relevant, but neutral about the criteria.

The study concluded that: (1) Not all books found on the "Jewish Juvenile Books" bibliography of the *Jewish Book Annual*, or having Jewish characters, contained five percent or more Jewish content. (2) Among those having Jewish content above the five percent level, not all of that content was positive. Seventy-one books had positive Jewish content above five percent, nine contained negative content above five percent, and six contained negative content below five percent. (3) More books were found to contain low Jewish content (from five to twenty-nine percent) or very high Jewish content (from seventy to one hundred percent) than a moderate range of thirty to sixty-nine percent. (4) Passages relating to: (a) Jewish Survival were found in positive quantities of .47 and in negative quantities of .23; (b) We-Feeling in positive quantities of .63 and in negative quantities of .03; (c) Compassion in positive quantities of .08 and negative quantities of .03; (d) Free-Will in positive quantities of .15; and (e) Ethical Behavior in positive quantities of .05, negative quantity of .01. (5) Communication of positive Jewish content depended on literary quality; the author's knowledge of Jewish religion, philosophy, history, culture, and concerns; and the author's point of view as much as the quantity of Jewish content. (6) Authors need not be Jewish to write stories having authentic Jewish characters and which communicate Jewish values, concepts, and concerns, providing personal contact and an empathy with Jews exists, and careful research is done; several such authors were found. Well-intentioned non-Jewish authors, who had not the proper background, were found to write books about Jewish problems that were condescending and to offer solutions that were antithetical to Jewish values. Authors who are marginally Jewish were found to portray Jewish characters who were marginally Jewish also.

STUDENTS' SELF-SELECTED READING CHOICES AFTER BEING EXPOSED TO ORAL READING AND A DISCUSSION IN ONE OF PURVES' FOUR CATEGORIES OF RESPONSE TO LITERATURE

Order No. 8028128

SABO, FRANCES HAMILTON, PH.D. *University of Pittsburgh*, 1980 317pp.

The ultimate goal of teaching reading in the elementary schools is to foster a love of reading in adulthood. It was believed that if one used particular questions for discussion purposes, one could influence the reading interests of students. The purpose of this study was to determine if the reading interests of students were influenced by the type of questions asked after the oral reading of selected stories in third and fourth grade classrooms. The selected stories to be read were in two categories: fiction and non-fiction. The types of questions focused on Purves' four categories of responding to literature: engagement/involvement (question type 1), literary perception (question type 2), interpretation (question type 3), and evaluation (question type 4).

This study involved 180 students in eight third grade classrooms and 199 students in eight fourth grade classrooms located in nine elementary schools in the same school district. The classrooms were randomly assigned so that there was one classroom for each combination of type of book and type of question.

Two data-gathering instruments (Form 1 and Form 2) were devised by the investigator. Form 1 was used to collect the titles of books students read during the six weeks of the study. This same form also requested the students to list the books they began but did not complete reading and to check one of the reasons listed as to why they did not complete reading the book. Form 2 was to obtain the students' reactions to hearing and discussing stories read to them.

The study was divided into three time periods for analytical purposes. The first time period (T_1) was the first two weeks of the study in which data was collected to provide a baseline reading rate for each student. During this time period, the teachers were requested to list the books they read to their students and to list any questions they used for discussion purposes. The second time period (T_2) was the two weeks of the study that involved the teachers reading stories selected by the investigator and engaging the students in a discussion in one of Purves' four question types, and then asking the students to react to a set of five questions (Form 2) on their enjoyment and discussion of the story. The third time period (T_3) was the two weeks of the study following the teachers reading the selected stories to the students. The analyses of variance and covariance were used to test the effectiveness of the type of book, type of question, and student reaction to the reading and discussion of the selected stories.

The results of the data suggested that question types 1 and 4 produced the most amount of reading done by the students at both grade levels. The least amount of reading was produced by those students exposed to question type 2 for both grade levels. The type of book read to the students appeared to make no difference to the type of book selected by the students for their independent reading. The students read more fiction books in all the classrooms, however, those students who had non-fiction read to them were influenced to read more non-fiction books.

It was also found that when teachers chose books to read to their students during T_1 the choice was mainly fiction. Likewise, 79% of the questions teachers used for discussion were of a literal nature. The results showed that only 37% of the fourth grade teachers read to their students during T_1, but the students' reactions to the questions during T_2 showed that the fourth grade students enjoyed hearing stories read to them more than third grade students.

The conclusions drawn from this study suggested that if one wanted to motivate students to read, he/she should read to students and should engage them in a discussion focusing on question types 1 and 4.

THE FUNCTION OF THE TEACHER IN SELECTED EIGHTEENTH-CENTURY ENGLISH NOVELS (1742-1796)

Order No. 8019197

SHERBS, RANDALL L., PH.D. *West Virginia University*, 1980. 224pp.

A didactic age which valued learning in all its branches, the eighteenth century in England was nonetheless a time of unparalleled inferiority in education. In both the schools and the universities, unproductive methods and curricula governed the behavior of teachers. Consequently, in the fiction of the period the teacher is usually an object of satire.

This dissertation examines contemporary attitudes toward teachers in ten representative novels: *Joseph Andrews* and *Tom Jones* (Henry Fielding, 1742 and 1749); *Roderick Random* (Tobias Smollett, 1748); *The Adventures of Pompey the Little* (Francis Coventry, 1751); *Lydia* (John Shebbeare, 1755); *Memoirs of an Oxford Scholar* (anon., 1756); *Rasselas* (Samuel Johnson, 1759); *The Adventures of Oxymel Classic* (anon., 1768); *Learning at a Loss* (anon., 1778); and *Camilla* (Frances Burney, 1796). Generally, each novel presents three basic principles of education: first, that the main purpose of education is not to provide the student with information, but to cultivate his moral self; second, that the most effective form of education is autodidactic; and third, that education improves virtue which is innate and cannot be learned.

Educators relied upon the classical languages and literature, Greek and Latin, as a means of moral development. Ideally, students who read about the virtues of the classical Greeks and Romans in the original languages--their courage, dignity, and generosity--would emulate them. However, in actual practice the curriculum in both the schools and the two universities consisted only of the rudiments of the classical languages and rote memorization of passages from the authors, with little emphasis on the moral content. As John Clarke, a critic of the schools noted in 1720, schoolmasters trained their students in "the learning of words only." They were therefore satirized for their pedantry and inability to teach more nourishing material.

In many instances in the fiction, schoolmasters further decreased their effectiveness with autocratic and authoritarian disciplinary methods, so that as a rule, the teacher did not often promote virtue. Without good teachers, students were required by necessity to train themselves. The eighteenth century was a period of autodidacts--Defoe, Swift, Pope, and Johnson, for

example--and in the ten novels under study the characters with the education that most often results in virtuous behavior learn by their own initiative. With their vanity about their learning and their inhumane treatment of their pupils, teachers ironically drove the learner to train himself.

For the novelists under study, the teacher is often a superfluous figure for the virtuous student--Joseph Andrews is virtuous without the tutelage of Parson Adams, Roderick Random learns despite the inattention of his schoolmaster, and Theodosia and Aurora in *Pompey* exemplify untutored goodness. Autodidactic education is most effective when its object is the virtue inborn in the student. Educational theory in the eighteenth century assumed that virtue was an innate quality which could be improved but not implanted by education. The teacher may ideally provide examples for the student and guide him whenever possible, but he cannot instill virtue into the student. When the teacher attempts to do so, he is satirized.

DISCONTINUITY AND DISCOURSE IN MODERN FICTION

Order No. 8026308

SINGER, ALAN STEWART, PH.D. *University of Washington*, 1980. 244pp. Chairperson: Professor Donna Gerstenberger

This dissertation brings a new theoretical framework to the study of modern fiction based on the foregrounding of rhetorical effects in narrative prose. In this dissertation, the term discontinuity refers to narrative strategies used by modern novelists to subvert the representational expectations implicit in linear plot. The narrative disjunctures typical of this fiction are analogous to the contextual discontinuity from which metaphor draws expressive power. On the basis of this claim, the dissertation argues that the expressive power of fictive invention may be fruitfully explicated in terms of metaphoric trope. The dissertation attempts to account for the production of meaning in modern texts rhetorically because the figurative language of modern stylists is seen to be radically transforming the novelistic conventions of plot, character and setting.

Initially, the burden of this argument rests upon a re-interpretation of metaphor trope, compelled by the disruptive formal experiments of modern novelists. Metaphoric logic is conceived by these writers as a constitutive process of language rather than as a taxonomic inoperative of classical rhetoric. The dissertation shows how the rhetoric of experimental novelists challenges the critical tradition out of Aristotle, Cicero and Quintillian, characterizing metaphor as simple name transference. The dissertation proposes a catachrestic model of metaphor foregrounding linguistic play and reflexiveness instead of conventional modes of reference and representation. Through analysis of exemplary texts, the dissertation substantiates the claim that metaphoric trope functions not as a substitute for already lexicalized meanings but as a basis for reconstituting the ground of meaning itself, for introducing new models of intelligibility. In this view, metaphor is a phenomenon of prediction, not denomination.

The understanding of figural language exploited by the writers discussed here entails a qualifying insight into the epistemological status of the novel genre and its mimetic pretext. The "Classical" novel is perceived by these writers as trapping the author in a self-repeating narcissism. This narcissistic trap is a function of the continuity of the novel's dominant esthetic forms with the descriptive predicates of specific cultural milieus. By putting emphasis on the productive rather than the recuperative potential of language, these novelists restore the concept of *mimesis* to the terms of its Aristotelian formulation: *mimesis* is the organization of a structure for reflective activity rather than mere imitation. The inherent reflexivity of catachrestic trope dovetails with the modern novelists' desire to make an audience reflect critically on the mode of representation as well as the actions represented. In this way modern writers express a desire to restore the status of act to the text-*mimesis* is not meaning but *change* of meaning.

Readings of Joyce's *Portrait*, Djuna Barnes' *Nightwood* and John Hawkes' *Second Skin* illustrate how authorial proliferation of conflicting narrative codes organizes a second order level of reference within a text. Founded upon difference rather than resemblance, this second order reference disposes the sense-making priorities of narrative plot to more diverse syntactical possibilities than the identity principle of orthodox plot teleology. By such rhetorical foregrounding, modern writers use deconstructive aspects of metaphor to explore forms of coherence in language and the psyche which purely representational fiction precludes by privileging the category of literal over figural meaning and reducing the latter to a merely exegetical function. The dissertation argues that we miss crucial dimensions of meaning if we ignore the epistemological contingencies within which representational modes are deployed. This contingency is the functional insight operated by catachrestic trope. Furthermore, it is argued, the experience of contingency featured in modern fiction puts the novel's historically privileged relation to reality into process, [illegible] its usefulness as an instrument of ideology.

AN ANALYSIS OF MALE AND FEMALE ROLES IN CHINESE CHILDREN'S READING MATERIALS PUBLISHED IN TAIWAN, CHINA

Order No. 8017533

WANG, YU JUNG, PH.D. *New York University*, 1980. 146pp. Chairperson: Professor Bernice E. Cullinan

The purpose of this study was to analyze the content of Chinese children's reading materials published in Taiwan in order to determine the nature and extent to which they differ in the delineation of male and female roles. The differences in the delineation of male and female roles were investigated in terms of the frequency of presence for male and female characters, the occupation engaged in, and the behaviors performed by male and female characters.

This study is based on the following two assumptions: (1) children's literature reflects the culture of a society and supplies children with different kind of role models, (2) the principles of social learning that are operative in real life are functioning while children read, that is, children may vicariously imitate or identify with the role models that are provided in children's literature.

China had experienced tremendous social and cultural changes during the past century partly as a result of the Western influence. The change in male and female roles, a product of Chinese women's movement, is one of those changes. Since children's literature transmits the cultural values of a society and provides children with role models with which to identify, it is significant to examine whether Chinese children's reading materials reflect the changing male and female roles in the Chinese society.

The sample of the study consisted of 162 stories which were randomly selected from the elementary school reading textbooks and reading materials that are supplementary to the textbooks. The basic instrument used in this study was an empirical-tested behavior category system which was originally developed by Caral N. Jacklin, a developmental psychologist. Reliability and validity tests established the instrument as valid and reliable. The instrument was applied to each major and minor characters in the selected stories. After the collection of information, data was analyzed according to the basic questions raised by this study. For each question, the frequency was counted and appropriate chi square were computed to determine the statistical significance of differences between males and females for each of the categories investigated.

For the 606 characters coded in this study, the main finding about the frequency of character presence is male predominance. Male characters were found to appear significantly more often than female characters for all person-types: male and female adults and children as major and minor characters.

In examining the behaviors exhibited by the characters, no significant differences were found for child characters. Although male children appeared more often than female children in the Chinese children's stories, both sexes performed the so-called "sex-related" behaviors equally.

However, several significant differences appeared for adult characters. The adult males performed more aggressive, constructive-productive, physical-exertive, directive, and problem-solving behaviors than adult females. The adult females exhibited considerably more nurturant behavior than adult males.

The third major focus of this study was an examination of occupations engaged in by adult characters. Of the 314 adult males, 188 were found in 60 different kinds of jobs, while of the 105 adult females, only 19 were found to be employed in 6 different jobs. Therefore, men not only outnumbered women in appearing in occupational roles, but they were also portrayed in a much greater diversity of occupation.

The above findings are very much in tune with the old-fashioned roles of men and women. Therefore, according to the results of this study, strong traditional-oriented attitudes toward male and female roles are evident in Chinese children's reading materials from Taiwan, China.

INTRODUCING THE TRANSACTIVE PARADIGM FOR LITERARY RESPONSE INTO THE HIGH SCHOOL LITERATURE PROGRAM: A STUDY OF THE EFFECTS ON CURRICULUM, TEACHERS, AND STUDENTS Order No. 8021167

WEBB, AGNES J., ED.D. *State University of New York at Buffalo*, 1980. 214pp.

Based on the transactive literary response theory of Norman N. Holland, this year-long holistic study of literary response in Grade 10 classrooms is a collaboration with four teachers of English in a suburban senior high school. Together with the researcher, the teachers designed curriculum to apply transactive theory to classroom practices.

An experimental group of 93 male and female students and a monitoring group of 98 male and female students were chosen from the Grade 10 population. In four experimental classes, the teachers introduced three

experimental non-directive teaching strategies: Public Conversation, Private Conversation, and Free Association. The four monitoring classes, taught by the same teachers, were instructed in the traditional manner usual for that school.

The effects on curriculum contrast the existing pedagogy and literature selections with those developed in the experimental curriculum. The effects on the teachers are presented in four brief case studies compiled from the researcher's daily observations and the teachers' self-reports. The effects on the students are reported in statistical analysis gathered by testing students and in a case study of one student. Three areas were tested: reading achievement, attitude toward literature, and Cognitive Maturity. The reading achievement and attitude toward literature measurement instruments are those used in the International Education Association's study reported by Alan Purves (1973). Cognitive Maturity was measured with a Piagetian storytelling instrument, the Role-Taking Task developed by Melvin Feffer (1960).

The effects on the curriculum were: (1) No difference between experimental and monitoring classes in the number of texts read nor in the text selections. (2) Public Conversations in the experimental classes replaced question-answer recitations in the monitoring classes. (3) Writing tasks in the experimental classes included a wider range of rhetorical modes than those in the monitoring classes.

The effects on the teachers were: (1) The teachers rejected the language of ego psychology in Norman N. Holland's theory. They preferred the language and conceptual framework of Louise Rosenblatt's transactional response. (2) The teachers became aware that spontaneous response to literature is often personal and associative; however, it was not as random or digressive as they anticipated. (3) The teachers modified their opinion that the appropriate time for personal response is limited to the pre-reading or very early reading stages. (4) The teachers became more aware of the differences between their own responses to the literature they taught and the response that younger readers articulate.

Effects on students were: (1) There was no significant difference in reading achievement between the experimental and monitoring groups. Differences in reading abilities attributable to differences in intelligence (significant at the .001 level). (2) Attitude toward literature was significantly improved in the experimental classes (significant at the .05 level). (3) Transfer subcategory of attitude was significantly improved in the experimental classes (significant at the .05 level). (4) There was no significant difference between the experimental and monitoring groups in Cognitive Maturity as measured by the Role-Taking Task.

A case study of one student and transcripts of portions of this student's transactions with short stories trace the appearance of one ego mechanism, identification with an aggressor, and its effect on the student's transactions with literature.

THE CHILDREN'S NOVEL AS ROMANCE Order No. 8026708

WOLF, VIRGINIA LEORA BOUHAM, PH.D. *University of Kansas*, 1980. 413pp.

Although critics of children's literature classify approximately six hundred children's novels as prize-winners or classics, no definition of the children's novel exists. No body of criticism explores the relationships among prize-winning and classic children's novels or their relationships as a whole to novels read by adults. Using the methods of structuralism and modern critical studies of the novel, this study explores these relationships in order to describe the formal characteristics of the children's novel, to relate it to the adult novel, and thereby to define it as a genre.

Chapter I of this study reviews the criticism of the children's novel and establishes that this criticism has relied only inconsistently and partially upon modern criticism of the novel as a genre. Chapter II summarizes these genre studies, describing the spectrum of the novel from realistic fiction to romance in terms of form and conventions and establishing a basis for analysis of children's novels in subsequent chapters.

The remaining chapters describe the formal characteristics of children's novels as they range from realistic fiction to romance. Chapters III through V claim that many children's novels fail as realistic fiction, their formal, thematic, or narrative incoherence rendering them popular romance. Successful realistic fiction for children is explored in Chapters VI through VIII and identified as "realistic romance": a coherent union of the conventions of realistic fiction and romance. Chapters IX and X deal with fantasy, or pure romance, and move from consideration of fantasy set on this earth to that set in created worlds. Thus, analyses of children's novels trace their increasing reliance upon romance conventions. Each novel, it is shown, displays a greater tendency than the novel previously analyzed to create characters, settings, and events of simple form; to invest them with symbolism by means of poetic style; and to achieve theme by the pattern of symbols--often of strong oppositions.

It is the conclusion of this study, then, that the children's novel is very much like those adult novels identified as romance and should be understood and evaluated accordingly.